

Translation Studies

The Cases in Indonesian Context



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Fakultas Bahasa dan Seni
Universitas Negeri Semarang

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Editor: Rudi Hartono

Tata Letak: Thomas Sugeng Hariyoto



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Hartono, Rudi (Ed.)

Translation Studies: The Cases in Indonesian Context

---Semarang: Fakultas Bahasa dan Seni UNNES, 2018

viii + 169 hlm; 18 cm

ISBN 978-602-52938-0-1

1. Translation Studies

I. Judul II. Rudi Hartono

Preface

Thank Allah the Almighty who has given me a good chance and opportunity to write this book entitled “Translation Studies: The Cases in Indonesian Context”. May it be a bridge for all people who want to cross the river of translation problems.

This book presents the knowledge and experience of solving the translation problems happened in Indonesian context. This is a very important part in the translation world that gives strong theories and practices of translation, especially from English into Indonesian and vice versa. Many translation principles can be tested and implemented in many field research of translation, in the classroom and out of the classroom.

This paper is primarily addressed to translators, translation researchers, translation educators and all people who are interested in searching and investigating translation issues. An understanding of theoretical and practical bases of translation will help them provide for better means of solving translation problems.

Grateful acknowledgment is here made to those who helped the writer gather data and information for this book. This work would not have reached its present form without their invaluable help.

Semarang, 7th September 2018

The Writer

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Chapter I

Translation Problems of Idioms and Figurative Languages from English into Indonesian¹

Introduction

Novel as a broad and complete literary work is translated into many languages. Translating a novel seems difficult to do. It is not as easy as translating academic texts, such as texts of mathematics, biology, chemistry, etc. Translators usually have problems in translating this literary work. They have difficulties, for examples, in translating figurative languages and idiomatic expressions. The figurative languages and idiomatic expressions from the source language must be translated socio-culturally into the acceptable target language. This is what they face in translating a novel. Newmark (1988) says that the translators of literary works mainly have difficulties in translating the linguistic aspects, socio-cultural aspects, and moral aspects implicitly stated in the literary works (e.g. novels).

The main problems of the research are (1) How are idioms, metaphors, similes, personification, and alliterations in the novel entitled *To Kill a Mockingbird (TKM)* translated from English into Indonesian?, (2) How do the novel translator's background and experiences contribute to the translation?, (3) What are the readers' responses on the novel translation quality?, and (4) What are the principles of translating idioms, metaphors, similes, personifications, and alliterations from English into Indonesian?

The objectives of the research are firstly, describing the translation products of idioms, metaphors, similes, personifications, and alliterations from English into Indonesian language in the novel *TKM*. Secondly, finding out how the novel translator's education background and translation theory mastery, experiences contribute to the novel translation. Thirdly, describing the readers' responses on the novel translation quality. Fourthly, formulating a set of solutions for translating idioms, metaphors, similes, personification, and alliterations in a novel from English into Indonesian.

Here are some difficulties that novel translators usually face every time on which they translate English novels into Indonesian. First, linguistically they usually do not understand some long complex sentences with

¹ Presented in the First English Language Teaching and Linguistics Conference in 2012

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complicated structures. They also find so many very long paragraphs that are difficult to understand with complicated grammatical patterns. Second, culturally they are difficult to find out the closest natural equivalence of the socio-cultural terms exist in the novel because the author always uses unique words based on his or her cultural background. Third, literarily they are difficult to translate figurative languages and idiomatic expressions are stated in the novel. Those difficulties always come to their mind and always make them hard to think about.

Hardjoprawiro (2006) argues that translating a novel is different from translating an ordinary text (p. 35). The difference is on the usage of idiomatic expressions and figurative languages. The figurative languages and idiomatic expressions contain connotative meanings because they are categorized into literary words that are different from technical words or terms that have denotative meanings. He also adds that novel translators have problems in translating local proper nouns or names and very long paragraphs.

Bassnett-McGuire (1991) states that translating is not just rendering the explicit notion in the sentences but understanding the implicit purpose beyond the sentences or statements, so translators should do translating process carefully (p. 115). Many novel translators do carelessness when they translate novels, for examples, they do mistakes in transferring information; add their own interpretation that is out of the original text; do narrow interpretation toward worth messages stated in the novel and finally they produce a bias translation that is not matched between the source text and the target one.

Those phenomena are very interesting to search, so it is important for us to conduct a research about problems of translating a novel and find out the solutions that will be useful for translators in particular and publishers in general. There are many problems of translating a novel, such as problems of translating metaphors, similes and idiomatic expressions, and else.

Translating a metaphor is different from translating an ordinary expression. A metaphoric expression is a statement that consists of metaphor. The metaphor itself is a literary form that is difficult to translate because it has complex contextual meanings. A metaphoric expression has two domains: target domain and source domain. The target domain is the concept that is described, whereas the source domain is the concept of analogy. Saeed (1997), the former is **TENOR** and the latter is **VEHICLE**, for example, in the sentence 'Computer is a human being', the word 'computer' is **TENOR**, whereas 'a human being' is **VEHICLE**. The sentence above is not an ordinary statement but is a metaphoric expression. How can a computer be analogized as a human being? A translator needs to understand and appreciate the statement deeply because the metaphoric expression is very

tied to speaker's empirical domain, so the translator should be able to translate it according with the domain that is understood by translation text readers or listeners.

The metaphoric expression, for example, 'Life is a journey' has various meanings (Saeed, 1997). The meanings of that metaphoric expression can be as follows: 1) The person leading a life is a traveler; 2) His purposes are destinations; 3) The means for achieving purposes are routes; 4) Difficulties in life are impediments to travel; 5) Counsellors are guides; 6) Progress is the distance travelled; 7) Things you gauge your progress by are landmarks; 8) Material resources and talents are provisions. Those various meaning can be translated into Indonesian language as follows: 1) *Hidup itu kembara*; 2) *Hidup itu kelana*; 3) *Hidup adalah sebuah pengembaraan yang panjang*; 4) *Pengalaman adalah guru yang paling baik*; 5) *Hidup adalah safari tiada henti*.

Holman and Harmon (1992) state that metaphor is an analogy that compares one object to the other directly, for example, 'She is my heart' (p. 287). The pronoun 'she' is directly compared to 'heart'. It is an analogy that directly compares a lady to a heart. How can we treat the same a lady as a heart? That is a metaphor. In translating a metaphor, for instance, a translator should have an extraordinary skill in order to produce an accurate meaning in the target language and it is good for a translator not just to translate the metaphor but to find a similar metaphor in the target language accurately based on its socio-culture and context. The metaphoric expression 'She is my heart' can be translated into *Dia belahan jantung hatiku*. See other examples of metaphoric expressions. 'She is a book worm' translated into *Dia seorang kutu buku*; 'That man is a regular ass' translated into *Orang itu bodoh sekali*, etc.

Holman and Harmon (1995) state that simile is a figurative language that expresses indirectly the comparison of two objects. It is different from metaphor (p. 44). The simile usually uses the linking words **LIKE**, **AS**, **SUCH AS**, **AS IF**, and **SEEM**, whereas the metaphor uses the auxiliary **BE**, for examples, 'He is like a frog' is a simile, whereas 'He is a frog' is a metaphor. Moentaha (2006) stresses that simile compares two different objects that have different categories or classes, so the expression like 'The boy seems to be as clever as his mother' (*Anak lelaki itu sepandai ibunya*) is not a simile but an ordinary comparison because the words 'boy' and 'mother' are from the same category (p. 190). According to him, the example of a simile is 'He is as brave as a lion' (*Dis seberani banteng* or *Dia seberani pendekar*) because the words 'he' and 'lion' are from the different category. The pronoun 'he' refers to the man, whereas the noun 'lion' refers to 'the animal'. But why is the word 'lion' translated into '*banteng*' or '*pendekar*' not 'singa'? Contextually the word '*banteng*' or '*pendekar*' is more

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acceptable in the socio-culture of Indonesia. Thus the English similes and also metaphors should be transferred and reproduced into the accepted language and culture.

See other example of simile translation. The expression 'He is as sly as a fox' is translated into '*Dia secerdik kancil*' not '*Dia secerdik rubah*'. The word 'fox' is not natural in Indonesian context, so it is translated into '*kancil*' not '*rubah*' because the former is more natural than the later.

Crystal (1985) states that an idiom or idiomatic expression is the term that is used in grammar and lexicography that refers to a set of words limited semantically and syntactically and has a function as single unit (p. 152). For example, the idiomatic expression 'It's raining cats and dogs' cannot be translated word-for-word because that expression is an idiomatic expression. It must be translated into the target language idiomatically, so its accurate translation can be '*Hujan lebat*'.

Frye et al (1985) argue that idiom is a specific expression that is difficult to translate (p. 234). For example, the expressions 'Please, don't mention it'; 'Not at all'; 'It was a pleasure'; or 'Forget it' as the response of 'Thank you' cannot be translated word-for-word but the translator should search the similar idiomatic expressions in Indonesian language accurately. For instance, those expressions can be transferred into *Terima kasih kembali*, not *Jangan dipikirkan*; *Nggak apa-apa*; *Ini suatu hal yang menyenangkan*; or *Lupakan saja*.

Richards (1992) adds that idiomatic expression is a single unit of which meaning cannot be separated, for example, 'She washed her hands of the matter' = 'She refused to have anything more to do with the matter', or other example, the idiomatic expression 'May I wash my hands?' does not mean that someone asks permission to wash both of his hands, however, it is just an idiom that is usually expressed by a student who asks permission to his teacher to go to the toilet room. Thus, that idiomatic expression can be translated into '*Bolehkan saya ke belakang?*' (p. 172).

Translating an idiomatic expression is the same as translating a metaphoric expression. It means that the translator should have a perspicacity and deep experience of target language and culture in order to be able to translate the idiomatic expressions accurately. Compare the following sentences that use the word 'hands': 'Bill has two hands, a right hand and a left hand' and 'Bill is an old hand in the store'. The first sentence is a literal sentence that contains denotative or lexical meaning, whereas the second sentence is idiomatic sentence. The phrase 'two hands' in the first sentence is two real hands of Bill, however the phrase 'an old hand' in the second sentence means the man who has long experience in his job or '*orang berpengalaman*' not '*sebuah tangan tua*'.

There are some alternative solutions of translating a novel. The followings are what some experts and researchers propose. Bassnett-McGuire (1991) says that there are six rules of translating a prose (novel) that translators should refer to (p. 116):

- (1) The translator should not **PLOD ON**, word by word or sentence by sentence, but should 'always **BLOCK OUT** his work'. By **BLOCK OUT**, the translator should consider the work as an integral unit and translate in section, asking himself 'before each what the whole sense is he has to render'.
- (2) The translator should render **IDIOM BY IDIOM** and idioms of their nature demand translation into another form from that of the original'.
- (3) The translator must render **INTENTION BY INTENTION**, bearing in mind that 'the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic'.
- (4) The translator warns against **LES FAUX AMIS**, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. 'demander – to ask', translated wrongly as 'to demand'.
- (5) The translator is advised to 'transmute boldly' and it is suggested that the essence of translating is 'the resurrection of an alien thing in a native body'.
- (6) The translator should never embellish.

Taryadi (2000) suggests that translator should follow the following rules in order to produce good translation products. The rules that the translators should keep are: 1) Translators ought to depend on their language feeling in translating novels; 2) They must have a good mastery of source language; 3) They should be able to master the target language and culture; 4) They should be familiar with the culture of source language; 5) They also should be familiar with the culture of target language; and 6) They must have a broad knowledge and science of literary works.

On the other hand, though in different object of translating an Arabic novel into Indonesian one, El Shirazy (2008) proposes six basic skills that can anticipate the problems of translating a novel that will be useful for translator if they do translating process. A translator of a novel should: 1) master the vocabulary of source language well; 2) master the grammar of source language completely; 3) should have a deep sense of language, particularly source language or understand the author's will and purpose; 4) understand the socio-cultural of both source and target language; 5) have sense of literature well (pp. 1-3).

Research Method

The research method used in this study is Qualitative Evaluative Research Based on Holistic Criticism Approach (Sutopo, 2006). The types of data used are only primary data that consist of idiomatic expressions and figurative languages (metaphor, simile, personification, and alliteration) taken from the original and translated novel *TKM*, interview records with the novel translator, and questionnaire results from target readers. The data were gathered by using documentation, interview, and questionnaire techniques. The data were analyzed by using domain, taxonomy, componential, theme analysis (Spradley, 1980), contrastive analysis (James, 1998), and interactive analysis (Miles & Huberman, 1994). Objective factor was categorized and analyzed contrastively. Genetic and affective factors were categorized and each category was compared componentially. All data were analyzed in the cycle of interactive analysis: data reduction, analysis and discussion of data (display), and verification.

Findings

1) Objective factor

The followings are the findings taken from the objective factor that describes how idioms, metaphors, similes, personifications, and alliteration are translated from English into Indonesian based on the methods and techniques of translation and also ideology used by the novel translator.

Table 1 Findings of Objective Factor

		Translation Technique	Translation Method	Translation Ideology
Objective Factor (Idiom and Figurative Language Translation)	Idiom Translation	Indirect (98%)	Idiomatic (46.8%)	Domestication (66.8%)
	Metaphor Translation	Direct (76%)	Literal (70%)	Foreignization (84%)
	Simile Translation	Direct (57.5%)	Literal (87.5%)	Foreignization (95%)
	Personification Translation	Direct (71%)	Literal (88%)	Foreignization (97.6%)
	Alliteration Translation	Direct (59.3%)	Literal (84.3%)	Foreignization (90.6%)

2) Genetic factor

Findings that describe the novel translator’s background, experience, competency, and strategy along the translation process can be seen in the table 2. These data are based on the interview result with the novel translation. The findings support and have significant correlation with the objective factor. It is the fact that the translator’s background and else determine the translation product.

Table 2 Findings of Generic Factor

Genetic Factor (The Novel Translation of <i>TKM</i>)	Background	Non-formal education background of translation
		Having no English education background
		Chemical Engineering graduate
	Experience	Self-study
		Parents' motivation
		Part time translator at book publishers
		Novel translator of book publishers
	Competency	Translated more than 30 novels
		<i>To Kill a Mockingbird</i> is the first novel
		Lack of attention to literary senses
		Reliing on her basic English
		Good at grammar
		Reading more books of translation theory
	Strategy	Having a contact with the novel writer
		Doing discussion with the novel writer
Doing Internet browsing		
Making a mini thesaurus		
Using a monolingual dictionary		
Taking part in seminars		
Doing cultural researches		
Using idiomatic translation method		
Using faithful translation method		
Using word-for-word translation method		
Using literal translation method		
Using literal and transposition techniques		

3) Affective factor

The following table describes about the research finding taken from the affective factor.

		Idiom	Metaphor	Simile	Personification	Alliteration
Affective Factor (Target Readers of Translated Novel	Accuracy Level	Accurate (59.5%)	Inaccurate (36%)	Less accurate (75%)	Less accurate (54.7%)	Less accurate (65.6%)
	Naturalness Level	Natural (61.7%)	Less natural (80%)	Less natural (55.5%)	Less natural (66.7%)	Less natural (56.3%)
	Readability Level	High (48.9%)	Middle (52%)	Middle (47.5%)	Middle (59.5%)	Middle (56.3%)

Based on the tables above the research findings state that 1) idioms were translated generally by using idiomatic translation method, 2) metaphors, similes, personifications, and alliterations were translated by using literal translation method. Then, idioms were translated by using indirect translation techniques, while metaphors, similes, personifications, and alliterations were translated by using direct translation techniques. So, it indicates that the novel translator oriented to the source text (ST) and kept

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the domestication ideology for translating idioms, oriented to the source text (ST) and kept the foreignization ideology for translating metaphors, similes, personifications, and alliterations. Based on interview with the novel translator, it is found that the translator used idiomatic translation method and transposition technique for translating idioms and used word-for-word, literal, and faithful translation methods for translating figurative languages. Then, based on the target readers' responses, it is found that idioms were translated accurately, while metaphors, similes, personifications, alliterations were not accurate yet. Based on the naturalness level, the translation quality of idioms is natural, while metaphors, similes, personifications, and alliterations are not natural yet. The translation quality of readability level indicates that idioms get high level of readability, while metaphors, similes, personifications, and alliteration are on the middle level of readability.

Discussion

Translation of idioms and figurative languages in the novel *To Kill a Mockingbird* have different characteristics. This is proved with holistic analysis on the objective factor, genetic factor and affective factor. In this case, the novel translator translated idiom by using indirect translation techniques, such as transposition, modulation, adaptation, and established equivalent techniques (Bosco, 2008). Then, the translator used idiomatic translation method for translating idioms. This strategy is very precise because it is based on the rules of translating idioms (Hoed, 2009; Wang, 2009). According to what the translator did above, it can be stated that the novel translator tends to the domestication ideology. It means that she refers more to the target language. Then based on the target readers' responses, it is known that the idiom translation is accurate, natural, and high on readability level.

On the contrary, most of metaphors, similes, personifications, and alliterations are not translated accurately, naturally, and low on readability level. The novel translator translated metaphors, similes, personifications, and alliterations by using direct translation techniques, such as literal and borrowing techniques (Bosco, 2008). These techniques are not appropriate for translating metaphors, similes, personifications, and alliterations; whereas, metaphors should be translated into metaphors (Newmark, 1988), similes into similes (Larson, 1994), personifications into personification (Xiaoshu and Dongming, 2003), and alliterations into alliterations (Retmono, 2009). Because of those idioms and figurative languages are not translated using appropriate methods and techniques, the translation products are not inaccurate, less natural, and difficult to read. It means that the novel translator tends to use foreignization ideology that refers to the source language.

To anticipate the problems of translating a novel in general, I try to introduce an alternative solution that is called *Tripartite Cycle Model of Novel Translation*. This model will be effective for all translators if they want to translate a novel from English into Indonesian or vice versa.

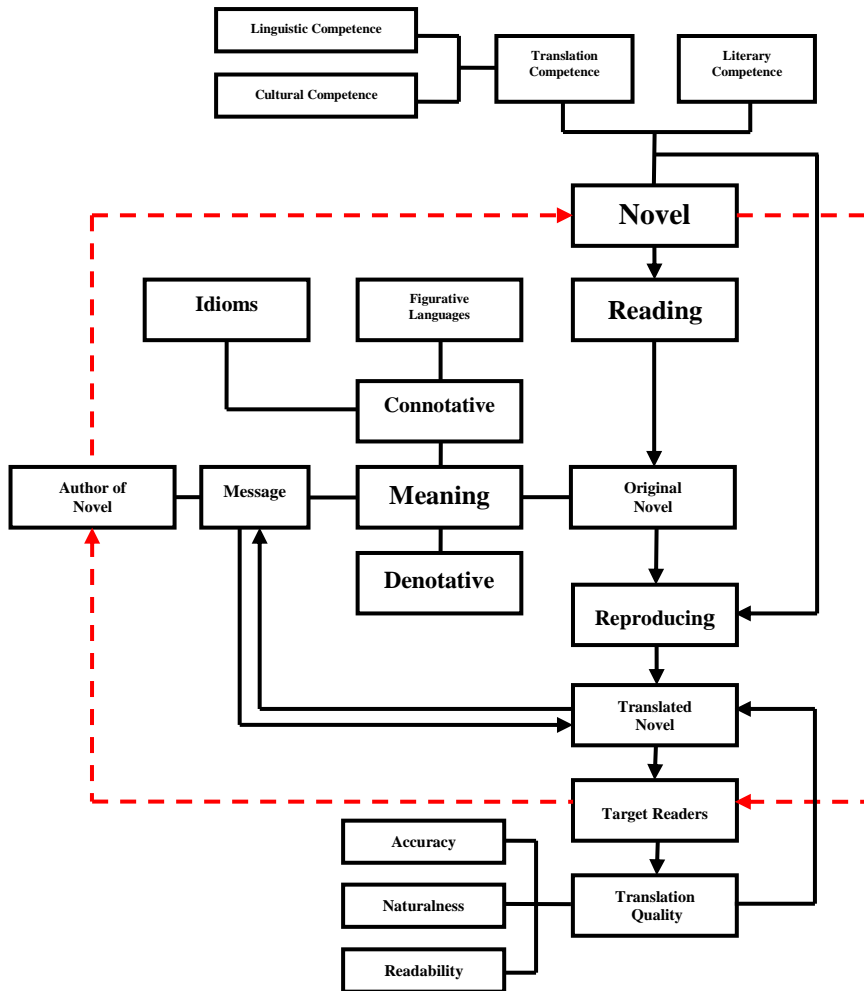


Figure 1 *Tripartite Cycle Model on Novel Translation*

Conclusion

Based on the research, idioms translation products are accurate, natural, and reach the high level of readability because the translator translated them by using appropriate methods and techniques. It means that the translator tends to use domestication ideology that refers to the target language. On the contrary, most of metaphors, similes, personifications, and alliterations are inaccurate, less natural, and reach the middle level of readability, because the

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translator translated them by using inappropriate methods and techniques. It means that the translator tends to use foreignization ideology that refers to the source language. As the solution of novel translation problems, there is a new model of translating a novel that is called *Tripartite Cycle Model of Novel Translation* (Figure 1).

Suggestion

From those research findings, I recommend that idioms should be translated into idioms, metaphors into metaphors, similes into similes, personifications into personifications, and alliterations into alliterations. On the other hand, the novel translator should have relevant education background, master both English and Indonesian languages, understand literary studies, know translation theories and have a broad concept of cultures, so that her translation products would be accurate, natural and readable. Then, it is suggested that the novel translator has to use the *Tripartite Cycle Model of Novel Translation* when she translates a novel from English into Indonesian. This cycle puts three parts: author, translator, and reader in a simultaneous cycle. The author of novel is the source of information that should be known well by a translator because the author of novel has a will and purpose as a message stated in the novel. The novel itself is the broad message explored by the author. The message can be in the form of words, phrases, sentences, paragraphs, and texts. The message itself has both connotative and denotative meanings. It is a must for the translator to understand, to know, and to recognize all well before she reproduces the message in the target language. So, there will be a collaboration among the novel writer, translator and target readers in the translation process.

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Chapter 2

Cultural Aspects in Translation (A Multicultural Perspective Based on English, Indonesian, and Local Languages Contexts)²

Introduction

Naturally all sorts of phenomena, both natural and social, have an important role in a system of cultural development process. Culture as a social phenomenon is the result of human work and thought pieces which has an important role in a process of living systems. The one system of life that is meant is speaking of life, specifically in the translation process. It is because translation is an activity that involves at least two languages and two cultures (Toury, 1978) in James (2000). In this case an interpreter is permanently faced with the problem of how to treat or discuss cultural aspects implicitly stated in the source language (SL) and look for the right techniques to transform, render, and replace them into the target language (TL). The problems are extremely different and various depending on the level of cultural and linguistic gaps and target market (Nida, 1964, p. 130). Here it seems clear how culture with its aspects have an important role and translator should be able to discuss and convey the meaning to the target language because it is an important source for the readers of the target text (TT readers).

Cultural implications in the source text for a translation process have a variety of forms ranging from lexical and syntactic meaning to ideology and outlook on life. This is a tough task for a translator to be able to understand the cultural implications of all forms and submit them to the target text reader, exactly what is meant by the authors or readers of the original source. To truly understand what cultural implications implicitly stated in the source text, the translator must do an analysis of the source text and get the information as clear as possible about the purpose of the text from the author of the source text (James, 2002).

² Presented in the 2nd English Language Teaching, Literature, Translation Conference 2013

Definition of Culture

What is a culture? Some experts of culture give different opinions in defining “culture”. The culture itself includes many things, such as values, traditions, behaviors, hopes, food, and arts. All these things become the talk of many people all the time. Brislin in Wang (2000) presents some characteristics that can be used as a reference to define what the culture is, as follows:

- 1) Culture is the work of a man who became a part of the environment.
- 2) Culture allegations reflect together about life in general.
- 3) Culture is fundamental so many people do not or are not able to discuss and analyze it.
- 4) Culture can be real through meaningful clashes.
- 5) Culture is passed from generation to generation.
- 6) Culture allows people to fill in the blanks.
- 7) Cultural values last long.
- 8) Violation of cultural norms has an emotional impact.
- 9) These differences can be illustrated by contrasting cultures.

Definitions of Translation

Many experts give definitions of the translation. Some of them are as follows:

1. Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988, p. 5). This definition prioritizes meaning as the main center for translation. It is basically the implicit meaning of the cultural elements that need to be understood and conveyed by the translator according to the author's intent in the source text.
2. Translation is transferring the meaning of the source language into the receptor language (Larson, 1984, p. 3). This definition states that aspect of meaning as an important element of the center of attention must be analyzed and understood by the translator in order the author's purpose or the original message from the source text can be delivered to the readers of the target text. Implicit aspects of culture in the form of physical culture, norms and customs are carried by the existing meaning in the source text, which then have to be transferred by the translator to the target language precisely, clearly, and accurately.
3. Translation is the replacement of textual material in one language by equivalent textual material in another language (Catford, 1978, p. 20). Based on the definition, translation is a process of replacing the text materials of a language which contain different forms of linguistics and culture with the text materials that have a precise and accurate equivalence in other languages.

4. Translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style (Nida, 1969, p. 12). Based on this definition, translation is a process of natural reproduction of the closest equivalence of the source language to the target language in both its meaning and style. Basically the meaning and style of the source language contains cultural elements that should be reproduced into the target language with the closest natural equivalent by the translator.

From the four definitions of translation above the cultural aspect that implicitly is stated in the source text in the forms of message, meaning and style are important aspects in the process of translation. Therefore, its role is taken into account because it will greatly effect on the translation. If the translator is not able to understand the cultural elements in the physical form, ideas, and lifestyles contained in the source text, he or she will have difficulties in the translation process and produce the translation products that are not in accordance with the original message.

The Importance of Culture in Translation

Relating to some definitions of culture, Newmark (1988) defines a culture is as a lifestyle and its manifestation is unique for one community in which a particular language is used (p. 95). So it can be concluded that each language group has distinctive characteristics culturally. However, Newmark (1988) does not regard language as a component or characteristic of the culture (p. 95). On the contrary Vermeer in James (2000) states that language is part of a culture. According to Newmark, Vermeer 's perspective implies an impossibility in a translation, while Vermeer himself believes that the translation of the source language to the target text is part of the translator's role in intercultural communication.

The concept and idea of culture is very important to consider, especially its implications for translation, although many experts translation are still disagreement and different understanding. But in this case Nida (1964) put his pinion relating to linguistic and cultural differences between the source language and target language. He concluded that intercultural differences in translation may cause problems and complications that make it more difficult and even dangerous for translators than differences in the structure of language. Therefore, the cultural implications of translation are very important as well as the lexical meanings than other formal shifts (p. 130).

In addition, Lotman in James (2000) stated that there will be no language when not immersed in a cultural context and culture would not be

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alive if it has no center, that is the structure of natural language. Bassnet (1980) emphasized on two considerations when translating the language and cultural considerations. She said that language is located in the heart of the cultural body (pp. 13-14). It means that language is the hearth within the body of culture". Both language and culture are lively interdependent and need each other. Linguistic ideas in the transfer of meaning can be seen as part of the translation process and all the things that include extra-linguistic criteria should be considered. Bassnett added that the translator must capture the source text as the target language version that matches the version of the source language. He added that efforts to impose cultural value system of the source language into the target language culture are a very dangerous thing (Bassnet, 1980, p. 23). So when doing translation, the translator should not only consider the impact of lexical aspects on target readers, but also the way how the cultural aspects can be perceived and acceptable for making decision.

Nababan (2003) adds that a source language word sometimes cannot express a cultural concept which is totally unknown in a target language (p. 99). The concept itself may be abstract or concrete. The concept can be related to religious, customs, or other types of food. These concepts are usually referred to as special concepts of culture. *Mododareni* term, for example, is an abstract concept that is closely related to Javanese traditions, the concept is not recognized in English. So what should be done by a translator if he or she finds culturally specific concepts in translation?

We realize that the term culture has a very wide scope. Language itself is a cultural component and is also a part of the culture. For example, the word house in the English language is often paired with the word *rumah* in Indonesian language. This meaning is not exactly equivalent because the term house does not always refers to *rumah*, it may refer to *gedung*, for example, white house is not *rumah putih* but it is *gedung putih* or *istana presiden*. It is like in understanding the term rice. Western people regard that rice refers to *beras* but Indonesian context it refers to *nasi*, *beras*, and *padi*, for examples, "I eat rice" (*Saya makan nasi*), "I buy rice in the market" (*Saya membeli beras di pasar*), "The farmer goes to the rice field" (*Petani pergi ke lading padi/sawah*). This is due to the Americans that already have a mental device (a mental set) that is different from a mental device of Indonesian people. This opinion is in line with the statement of Duff (1981) as follows: "Language has its mental sets: it is through them that we 'picture' reality in words" (p.10). These mental sets may overlap between one language and another, but they rarely match exactly. It is the translator's difficult task to bring them as close together as possible. From these statements it can be understood that the languages have the mental tools that we can use to describe reality in the form of words, even if the device is not

at all uncommon mentally fit and this is a difficult task for a translator to find the match at the same or equivalent proximity.

So the house and *rumah*, rice and *nasi*, *beras*, *padi* can be said to be equivalent (equivalent) although in fact it is not exactly the same meaning, in other words, they rarely match exactly. When these words are analyzed, they differ in some respects. Conceptually and functionally house and *rumah* have in common. For example, conceptually the terms house and *rumah* refer to a building that has a foundation, floors, walls, and roofs and functionally the two concepts have a function as ordinary dwellings occupied or inhabited by humans, but in reality the house of Americans with *rumah* of Indonesian people have differences in contrast. If two words are derived from two different languages that are considered equivalent, then the translator would not be so in trouble. Conversely, if the words of the source language are not known well based on the concept, function, and the reality of the target language, it makes then the translator get into trouble. The cultural terms that there have no absolutely equivalence in the source text and target text, for examples, if terms *sekaten* and *nyangku* as Javanese and Sundanese terms are translated into English, the translator will be very difficult to find the equivalent words in English because those words have cultural nuances and meanings.

Similar difficulties will be found by the translator when he or she translates literary works, such as poetry and novels. Since both of these literary works always contain a bunch of cultural meanings and messages. The poem, for example, reveals the beauty, while the beauty in a language is unique. The beauty aspect of it cannot be transferred to another language without changing its shape. The message of the source text must be maintained in the target language. Thus a translator of poetry must retain the message or the beauty of language. Is it possible for a translator? The possibility will happen, if a beautiful poem in the source language is translated, it will become no longer beautiful, or vice versa.

What is about the translation of novel containing many cultural elements in the source language much different from the concept, functionality and reality in the target language? In the form of material culture or artifacts, body movements (gestures), norms, customs, habits, ideology and way of life, for examples, are difficult to be translated with equivalent words in the target language (James, 2000). This is where a translator has to work hard to find the equivalent words that can be acceptable, which do not deviate from the original message. So as to seek the cultural equivalence, a translator should go around the world to find the equivalent terms or words. Therefore, how important the role of culture in translation is. It is because if the cultural substances are available, the translation will be useless and unacceptable. In fact, it is probably not a

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translation but only a bouquet. An important thing said by Nida (1964): "The message in the source language is embedded a cultural context and has to be transferred to the target of language" (p. 13). From this statement it is known that the source language that stores messages in a cultural context must be transferred to the target language. There are so many examples of phrases in English and Indonesian languages that are laden with cultural elements in some of the forms that often cause a lot of problems in translation for example in the form of expressions:

Stereotype

The stereotype here includes greeting phrases, such as good morning, good afternoon, good evening, good night, and so on. For example, the greeting Good morning is paired with a greeting in Indonesian language *Selamat Pagi*, whereas the concept of morning in English language is not the same as the concept of *Selamat pagi* in Indonesian language. Other example is saying *Selamat malam* that has two meanings in English, one refers to Good evening and the other refers to Good night. If someone misuses these greeting attentions, he or she will make miscommunication and sometimes this event will be embarrassing because it is misused.

Cultural events

Can "Thanks Giving" cultural event in the western culture be paired with a particular cultural event in the eastern culture as *Sekaten* or *Kenduren*? Of course this is a difficult work for a translator to do.

Traditional building

Similarly, the traditional buildings in the source language like *Tembok Cina* (Chinese Wall), *Kota Larangan* (City of Prohibition), *Pagoda*, *Piramida* (Pyramid) will be difficult for the translator to find out its equivalence in the target language culture. Because the target language culture has traditional building forms that are conceptually, functionally and really different from the source language culture, like the names of building *Pendopo Agung* (Great Wall), *Rumah Gadang* (Tower House), *Balairung* (Traditional Hall) and others. Are those cultural terms translatable one another?

Kinship (Kinship)

Kinship system in western culture has differences with *Kekerabatan* in eastern culture. In English cultures, for example, the kinship is only known from the father, mother, aunt, uncle, brother, sister, grandfather/mother, grandparent(s), grandson/ daughter, great-grandfather/mother, great-great-grandfather/mother, great-grandson/daughter to the great-great-grandson/daughter, whereas in Indonesian culture, the kinship has a much

more striking differences, for example, ranging from *Ayah/Ibu*, *Pak/Bu Gedhe*, *Mbah/Eyang*, *Mbah/Eyang Buyut*, *Mbah/Eyang Canggih*, *Mbah/Eyang Wareng*, *Mbah/Eyang Udheg-udheg siow*, and others. All these kinships cannot be similar between English and Indonesian because those have a different range and names. How can all these sorts of things be translated? Could a translator find the nearest and closest equivalence?

Pronouns

The equivalence to the pronouns also occupies a high degree of difficulty for translation. The western culture (English culture) has simply pronouns, such as I, you, he, she, it, we, and they, while the eastern culture (Indonesia culture) has a lot. Even for the first personal pronoun (I), Indonesian language has many equivalent words, such *saya*, *aku*, *gua*; for the second personal pronoun (You): *kamu*, *engkau*, *kau*, *anda*, *saudara*, *kalian*; for the third singular pronouns (He/She): *dia*, *ia*; whereas in English only one single pronoun (I, You, He/She). The first singular personal pronoun in the Indonesian language has different levels depending on the status and context. The pronoun *Saya* is more formal than *Aku* and *Gua* or even *Gue*. The pronoun *Gue* is ruder than the *Aku* and the pronoun *Aku* is more intimate or romantic than *Saya* and *Gua*. How is the first personal pronoun "I" translated? Is the pronoun *Saya*, *Aku* or *Gua/Gue* equivalent and appropriate for "I" in English? All depend on the cultural context and situation on which speakers perform their speech acts.

Speech levels

The phenomenon of speech levels or *Undha-usuk bahasa* in Indonesian terms may be better known and applied to specific local languages such as in Sundanese and Javanese languages. Sundanese language has speech levels, for examples, *basajan* (standard) and *lemes* (polite), whereas in the Javanese language there are is a set of speech levels: *ngoko* (standard), *karma* (polite), and *ngoko alus* (politest). However Indonesian language itself does not have speech levels, so the translator will only have problems of speech levels if he or she translate one language into another local language in Indonesia that will be very difficult for the translator to translate.

Idioms

How to translate idioms that are also loaded with cultural contents? Feare (1980) in Soemarno (2003) said that the idiom is a phrase that has a special meaning and significance that cannot be fully understood by looking at the word by word, so it is not easy to translate idioms (p. 22). Translators could not understand the meaning of an idiom that is based on the words in the idiom it separately but it must be understood completely and thoroughly and

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then find its meaning, so that translators should seek the equivalent idiom in target language. It is in line with Baker's opinion (1995) that says the translator will have difficulties in translating the idiom because he or she should really consider the message and intent implied in the idiom of expression (p. 65).

Conclusion

So, how complicated and difficult to translate words or phrases laden culture it is. In this case a translator has to work hard to find cultural equivalents in accordance with the message stated in the source language. If not, there will be a diversion even misdirection. That is the importance of cultural elements in translation that has a significant role that must be considered by translators rather than linguistic elements that are loaded with formal shifts that includes grammar and sentence structure.

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Chapter 3

Application of Grammar Translation Method (GTM) in Translating Narrative Texts from English into Indonesian Language³

Introduction

Translating literary texts, including narrative texts, has a noticeable difference when compared to translate non-literary texts. Translating scientific texts is not as complicated as translating literary texts (Purwoko, 2006, p. 19). Literary texts contain unique and distinctive aspects that are hard to translate. Literary texts have different text structures and linguistic characteristics from non-literary texts, so translating these texts has its own difficulties and complexities (Soemarno, 1988, pp. 19-21).

A literary text is the work that contains messages and styles. Messages that contain connotative meaning and style in the form of aesthetic-poetic mechanism is the characteristic of literary text. Literature is itself a series of papers that describe the history of a community, containing artistic and aesthetic values and read as references (McFadden in Meyer, 1997, p. 2).

A translator of literary texts will face a variety of difficulties, such as difficulties associated with meaning, such as lexical meaning, grammatical meaning, the meaning of contextual or situational, meaning textual, and socio-cultural significance. There are meanings that are easily translated (translatable) and not even difficult to be translated (untranslatable). Furthermore, if a translator is already well aware of his role, he will produce a good translation, namely the qualified translation that is easy to understand and looks like a natural translation product and helpful as a source of information (Kovács, 2008, p. 5).

Narrative text as a work of fiction that belongs to the fairy tale type is one genre that is widely read and told. A Fairy tale contains values and cultural contents of a community. This text type is read by a lot of students as a medium of entertainment and teaching materials. In Indonesian context this is supported by the presence of a new curriculum in the education unit from elementary to secondary schools that includes fairy tales or narrative texts as one of the genres that must be learned. English narrative texts from

³ Presented in the 3rd English Language Teaching, Literature, Translation Conference 2014

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various countries are also sources of reading and teaching materials used as a comparison with the works of fairy tales in Indonesia. For the purposes of English teaching and learning and dissemination of information about cross-cultural understanding, English narrative texts need to be translated into the Indonesian language accurately and naturally based the culture and context.

Therefore, to produce the qualified translation of narrative texts in Indonesian language, since the beginning, English education students are directed to apply the Grammar Translation Method (GTM) in the process of narrative text translation from English to Indonesian language. The application of this method is very much in line with the use of native language (mother tongue) as an effective and natural medium of communication (Larsen-Freeman, 1986, pp. 9-11).

Each translation expert has different versions of the definition of translation. Nida (1969) states that translating is a reproduction with reasonable and closest equivalence to the source language message into the target language, the first and the second relate to the sense associated with style. "Translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style." (p. 12)

Larson (1984) adds that "Translation is 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 means that this is being transferred and must be held constant" (p. 3). In this case Larson (1984) gives opinions on the completeness and harmony between language forms and structures of meaning. This is a package that is capable of delivering a form of understanding the meaning of the text contained by the source that should be able to be transferred to the target text with full responsibility.

Narrative Text

According to Gerot and Wignell (1995), a narrative text is a discourse that has the purpose of entertaining and fun to share experiences in a variety of ways (p. 56). Further narrative text has the text structure or schematic structure that consists of:

- a. Orientation : sets the scene and introduces the participants
(Who, when, where)
- b. Complication : a crisis arises (What was the problem?)
(How was the problem resolved? How did the story end?)
- c. Resolution : the crisis is resolved, for better or for worse
- d. Re-orientation : optional stage

Then the text also has lexico-grammatical features or linguistic features which include and focus on specific participant(s), action verbs, linking verbs, verbal verbs, mental verbs, behavioral verbs, past tense, temporal conjunctions, temporal circumstances, and spatial circumstances.

Translation of Narrative Texts

Translating narrative texts differs from translating ordinary texts. A narrative text translator must have the linguistic knowledge of the source and target languages and cultural understanding and deep appreciation of literary works. In addition, he must have skills in the areas of languages, literature and aesthetics, and social cultures, so that it can be said that if he does not have those factors, he will have difficulties in translating literary works (Suryawinata, 1996, p. 173). Translating narrative texts is not only transferring the message or looking for the equivalent of the source language into the target language, but also translating the ideas and purposes of the author, so that the original message and intention can be transferred to the readers or receivers (Nord, 1997, pp. 80-84). Accordingly, Hu (2000) asserts that "Translation of fiction is much more complicated than the translation of other genres, as it deals not only with bilingual, but also bi-cultural and bi-social transference" (p. 1).

In addition, Reiss in Nord (1997) adds that "A literary translation orients itself towards the particular character of the work of art, taking as its guiding principle the author's creative will. Lexis, syntax, style and structure are manipulated in such a way that they bring about in the aesthetic effect of the target language's the which is analogous to the expressive individual characters of the source text"(p. 69).

From the above it is known that literary translation orients itself to the nature of literary works in accordance with the will of the creative writer. Lexis, syntax, style and structure have a role of bridging the aesthetic effects to the target language an analogue of the expressive nature of the individual in the source language. This means that the translation of a literary work must be in accordance with the principles, ideas and purpose of the author of works that tends to introduce literary and aesthetic values as an expression of the character contained in the literature.

Grammar Translation Method (GTM)

Related to the translation of foreign literatures, in this case the translation of English narrative texts into Indonesian language, it is assumed that Grammar Translation Method (GTM) is the most effective methods to aid understanding of the source text into the target text with tools of native language (mother tongue) (Larsen-Freeman, 1986, pp. 9-11). Furthermore,

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Brown (1994) mentions the characteristics of Grammar Translation Method as follows:

- a. Classes are taught in the mother tongue, with little active use of the target language.
- b. Much vocabulary is taught in the form of lists of isolated words.
- c. Long elaborate explanations of the intricacies of grammar are given.
- d. Grammar provides the rules for putting words together, and instruction often focuses on the form and inflection of words.
- e. Reading of difficult classical texts is begun early.
- f. Little attention is paid to the content of texts, which are treated as exercises in grammatical analysis.
- g. Often the only drills are exercises in translating disconnected sentences from the target language into the mother tongue.
- h. Little or no attention is given to pronunciation (p. 53)

In addition, Larsen-Freeman (1986) proposes some principles Grammar Translation Method, in which (pp. 9-11):

- 1) The main purpose of learning a foreign language is capable of reading literary works.
- 2) The main purpose for the students is able to translate the text of one language to another. If they are capable, meaning they are successful foreign language learners.
- 3) The ability to communicate in the target language is not the purpose of learning a foreign language.
- 4) Key skills developed are reading and writing.
- 5) The teacher has an important authority in the classroom and is very important for students to be able to answer questions appropriately.
- 6) It is impossible to find equivalent words in exactly the same native language to the target language.
- 7) In the teaching-learning process more priority to look for similarities between the source language and the target language.
- 8) It is important for students to know the shape of the target language.
- 9) Application deductive rules of grammar in the form of an explicit pedagogical techniques.
- 10) Learn the language contains mental exercises.
- 11) Translator-students should be aware of the rules of grammar of the target language.
- 12) If possible, students should remember verb tenses and grammar paradigm in its memory.

Methodology

The research method used was action research based on Ferrance Models (2000) with the following steps of cycle: Firstly, in identifying the problem, the researcher identified the issues in detail of the students' translation of narrative text from English into Indonesian. Secondly, after the identification of the translation problems on the students' translation products, the researcher tried to collect the data obtained from the test of translation. Thirdly, the obtained data were thoroughly integrated and interpreted. Fourthly, because the interpretation of the data showed a negative condition, the researcher conducted the action by applying Grammar Translation Method (GTM). In this stage, the researcher gave the translation practice of narrative texts by applying the Grammar Translation Method (GTM) and conducted a classroom observation to see the conditions and interactions during action performed. Fifthly, the researcher further noticed the results of translation tests. Sixthly, after the researcher gave a set of questionnaires to all translator students, he conducted them as an effort of reflection about the impact of Grammar Translation Method (GTM) application in in the translation process of narrative texts from English into Indonesian.

The data used were obtained from the test scores of preliminary and final test, students' responses from the questionnaires and interviews and field notes from classroom observation results. All data were categorized and analyzed by using contrastive analysis model (James, 1998) and all data were analyzed based on the taxonomy model (Spradley, 1980).

Findings

Result of the initial observation

Based on initial observations (O-1) on the teaching of translation without applying the Grammar Translation Method (GMT) it is found the information as follows:

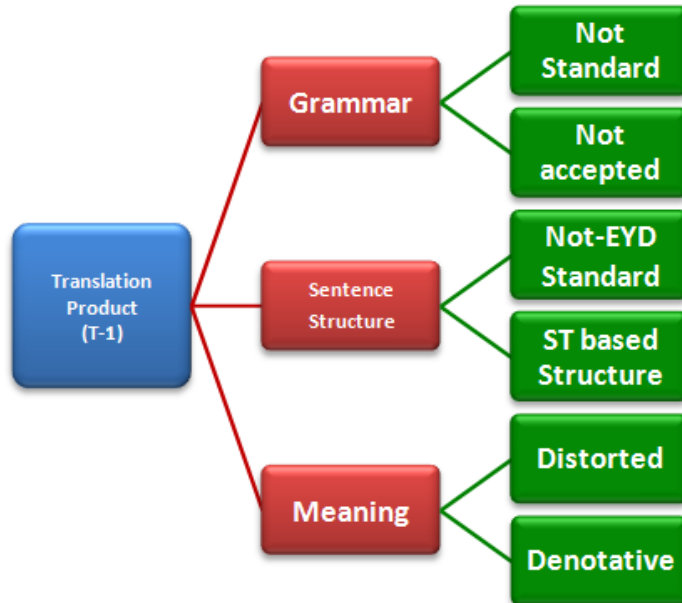


Figure 1. Teaching translation before the GTM application

Result of the initial interview (I-1)

In addition to the initial observations as a measure to determine the main difficulties of the students in the process of translating text from English to Indonesian, researchers also revealed other information about some of the obstacles to the translation of narrative texts. From the initial interview, it is found that the translator students had problems when they translated narrative texts. These problems can be illustrated in the following diagram:

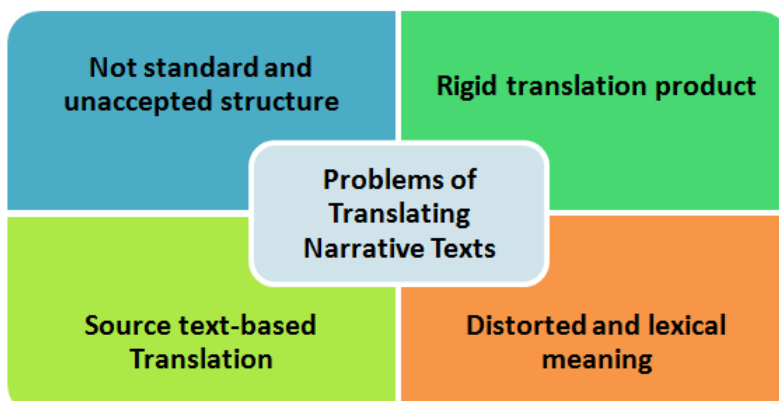


Figure 2. The condition of translation before the GTM application

Result of the preliminary test

Here are the results of the initial tests were performed to the application of Grammar Translation Method (GTM) in the class of translation. This initial test was given to fourteen students who attended the class of Translation. The students were given the identity ranging from code 1 to code 14 as participants in this study. The initial test was in the form of translation test translating a narrative text from English into Indonesian without using Grammar Translation Method (GTM). The test of each participant was given a score of the initial test or preliminary test score. The score here is as an indicator of the initial students' ability of translating the narrative text from English into Indonesian without using Grammar Translation Method (GTM).

Table 1. Result of the preliminary test before the GTM application

No	Participant	Score of the preliminary test
1.	Code 1	70
2.	Code 2	73
3.	Code 3	72
4.	Code 4	70
5.	Code 5	74
6.	Code 6	70
7.	Code 7	72
8.	Code 8	71
9.	Code 9	70
10.	Code 10	73
11.	Code 11	72
12.	Code 12	70
13.	Code 13	70
14.	Code 14	70
<i>Average score</i>		<i>71.21</i>

Result of the final observation (O-2)

Based on the final observation (O-2) done after the application of the Grammar Translation Method (GTM), it was found that, during the teaching translation process and from the products of narrative text translation, the observation result is as follows:

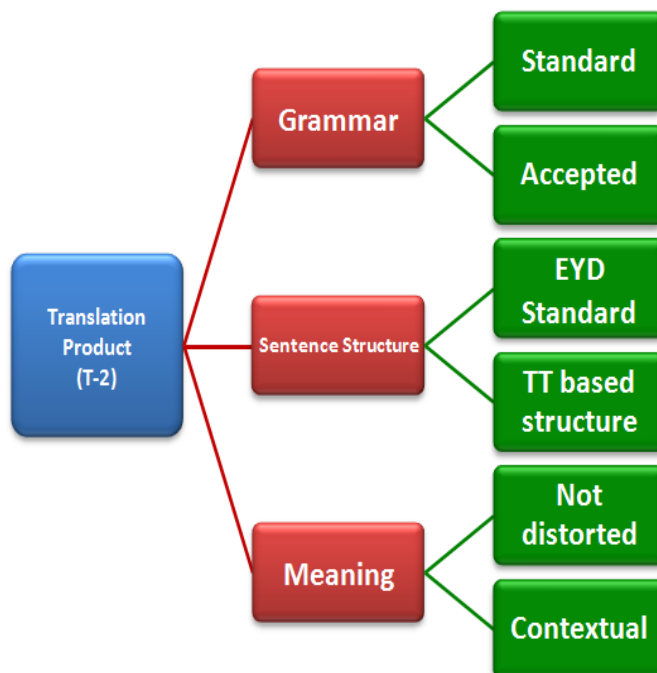


Figure 3. Teaching translation after GTM application

Result of the final test

After the action research was taken by applying the Grammar Translation Method (GTM), the progress of translation was very significant. Many changes in grammar, sentence structure, and meaning were adjusted to the rules, patterns and acceptability in the target language. Here is the result of the final test obtained from the translation test using the Grammar Translation Method (GTM). In this final test the participants translated the same text as well as in the initial tests. The result can be seen in the following table:

Table 2. Result of the final test after GTM application

No.	Participant	Final test score
1.	Code 1	84
2.	Code 2	87
3.	Code 3	85
4.	Code 4	84
5.	Code 5	88
6.	Code 6	83
7.	Code 7	86
8.	Code 8	84
9.	Code 9	82
10.	Code 10	86
11.	Code 11	88
12.	Code 12	83
13.	Code 13	82
14.	Code 14	83
<i>Average score</i>		84.64

The comparison between the result of preliminary test and final test

Here is the table of the progress scores of the translation results before and after the application of the Grammar Translation Method (GTM). In this table it is mapped the fourteen participants with Code 1 to 14 with respective scores in the column initial test scores and final column test scores, while scores that describe the ability of translation progress after the application of Grammar Translation Method contained are in the column of the progress score and the average progress scores of individuals and groups represented in the columns of mean progress scores (average scores progress).

Table 3. The progress of translation test result

No.	Participant	Initial test score	Final test score	Progress score
1.	Code 1	70	84	14
2.	Code 2	73	87	14
3.	Code 3	72	85	13
4.	Code 4	70	84	14
5.	Code 5	74	88	14
6.	Code 6	70	83	13
7.	Code 7	72	86	14
8.	Code 8	71	84	13
9.	Code 9	70	82	12
10.	Code 10	73	86	13
11.	Code 11	72	88	16
12.	Code 12	70	83	13
13.	Code 13	70	82	12
14.	Code 14	70	83	13
<i>Average of the progress score</i>		71.21	84.64	13.43

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Result of the final interview (I-2)

The result of the final interview that describes the condition and ability of translating narrative texts after the GTM application can be seen in the following picture:

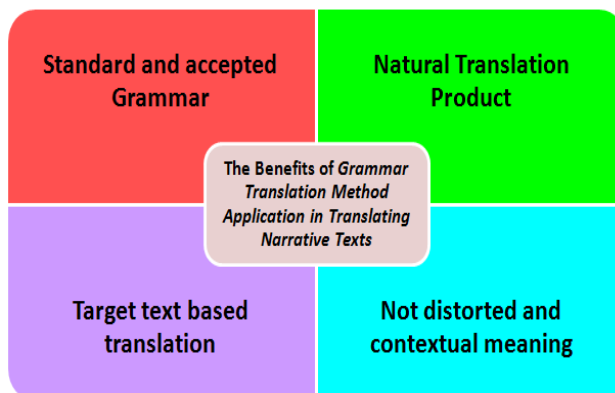


Figure 4. *The condition of translation after the GTM application*

Result of the questionnaires

The results of the study derived from the questionnaires taken from 14 respondents can be seen in table 4 below. All responses in the table are the information after the application of the Grammar Translation Method (GTM). The questionnaire consists of five questions that describe the condition and ability of translation conducted after the application of the Grammar Translation Method (GTM). In this case the number of YES and NO were calculated into a percentage (%) that shows a comparison between the positive and negative response.

Table 4. *Result of the questionnaire after the GTM application*

Question	Statement	Response	
		Yes	No
	According to Narrative Text me translate English into Indonesian was difficult.	1 (7.2%)	13 (92.8%)
	Translating Narrative Text as a literary work of fiction is more complicated than translating plain text (non-literary).	11 (78.6%)	3 (21.4%)
	Translating literary works, especially Narrative Text, requires knowledge of language, literature, and culture of the source and target (English and Indonesian).	14 (100%)	0 (0%)
	Grammar Translation Method (GTM) ease the burden on me to translate literary works, especially the Narrative Text translation from English to Indonesian.	12 (85.7%)	2 (14.3%)
	After using the approach of Grammar Translation Method (GTM) in the translation process, the translation I was much better.	12 (85.7%)	2 (14.3%)

Discussion

This discussion illustrates the results of the study before and after application of the Grammar Translation Method (GTM). The discussion covers three important findings that can be known directly as indicators of the research results. The three findings consist of the quality of students' translation after the application of the Grammar Translation Method (GTM) obtained from the results of contrastive analysis of the translation products, percentage of students' responses to the Grammar Translation Method (GTM) application obtained from the interview (interview), the benefits of Grammar Translation Method (GTM) in teaching translation process obtained from observations and the questionnaire.

Quality of the students' translation

In general, students who performed the translation before the application of Grammar Translation Method (GTM) showed a good category with an average value of 71.21 (good), but the translation was still stiff, idioms error still occurred. There are some non-standard use of the terms and some spelling mistakes. Furthermore, the translation was still a little awkward, not natural, and not adaptive to the sociocultural target language. Some terms were translated literally. There were some grammatical errors and distortions of meaning.

On the contrary, after the application of the Grammar Translation Method (GTM) the students' translation product improved better and there was a very significant change. It was indicated by the progress scores between the initial test and final test in the ration amount 13:43. It means that the translation after the application of the Grammar Translation Method (GTM) has increased up to 84.64 (Very Good). This indicates that the students' translation after the application of the Grammar Translation Method (GTM) got progress towards better products, more natural in the target language and accepted in the target readerships. There is no distortion of meaning, no literal translation, more flexible. There is no mistake in the use of the term. There are one or two grammatical errors or spelling but not too significant.

The students' Responses on Grammar Translation Method application

Based on the results of interviews with the respondents, it was found that there is a difference between translating applied before and after the application of the Grammar Translation Method (GTM). The significant difference is:

- A. Prior to application of Grammar Translation Method (GTM)
 - 1) Equivalent lexical more dominant;
 - 2) The results are more literal translation;

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- 3) Grammar used is not standard;
 - 4) Structure of sentence patterns are more inclined to source language.
- B. After application of Grammar Translation Method (GTM)
- 1) More contextually dominant counterparts;
 - 2) The translation is more prevalent and natural;
 - 3) No rigid grammar;
 - 4) Structure of sentence patterns are not biased toward the target language.

Conclusion

From the results of research and discussion, it can be concluded that based on the results of the initial test and final test after the application of the Grammar Translation Method (GTM) the scores increased progressively up to 13:43 in ratio. The result shows a very significant improvement as the impact of the GTM application. The average of the initial test score is 71.21 (Good) and the final test score is 84.64 (Very good).

Based on observations, the teaching of translation before the application of the Grammar Translation Method (GTM) indicated that the lexical meaning was used more dominant, meaning was still distorted with a rigid grammar and the sentence structures used tended to pattern the source language sentence, the translation was still stiff, whereas after the application of the Grammar Translation Method (GTM), there is a very significant improvement, for examples, the translation is more flexible and natural, the words has tended to contextual, the sentence structure follows the pattern of the target language, and the grammar used is standard.

According to the results of interviews it was known that before the application of the Grammar Translation Method (GTM), the lexical equivalences were more dominant, the translation results were more literal, using non-standard grammar, and sentence structure patterns were more inclined to the source language, while after the application of the Grammar Translation Method (GTM) it is found that the translation is more contextual and matching to the target culture, more prevalent and natural, not stiff grammatically and sentence structure patterns are appropriate to the target language. So, with the application of the Grammar Translation Method (GTM) it was also found that some changes go better than before and after the action performed.

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Chapter 4

Analysis of Translation Methods on Harper Lee's Novel *To Kill a Mockingbird* from English into Indonesian⁴

Introduction

Molina and Albir (2002) states that translation methods are more likely in a manner used by the translator in the translation process in accordance with its objectives (p. 507). Translation methods greatly affect the overall outcome text translation. This is reinforced by Newmark's opinion in Ordudary (2007) states: "[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (p. 1). Newmark (1988) has grouped the methods of translation into two large groups (p. 45). Four first methods more emphasizing on the source language (ST) are word-for-word translation, literal translation, faithful translation, and semantic translation and four second methods more emphasizing on the target language (TL) are adaptation, free translation, idiomatic translation, and communicative translation.

a. Word-for-word translation method

Newmark (1988) states that the word-for-word translation method in the target text (TT) placed directly under the version of the source text (ST) (p. 45). This translation method is also called translation between lines or interlinear translation. Translation method is highly dependent on the level of words, so that the wording is very maintained. In performing its duties, the translator is just looking for a synonym of the source language (SL) into the target language (TL). The wording of the translation sentence is identical to the wording in the source language sentence (SL). Every word is translated one-on-one based on common sense or out of context, whereas words are associated with a culture translated literally. This method is generally used on the stage of pre-translation on which the translator is difficult to translate the text to understand the mechanism or the source language and are typically used in the analysis phase or the early stages of the transfer.

Here are a few examples of translation using the example of translation methods word-by-word:

1. ST : Look, little guy, you-all shouldn't be doing that.

⁴ Presented in the 4th English Language Teaching, Literature, Translation Conference 2015

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- TT : *Lihat, kecil anak, kamu semua harus tidak melakukan ini.*
2. ST : I like that clever student.
TT : *Saya menyukai itu pintar anak.*

b. Literal translation method

Literal translation or also known as a straight translation (*Linear Translation*) is among the translation of the word-by-word translation and free translation (Newmark, 1988, p. 46). In the process of translation, the translator seeks grammatical constructions of the source language (SL) equivalent or close to the target language (TT). The literal translation is regardless of the context. This translation originally is done as translating word-for-word, but the translator then adjusts the wording in accordance with the grammar of the target language. Examples are as follows:

1. ST : Look, little guy, you-all shouldn't be doing that.
TT : *Lihat, anak kecil, kamu semua seharusnya tidak berbuat seperti itu.*
2. ST : It's raining cats and dogs.
TT : *Hujan kucing dan anjing.*

c. Faithful translation method

In translation faithful, a translator seeks to produce the contextual meaning of the original text to the right within the limits of the grammatical structure of the target text (Newmark, 1988, p. 46). Here the words are translated based on cultural contents, but deviations of grammar and choice of words are still left. This translation is sticking to the intent and purpose of ST, so the translation sometimes still seems stiff and often foreign.

By using this method of translation, the translator retains the formal aspects (especially in the texts of the law or legal documents), aspects of form (in the poems), the form of metaphor (in the translation of literary texts), the form of the term (in the text informatics), so that the readers fully see the loyalty in terms of shape in TT, although the translation is not commonly known. This translation is often called the "translationese" (Hoed, 2006, p. 57). Consider the following examples of translation:

1. ST : Amran is a broker in Bursa Efek Jakarta.
TT : *Amran seorang pialang di Bursa Efek Jakarta.*
2. ST : The government opened a bonded zone.
TT : *Pemerintah sudah membuka sebuah kawasan berikat.*

d. Semantic translation method

Semantic translation is more flexible than faithful translation. Faithful translation is more rigid and does not compromise to the principle of target language (TT) or more bound by language resources, while the semantic

translation is more flexible in the target language (Newmark, 1988, p. 46; Machali, 2000, p. 52). Unlike the faithful translation, semantic translation should consider aesthetics of the source text as a way of compromising meaning to reasonable limits. Consider the following example:

ST : He is a book-worm.

TT : *Dia (laki-laki) adalah seorang yang suka sekali membaca.*

e. Adaptation method

Newmark (1988) called that adaptation is the freest translation method or the freest form of translation and closest to target language (TL) (p. 46). The term 'adaptation' is acceptable here, as long as no sacrifice or declination of the theme, characters or plot in ST. Indeed, the adaptation method is widely used to translate poetry and drama. In this case there is a shift in the culture of the source text (ST) to target text (TT). It means that the source text (ST) is rewritten and adapted to the target text (TT). If a poet is adapting a play to play, he should retain all the characters in the original script and storyline also must be retained, but the dialogue of ST can be adapted and tailored to the culture of TT. Examples of this adaptation is the translation of a play by Shakespeare called "Machbeth" adapted by the poet W.S. Rendra. He kept all the characters in the original script and the plot of story was also well maintained, but the dialogue was adapted and tailored to the culture of Indonesia (Machali, 2000, p. 53).

f. Free translation method

Free translation is a translation method that is more about the content of the source text form (Newmark, 1988, p. 46; Machali, 2009, p. 53). This method is usually in the form of paraphrasing longer than its original shape, intended to fill or clearer message received by users of target language. Translation is pedantic and long-winded, even the translation looks like not a translation. Soemarno (2001) gave the following examples (pp. 33-37):

1. ST : The flowers in the garden.

TT : *Bunga-bunga yang tumbuh di kebun.*

2. ST : How they live on what he makes?

TT : *Bagaimana mereka dapat hidup dengan penghasilannya?*

g. Idiomatic translation method

Larson in Choliludin (2006) says that the idiomatic translation uses natural forms in the target language, according to the grammatical constructions and lexical choice (p. 23). A truly idiomatic translation does not seem like the translation. The translation is as if writing results directly from native speakers. Then a good translator will try to translate idiomatic text. Newmark (1988) adds that idiomatic translation reproduces the text message

with the phrase of target language that is more natural and familiar than the source text (p. 47).

1. ST : Excuse me, Salina!
TT : Permisi, Salina!
2. ST : I can relate to that.
TT : Aku mengerti maksudnya.

h. Communicative translation method

According to Newmark (1988), communicative translation attempts to translate the contextual meaning in the source language (ST), both aspects of language and aspects of its contents, to be accepted and understood by readers of the target language (TL) (p. 47). Machali (2009) adds that this method is observing the principles of communication, namely the pulpit readers and translation purposes (p. 55). In addition, Nababan (2003) explains that the communicative translation basically emphasizes the transfer of messages (p. 41). This method is very concerned by readers or listeners of TT but not expected to have any difficulties and ambiguities in the text of the translation. This method is also very tended to the effectiveness of language translation. The phrase “*Awas Ajing Galak!*” can be translated into **Beware of the dog!** instead **Beware of the vicious dog!** Because the translation of the that sentence has already hinted that the dog was vicious.

Research Methodology

The research method used was Descriptive Qualitative Research. This study analyzed 47 idioms, 25 metaphors, and 42 personifications. The research instrument used was translation data of idioms, metaphors, and personifications taken from the novel TKM. The data collection technique was collecting and tabulating the data from the novel TKM. The data analysis technique used is Interactive Model (Miles and Huberman, 1984).

The flow of the interactive model analysis is proposed by Miles and Huberman (1984) as follows:

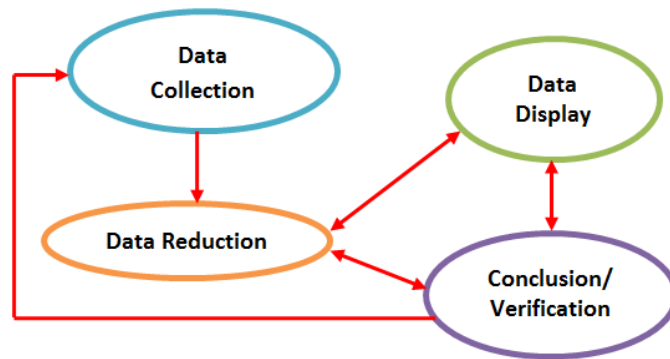


Figure 1. Interactive Analysis Model

The steps of the data analysis are as follows:

1) *Data Collection*

At this stage the data were collected with documentation techniques. The data were taken from the novel TKM based on the classification of idioms, metaphors, and personifications.

2) *Data Reduction*

At this stage the data were selected based on the type of data (words, phrases, and sentences) and aspects of the language were analyzed and evaluated based on the translation methods. When the data reduction results were appropriate, they were directly presented on the display of data and when the data were still confusing, they were carried out into the data verification in which the data were collected back again for further reduction.

3) *Display of Data*

At this stage the data reduction results were presented in the form of tabulation and descriptions, then were analyzed, evaluated, and interpreted. If the results were consistent in the data presentation, they were immediately withdrawn into conclusions. If the data displayed were still doubt, there would be a re-verification.

4) *Withdrawal Conclusions or Verification Data*

At this stage, the data presented, analyzed, and interpreted were withdrawn into a conclusion as the research result. If the data presented were still unsatisfactory, they would be re-verified, then were collected and reduced, displayed and finally concluded.

Findings and Discussion

Table 1. Translation Methods on Idioms Translation

Translation Data	Ways of Translation	Number of Data	Percentage	
Idiom Translation (N=47)	Word-for-word	1	2,1%	
	Methods	Literal	17	36,2%
		Semantic	1	2,1%
		Free	6	12,8%
		Idiomatic	22	46,8%

The total number of utterances of data containing the idiom is 47 (N = 47). Based on the results of data analysis, it was found that the idioms in the novel TKM were translated from English into Indonesian by using word-for-word translation (2,1%), literal translation (36,2%), semantic translation (2,1%), free translation (12,8%), and idiomatic translation (46,8%).

The followings are examples of the idiom translation taken from the translated novel TKM:

Data 1 (Idiom Translation)

ST	True enough, she had <u>an acid tongue in her head</u> , and she did not go about the neighborhood doing good, as did Miss Stephanie Crawford.
TT	<i>Memang, <u>lidahnya tajam</u>, dan dia tidak berkeliling ke rumah-rumah tetangga untuk beramal, seperti Miss Stephanie Crawford.</i>

Data 2 (Idiom Translation)

ST	"You gonna run out on a dare?" asked Dill. "If you are, then-" "Dill, you have to think about these things," Jem said. "Lemme think a minute... it's <u>sort of like</u> making a turtle come out..."
TT	<i>"Kau mau mundur dari tantangan?" Tanya Dill. "Kalau iya, berarti—" "Dill, hal-hal seperti ini harus dipikirkan," kata Jem. "Coba kupikir sebentar ... ini <u>seperti</u> membuat kura-kura keluar ..."</i>

Data 3 (Idiom Translation)

ST	"Oh, no sir!" Jem pulled out his grandfather's watch that Atticus let him carry once a week if Jem were careful with it. On the days he carried the watch, <u>Jem walked on eggs</u> . "Atticus, if it's all right with you, I'd rather have this one instead. Maybe I can fix it."
TT	<i>"Oh, tidak, Sir!" Jem mengeluarkan jam kakeknya yang dibolehkan Atticus dibawa seminggu sekali Jika Jem berhati-hati. Pada hari-hari dia membawa jam itu, <u>Jem seolah-olah berjalan di atas telur</u>. "Atticus, kalau boleh, aku mau yang ini saja. Mungkin bisa diperbaiki."</i>

Table 2. Translation Methods on Metaphor Translation

Translation Data	Ways of Translation	Number of Data	Percentage	
Metaphor Translation (N=25)	Method	Literal	20	80%
		Semantic	1	4%
		Free	4	16%

The total number of utterances of data containing the metaphor is 25 (N = 25). Based on the results of data analysis it was found that the metaphors in the novel TKM were translated from English into Indonesian by using literal translation (80%), semantic translation (4%), and free translation (16%).

The followings are examples of the metaphor translation taken from the translated novel TKM:

Data 1 (Metaphor Translation)

ST	Thing is, foot-washer thinks <u>women are sin</u> by definition.
TT	<i>Masalahnya, kaum pembasuh kaki menganggap <u>perempuan sama dengan dosa</u>.</i>

Data 2 (Metaphor Translation)

ST	She said, “Atticus, <u>you are a devil from the hell</u> .” I wished my father was a devil from the hell.
TT	Katanya, “Atticus, <u>kau iblis dari neraka</u> .” Andai saja <u>ayahku memang iblis dari neraka</u> .

Data 3 (Metaphor Translation)

ST	Calpurnia was something again. <u>She was all angles and bones</u> ; she was nearsighted; she squinted; her hand was wide as a bed slat and twice as hard.
TT	<i>Calpurnia beda lagi. <u>Tubuhnya tinggal kulit pembalut tulang</u>; dia menderita rabun jauh; matanya juling; tangannya selebar rangka tempat tidur dan dua kali lebih besar.</i>

Table 3. Translation Methods on Personification Translation

Translation Data	Ways of Translation	Number of Data	Percentage	
Personification Translation (N=42)	Metode	Literal	37	88 %
		Faithful	2	4,8%
		Semantic	2	4,8%
		Communicative	1	2,4%

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The total number of utterances of data containing the data personification is 42 (N = 42). Based on the results of data analysis it was found that the personifications in the novel TKM were translated from English into Indonesian by using literal translation (88%), faithful translation (4,8%), semantic translation (4,8%), and communicative translation (2,4%).

The followings are examples of the personification translation taken from the translated novel TKM:

Data 1 (Personification Translation)

ST	By the time Mrs. Cat called the drugstore for an order of chocolate melted mice, the class was wriggling like a bucketful of Catawba worms.
TT	<i>Pada saat Bu Kucing menelfon took obat untuk memesan seporsi tikus berlapis cokelat, seluruh kelas menggeliat seperti seember cacing umpan.</i>

Data 2 (Personification Translation)

ST	“A hot steam’s somebody who can’t get to heaven, just wallows around on lonesome roads an’ if you walk through him, when you die you’ll be one too, an’ you’ll go around at night suckin’ people’s breath—.”
TT	<i>“Uap panas adalah orang yang tak bisa masuk surga, Cuma luntang-lantung di jalanan sepi dan kalau kau berjalan menembusnya, kau akan mati dan menjadi uap panas itu juga, dan kau gentayangan malam-malam, menghisap napas orang—“</i>

Data 3 (Personification Translation)

ST	The sun said twelve noon.
TT	<i>Posisi matahari menunjukkan pukul dua belas siang.</i>

Conclusions

Based the research it can be concluded that three aspects of literary analysis on the novel “*To Kill a Mockingbird*” are dominantly translated from English into Indonesian as follows:

- 1) Idioms in the novel TKM are dominantly translated by using idiomatic translation method up to 46,8%. It means that the translator really tends to the emphasis on the target language or she has the ideology of domestication.
- 2) Metaphors in the novel TKM are dominantly translated by using literal translation method up to 80%. It means that the translator really tends to the emphasis on the source language or she has the ideology of foreignization.
- 3) Personifications in the novel TKM are dominantly translated by using literal translation method up to 88%. It means that the translator really tends to the emphasis on the source language or she has the ideology of foreignization.

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Chapter 5

Improving Students' Translation Products by Applying Tripartite Cycle Model⁵

Introduction

According to Nida (1969), translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style (p. 12). Based on this definition, translation is a natural reproducing process of the closest equivalence of the source language to the target language in meaning and style. Basically the meaning and style of the source language contains elements that should be reproduced into the target language with the closest natural equivalent by the translator. While Newmark (1988) states that translation is rendering the meaning of a text into another language in the way that the author intended the text (p. 5). It keeps meaning as the main point for translation. Principally it is an implicit meaning of language elements that translators need to understand and convey related to the author's intention in the source text. On the other hand Bassnett-McGuire (1991) argues that translating is not just rendering the explicit notion in the sentences but understanding the implicit purpose beyond the sentences or statements, so translators should do translation process carefully (p. 115). Practically many translators in their job are careless when they translate texts, for examples, they do manipulation, in the term of making distortion, in transferring information. They sometimes add their own interpretation that is out of the original text. They usually do a narrow interpretation toward worth messages stated in the source text and finally they produce a bias translation, not matching between the source text and the target one. This situation also happens in my classes of translation when students do translation from English into Indonesian or vice versa.

This phenomenon is very interesting for me to search, so it pushes me to conduct a research in order to help the students have good product of translation. It is in line with what Kovács (2008) says that if a translator is already well aware of his role, he will produce a good translation, namely the qualified translation that is easy to understand and looks like a natural translation product and helpful as a source of information (p. 5).

⁵ Presented in the 5th English Language Teaching, Literature, Translation Conference 2016

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The translation problems that students have are related to grammar, structure, vocabulary, and mechanics. They produce a translation product that has ungrammatical patterns, Indonesian nuance structure, inappropriate vocabulary or word choice, poor writing mechanism, such as incorrect punctuation, capitalization, and spelling. The four problems of linguistics that the students have can be seen in the following chart.

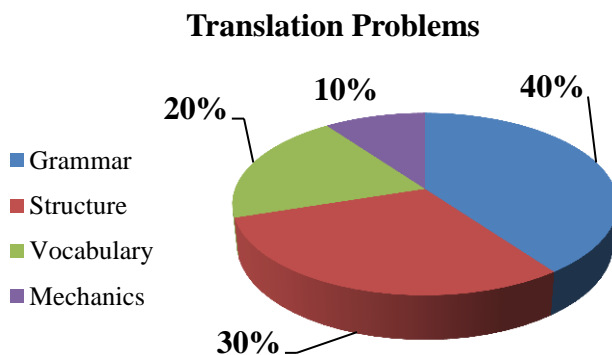


Chart 1. Translation Problems in Translation Classes

Doing translation using a conventional model leads poor products of translation. The term of conventional model refers to the ways of translating texts by applying individual model not collaborative model. To anticipate the problems of translation and produce good products of translation, I tried to conduct and delivered a collaborative translation model named Tripartite Cycle Model (Hartono, 2009, p. 40). Hartono (2012) states that Tripartite Cycle Model of Novel Translation puts three parts: author, translator, and reader in a simultaneous cycle. The author of text is the source of information that should be known well by a translator because the author of the text has a will and purpose as a message stated in the original text. The original text itself is the broad message explored by the author. The message can be in the form of words, phrases, sentences, paragraphs, and texts. The message itself has both connotative and denotative meanings. It is a must for translators to understand, to know, and to recognize all well before they reproduce the message in the target language. So, there will be a collaboration among the the author of original text, translator and target readers in the translation process (p. 369). The figure 1 below describes how the Tripartite Cycle Model (TCM) runs in one integrated cycle process.

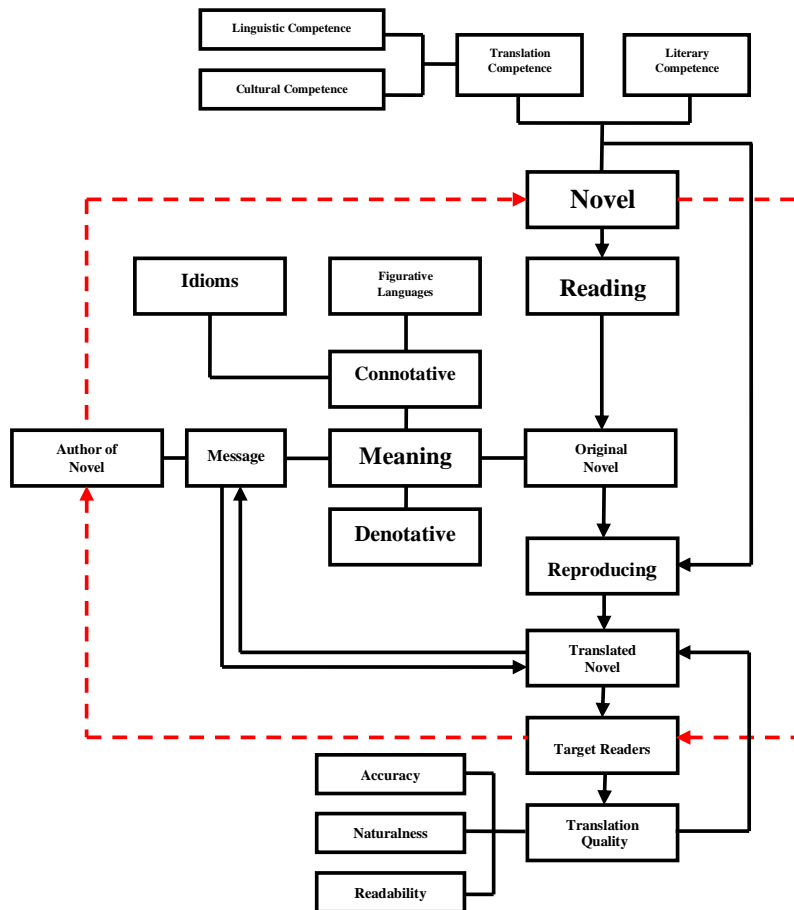


Figure 1. Tripartite Cycle Model (Hartono, 2012, p. 368)

Methodology

The research method I used was action research with Ferrance Model (2000) that has steps of cycle as follows. Firstly, in identifying the problem, I identified the issues in detail of the students' translation from English into Indonesian. Secondly, after the identification of the translation problems on the students' translation products, I collected the data obtained from the test of translation. Thirdly, the obtained data were thoroughly integrated and interpreted. Fourthly, because the interpretation of the data showed a negative condition, I conducted the action by applying Tripartite Cycle Model (TCM). In this stage, I gave translation practice by applying the Tripartite Cycle Model (TCM) and questionnaires about translation assessment to see the quality of translation product after TCM application. Fifthly, I further tabulated the results of translation tests. Sixthly, after I gave the questionnaires to translator raters, I did a reflection about the impact of

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Tripartite Cycle Model (TCM) application towards the translation process from English into Indonesian.

The data I used were the preliminary test and final test scores and students' responses from the questionnaires. All data were categorized and analyzed by using contrastive analysis model (James, 1998) and all data were analyzed based on the model in general taxonomy and componential (Spradley, 1980).

In relation to the data taken from the translation test, data analysis was analyzed by using the scale of translation quality assessment (Table 1) (Machali 2009, pp. 156-157). This scale was used to justify and determine the students' translation quality. The data from the questionnaires were analyzed descriptively and tabulated in the form of percentage table.

Table 1. Translation Quality Assessment Scale

Category	Score	Indicator
Excellent Translation	86-90 (A)	There is no distortion of the meaning, reasonable delivery of meaning; almost like a translation; no spelling mistake; there is no error/deviation of grammar; there is no mistake the use of the term.
Very Good Translation	76-85 (B)	There is no distortion of meaning; no rigid literal translation; no mistake in the use of the term; there are one or two grammatical errors/ spelling.
Good Translation	61-75 (C)	There is no distortion of meaning; no rigid literal translation, but comparatively no more than 15% of the entire text, so it does not feel like a translation; grammar and idiom errors relatively no more than 15% of the entire text; had one or more terms of using nonstandard/ general; one or two spelling mistakes.
Fair Translation	46-60 (D)	The whole translated text is like as a real translation; some literal translation is rigid, but comparatively no more than 25%, some idiomatic errors and/or grammar, but relatively no more than 25% of the entire text; one or two uses of the term are not common and/or less clear.
Poor Translation	20-45 (E)	The whole text is felt as a real translation; too many rigid literal translation (relatively more than 25% of the entire text); distortion of the meaning; errors of term are more than 25% of the entire text.

Finding and Discussion

Result of the preliminary test

Here is the result of the initial tests were performed to the application of Tripartite Cycle Model (TCM) in the class of translation. This initial test was given to seven small groups of students who took the class of translation. The groups were arranged from 1 to 7 as the participants in this study. The initial test was in the form of translation test translating a free text from

English into Indonesian without using Tripartite Cycle Model (TCM). The test of each participant was given a score of the initial test or preliminary test score. The score here is as an indicator of the initial students' ability of translating the texts from English into Indonesian without using Tripartite Cycle Model (TCM).

Table 2. Result of the preliminary test before the TCM application

No.	Group	Score of the preliminary test
1.	1	70
2.	2	70
3.	3	65
4.	4	78
5.	5	70
6.	6	68
7.	7	80
<i>Average score</i>		71.57

Result of the final test

After the action research was taken by applying the Tripartite Cycle Model (TCM), the progress of translation was very significant. Many changes in grammar, structure, vocabulary, and mechanics were adjusted to the rules, patterns and acceptability in the target language. Here is the result of the final test obtained from the translation test using the Tripartite Cycle Model (TCM). In this final test the participants translated the same text as well as in the initial tests. The result can be seen in the following table:

Table 3. Result of the final test after TCM application

No.	Group	Score of the final test
1.	1	84
2.	2	82
3.	3	80
4.	4	85
5.	5	86
6.	6	82
7.	7	85
<i>Average score</i>		83.43

The comparison between the result of preliminary test and final test

Then, the progress scores of the translation results before and after the application of the Tripartite Cycle Model (TCM) can be seen in the following table. In this table it is mapped the seven groups, from 1 to 7 with respective scores in the column initial test scores and final column test scores, while scores that describe the ability of translation progress after the application of TCM are in the column of the progress score and the average

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progress scores of individuals and groups represented in the columns of mean progress scores (average scores progress).

Table 4. The progress of translation test result

No.	Group	Initial test score	Final test score	Progress score
1.	1	70	84	14
2.	2	70	82	12
3.	3	65	80	15
4.	4	78	85	7
5.	5	70	86	16
6.	6	68	82	14
7.	7	80	85	5
		71.57	83.43	11.86

Assessment results by translation raters

In this section I report the results of translation assessment done by the raters. There are three charts that describe the accuracy, readability, and naturalness levels. Each chart shows the result of the translation quality after the implementation of Translation Cycle Model (TCM) in collaborative translation activities.

1) Accuracy

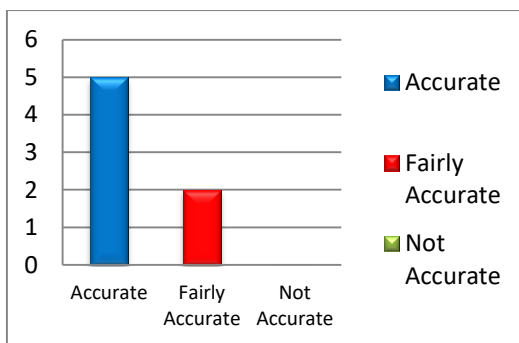


Chart 2. Translation Assessment of Accuracy Level

The chart 2 shows that there are 5 groups of translators that produced accurate texts of translation, while 2 groups only reached fairly accurate on their translation products. It means there 72% of translation products are accurate and 28% of them are fairly accurate.

2) *Readability*

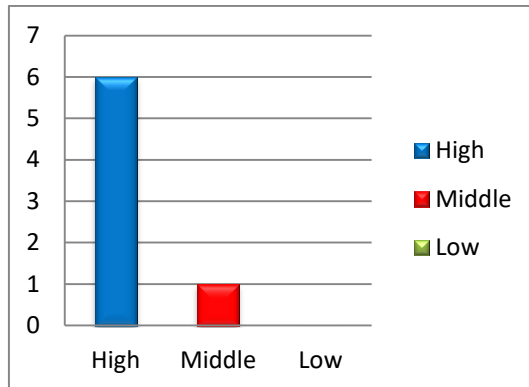


Chart 3. Translation Assessment of Readability Level

The chart 3 shows that there are 6 groups of translators that produced high readability texts of translation, while only 1 group reached middle readability on their translation products. It means that there are 43% of translation products are natural and 14% of them are fairly natural.

3) *Naturalness*

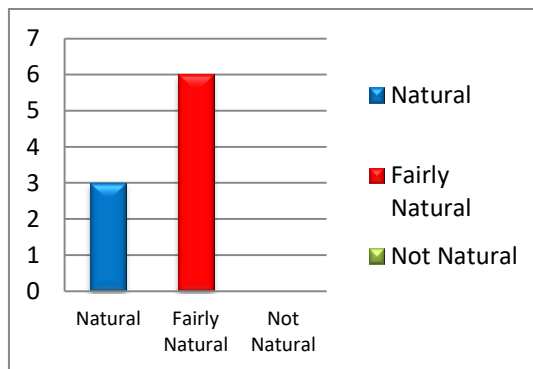


Chart 4. Translation Assessment of Naturalness Level

The chart 4 shows that there are 3 groups of translators that produced natural texts of translation, while 4 group reached fairly natural on their translation products. It means that there are 86% of translation products are high and 14% of them are middle.

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All information above illustrates the results of the study before and after application of the Tripartite Cycle Model (TCM). There are two main important findings that can be drawn from the results of the study directly as indicators of the significant research results. The two findings consist of the translation product scores and the translation quality levels of the students' translation products before and after the application of the Tripartite Cycle Model (TCM).

In general, students who performed the translation before the application of Tripartite Cycle Model (TCM) showed a good product of translation with an average value of 71.57 (Good), but the translation was still stiff. There are some non-standard grammar and structure, inappropriate vocabulary, and a little mistake on mechanics.

On the contrary, after the application of the Tripartite Cycle Model (TCM) the students' translation product improved better and there was a very significant change. It was indicated by the progress scores between the initial test and final test in the ratio amount 11.86. It means that the translation after the application of the Tripartite Cycle Model (TCM) increased up to 83.43 (Very Good). This indicates that the students' translation after the application of the Tripartite Cycle Model (TCM) got progress towards better products, more natural in the target language and accepted in the target readerships. There is no distortion of meaning, no literal translation, more flexible. There are one or two grammatical errors or mechanics but not too significant.

Conclusion

From the results of research and discussion, it can be concluded that based on the results of the initial test and final test after the application of the Tripartite Cycle Model (TCM) the scores increased progressively up to 11.86 in ratio. The result shows a very significant improvement as the impact of the TCM application. The average of the initial test score is 71.57 (Good) and the final test score is 83.43 (Very good).

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Chapter 6

Character Building-Based Teaching of Translation by Using Cooperative Work Procedure⁶

Introduction

Teaching a language is indirectly similar to teaching a culture. It teaches a way of life. This really has a tight relation to character building because all tend to transferring knowledge, ideology, values, habits, and attitudes to language learners. It is very dangerous sometimes if the process of teaching and learning just focus on replacing the lesson materials from one place to another, not educating learners to have good characters. So in this process, teachers have important roles in bridging between two different poles, for example, western and eastern cultures.

Teaching English as a foreign language for Indonesia learners is one example case. Teaching English language is teaching English culture. Here carefulness of transferring English culture into Indonesian culture is needed by all teachers who teach this language, unless the learners get troubles during their lives. It is really because they adopt something different from their way of life. Though not all western cultures are bad; however, teachers as facilitator should be smart to select which cultures that fit to Indonesian atmosphere. It is why the government regulates character building education at school. This is a way to defend original characters of Indonesian nation; the characters that carry Indonesian civilization that is prestigious that leads Indonesian human beings to be religious, pious, healthy, smart, skillful, creative, independent, self-confident and responsible (Depdiknas, 2003).

Character Building Concept

The aim of education is not just building students' hard skill but also students' soft skill. Almost the successful men in the world have higher soft skills than hard skills. In relation to Islamic religion, for example, character is interconnected with praised character (*Akhlaqul Karimah*). It is a situation of soul motion that leads to conduct deed without mind intention. The special characters carried by the Prophet Muhammad praise up to him are honest, trustworthy, smart, and moral. The character itself refers to attitudes, behavior, motivations, and skills. The man who is not honest, cruel, greedy,

⁶ Presented in the Arts and Culture International Seminar 2013

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and do some bad tempers means he has bad characters, on the contrary, the man who has habits and attitudes that fit to the moral method called as good characters.

As effort to increase quality of character education, Ministry of National Education develops design grand of character education. Design Grand become conceptual reference and development operational, execution, and assessment in each education ladder and band. Character configuration in psychological process totality context and socio-cultural are classified into: spiritual and development emotional, development intellectual, physical and kinesthetic development), and affective and creativity development).

The indicators of character building education can be measured by the following criteria (Depdiknas, 2003):

- (1) Practicing embraced religion teaching as according to adolescent growth phase,
- (2) Comprehending insufficiency and excess ourselves,
- (3) Showing self-confidence attitude,
- (4) Obeying social orders which go into effect in broader environment,
- (5) Esteeming the variety of religion, cultural, tribe, race, and social faction of economics in national scope,
- (6) Searching and applying information of environment around and other sources logically is, critical, and creative,
- (7) Showing ability think logically is, critical, creative, and innovative,
- (8) Showing ability learn self-supportingly as according to owned potency,
- (9) Showing ability to analyze and solve problem in everyday life,
- (10) Describing social and natural symptom,
- (11) Exploiting environment by holding responsible,
- (12) Applying togetherness values in societal life, nation, and have state for the shake of its form of association in Republic of Indonesia unity state,
- (13) Esteeming song and national culture,
- (14) Esteeming work duty and have ability for have masterpiece,
- (15) Applying clean life, healthy, hale, peaceful, and exploit leeway better,
- (16) Communicating and having interaction to effectively and decently,
- (17) Comprehending oneself rights and obligations and others in association in society; Esteeming the existence of different ideas,
- (18) Showing exasperation to read and write short copy modestly,
- (19) Showing skill correct reading, conversing, reading, and writing in simple English and Indonesian,
- (20) Mastering needed to knowledge follow middle education, and
- (21) Owning soul of entrepreneurship.

Glory character means that individuals have knowledge about themselves potency, marked with values like reflective, self-confidence,

rational, logical, critical, analytical, creative and innovative, self-supporting, healthy life, holding responsible, science love, patient, taking a care, volunteer hold the bag, brave, can be trusted, downright, keeping a promise, fair, lower liver, ashamed do wrong, giver of forgiveness, soft-hearted, devoted, strive, assiduously, persistent, loving the research, initiative, positive thinking, discipline, anticipative, initiative, visionary, simple, having motivation, dynamic, economical, esteeming time, dedicative, self-control, productive, friendliness, love the beauty, sportsmanlike, tough, open, order. Individual also have awareness to do pre-eminent or best, and individual also can act according to his/her potency and awareness.

Furthermore, it is explained that character education is everything, which is learned, capable to influence educative participant character. Teacher assists to form educative participant character. This matter includes byword how behavior of teacher, way of teacher converse or submit items, how teachers have tolerance, and other relevant matters.

Problem of Translation

The main problem of translation is finding out the equivalence (Larson, 1984). In relation to this statement, Nida (1969) defines that translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style (p. 12). Sperber and Wilson in Bell (1991) state that 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). So, the equivalence is the main point that should be solved by all translators. Here the translators should be able to find out the closest and most natural meaning of words for the target language they aim.

The problem of equivalence itself can be felt when someone translates or teaches his or her students translation. The students are usually complaint that they are difficult to translate the text given to them by their teacher. The difficulties they often have are finding out the equivalent words, appropriate grammar and structure for their translation. This happened particularly when they translate Indonesian texts into the English ones.

This situation almost happened every semester, particularly in the even semester on which the students took translation subject that obliged them to translate the texts from Indonesian into English. The main factor that made them difficult to translate was translating the texts by keeping conventional procedure. In the translation process each student did translating activity individually. Practically the students never asked one another. They just looked up their dictionary and thought of everything themselves. The teacher himself did not monitor or lead them to do the best. He just assigned them

and assessed their translation products. As a result, the students' translation quality was poor.

Character Building in Cooperative Work Procedure

In relation to the translation problem faced by students who always do their translation tasks individually, Cooperative Work Procedure (CWP) as a procedure that can help students work together in group to finish their translation tasks. This approach really has a tight relation to character education. It is why not because through this approach the students can solve their problems well. The aim of the translation teaching itself is to motivate students produce good translation both in the process and product. As far as the process of translation can lead the good product, the approach can be chosen by translation. It reflects a cooperative work, as a part of character building. Besides that, in the process of CWP, all students in groups as members have self-confidence, esteeming each other, and self-responsibility to produce their own translation product well. Self-confidence, esteeming one another and self-responsibility are values that indicate character building.

The followings are the benefits of Cooperative Work Procedure. CWP can send the translator students to be 1) a translator who is aware that misunderstanding of the text will decrease translation quality, so they have to use effective strategies in translating process, for examples, underlining words, detecting translation difficulties, and searching appropriate equivalences contextually, 2) a translator who knows that the meaning is not only delivered or transferred through words but also through diagrams, pictures, and charts, and 3) a translator who is able to understand deeply the essence of meaning, taste, register, and style, and to map the format of source text, such as references, paragraphs, text dints, columns, tables, and else by paying attention to target text units. This procedure can motivate translator students to be productive translators and to produce a better quality of translation.

The followings are the steps of a Cooperative Works Procedure suggested by Gerding-Salas (2000):

1. The teacher makes a selection of the material to be translated. Texts must be chosen according to previously defined objectives for translation practice, taking into account the degree of difficulty of the texts, the translation problems to be solved together.
2. After browsing through the text, the students, assisted by their teacher, should identify the source, the norm, the type of text, the register, the style and the readership of the text selected.
3. The students should read the whole text at least twice.

4. The second reading must be a "deep" reading, placing emphasis on items where translation problems may appear.
5. The teacher then divides the text into as many segments as students in the group.
6. If the topic is already quite familiar to the students, they do a preliminary translation.
7. If the topic is completely unknown to the students, they should consult complementary literature.
8. Once the "one-to-one" version is accomplished, the students do a second version of their own translation—this time a written draft—handling the most suitable translation strategies and procedures and being faithful in the transfer of ideas.
9. With the original text in front of her/him and being careful to follow the same correlative order of the SL text, each student reads out her/his own version of the translated text, making the necessary pauses between sentences.
10. The students and the teacher follow the reading of each text attentively. As a monitoring activity, everybody should feel free to stop the reading at the end of a given sentence and have the reading of the segment repeated, when the situation warrants comments, suggestions, questions, contributions, etc. The students have to "defend" their work against criticism.
11. During this procedure, the students and the teacher need to set up all necessary conventions with regard to the homogeneity of the terms and the coherence and cohesion of the final version.
12. Newmark (1988) states, "translation is for discussion". Students should then be encouraged to take notes and discuss the (in) convenience of the contributions and comments arising from this analytical reading of each one of the different versions proposed.
13. As a metacognitive activity, the students, assisted by the teacher, analyze the translation strategies and procedures used, and discuss the reasons taken into account in the choice of each analyzed criterion: "The ability to discuss translations in an objective way is central to a translator's competence" (Kussmaul, 1995).
14. The students hand in the final version of their revised and post-edited segments, which have already been amended in the light of the whole text. The work must be typed, double-spaced and paged according to the original.
15. The teacher makes a final revision (second post-edit), gives formative evaluation and makes comments, emphasizes findings, "happy" solutions and creative acts, on the one hand, and analyzes failures and weaknesses in the process, on the other.

Conclusion

The Cooperative Work Procedure reflects some glory characters that are very important for developing of character education at translation class. This approach forms students' character building that can lead students to be good characters, for examples, togetherness in work, holding responsible to complete the job, having self-confidence, honest to themselves and others, critical, analytical, creative, innovative, patient, ashamed do wrong, dedicative, self-control, productive, and friendliness.

So, it is suggested that teachers of translation can apply this procedure in their classroom to overcome their students' problems and difficulties in translation process, particularly when they translate the texts from Indonesian into English. Finally, their students will become good and professional translators with good characters.

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Chapter 7

Translation Analysis on Utterances Used in Daily Communication: A Pragmatic View Based on the English and Indonesian Cultural Perspectives⁷

Introduction

In everyday life we cannot escape from the communication with other people in our environment both in spoken or written forms. Understanding the meaning, either expressed or implied in a statement of language, is an activity that is closely related to our daily-life, from waking up to going to bed. There are so many spoken or written cues we shall apprehend its meaning almost all days. Every time we read the morning newspaper headlines, listen to the news from the radio, or television and chat with family members at the dinner table in the morning, we always do direct and indirect communication. Thus, in this situation, we really do a process of understanding the meaning of a language.

Activities to understand the meaning of utterances spoken, or conveyed by the speakers can be an interesting research of pragmatics. The pragmatics itself studies the use of language in communication, particularly the relationship between the sentences and the contexts, or situations in which they are used by the speakers or writers (Richards, Platt & Platt, 1992, p. 284). In this case Richards, Platt & Platt more specifically highlighted the language in units of sentences, because they focused more on how the sentences in the form of speech or utterances play a role in communication. They argued that pragmatics includes the study of how to interpret and use the speech (utterance). It is based on the real-world knowledge how the speakers use and understand speech acts and how the sentence structures are influenced by the relationship between the speakers and addressees.

⁷ *Published in Arab World English Journal 2013*

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Yule (1998) defines:

Pragmatics as a study of the meaning expected by the speaker. He said that the study of intended speaker meaning is called pragmatics. Pragmatics discusses how language and meaning are conveyed by the speakers of the language so that they hope that the language they delivered can be understood by listeners, so the purpose of the communication is achieved (p. 127).

Consider the following piece of conversation made by Sacks in (Yule, 1998, p. 127).

A: I have a fourteen-year-old son.

B: Well that's all right.

A: I also have a dog.

B: Oh I'm sorry.

How is the above piece of conversation understood by a reader or listener? Readers and listeners who pay attention to the conversation will have different understandings. It is partly caused by the interpretation of utterances presented and strongly influenced by their basic knowledge of the real world. Thus, how to understand the speech acts and sentences really depends on the speakers' and the listener's understandings. Having studied more deeply, the real piece of conversation consists of several words delivered by the tenant (A) and homeowners (B). They both (A) and (B) communicate about the requirements of the rent apartment household. The speaker A stated that he had a 14 -year-old boy and the speaker B responded positively because the small children were allowed to be carried living in a rented house or apartment. Then in the next utterance the speaker A said that he also had a dog, then in a sudden the speaker B refused, because dogs were not allowed to live in there. The real meaning of conversation above is very difficult for both the reader and listener to catch because it is implicitly stated in the whole utterances. If they do not know the text, co-text and context of the conversation, then they will not understand the meaning. The text in this case is the conversation text, while the co-text and its context are determined by a series of words in the speech that form utterances in the entire speech. This conversation is an example of transactions between the speakers, A as the tenant and B as the owner of a house or apartment at a time in a particular place.

The example of conversation above is one pragmatic case that covers several topics in pragmatics, such as implicit meaning, context, co-text, deixis, speech acts, and politeness. How do the similar pragmatic cases occur

in translation? The following paragraphs will discuss, analyze and assess several topics in pragmatics and utterance translation that cover implicit meaning (invisible meaning), context, deixis, speech acts, and politeness in translation (Yule, 1998, pp. 127-134; Verschueren, 1999, pp. 18-37).

Utterances-based Pragmatic Aspects and Their Translation

Pragmatics and translation, in the context of transference meaning either intralingual or interlingual translation, like two sides of a coin that cannot be separated. It is because both are interrelated and interconnected. Pragmatics presents the meaning while translation understands/transfer the meaning. Pragmatics examines how the language is presented in the various forms of presentation, while the translation is a process of how all the messages in the form of speech can be understood and interpreted in accordance with the intent and expectations of the speaker or writer. Thus, a better user of language whether they are speakers, addressees, readers, or translators must have knowledge of pragmatics and translation. In relation to the discussion above, an existing translation definition in relation to pragmatics is as follow: "Translation is the expression in another language (or the target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences" (Bell, 1993, p. 5). In the context of interlingual translation, it can be concluded that the translation is very much concerned to maintain the equivalent meaning and style. Similarly, only with concerning about pragmatic issues, the message or meaning presented by speakers with a wide variety of speech styles can be accepted by the addressees in accordance with the expectations of speakers. In a review of pragmatics, speech language speakers deliver significant source of variation in style with the delivery of the addressees who speak the target language. From this point of view of translation, the speech delivered by the speakers must be understood and translated well in order to obtain the equivalent meaning and style that suit the addressee in the target language.

This paper presents and discusses just how the pragmatic cases arise in translation and how utterances of the source language are translated in accordance with the text, co-text and context, deixis, speech acts, and politeness of the target language.

Implicit Meanings (Invisible Meanings)

Pragmatics can also be said as the study of the invisible meaning (Yule, 1998, p. 127) or implicit meaning (Verschueren, 1999, p. 25), because it reviews of how we recognize the meaning of speech or utterance that is not seen. Therefore, language users, more particularly translators must be able to explore the hidden meaning in the speech or utterance by investigating the assumptions and expectations using their insight and knowledge of the source language in order they can communicate, divert, or convey it in the target language.

The following case is one of the examples. When the driver saw the 'HEATED ATTENDANT PARKING' in the parking lot, he thought hard to understand the purpose of the sign posted in the parking area. There are so many hidden meanings in this speech. He tried to translate and interpret the meaning of that notice based on his understanding. The insight and knowledge of the meaning came into his mind and he knew that the parking area was intended for users of the vehicle that was overheating and needed a shady place to park their car, though there is no word "car" in that statement. Or maybe he thought that it was an area intended for the passengers who overheated after driving and let them who got heat to shelter in that place. What is about your understanding? In *bahasa* we can translate that notice into '*TEMPAT PARKIR ORANG YANG KEPANASAN*'

Another interesting example is an inscription 'BABY & TODDLER SALE' installed in the shop window with ornate images of infants and children age under five years new crawling. What about the pedestrians who saw the advertisement written on the shop window or translate that text? Having understood the text, co-text and context, it was known that the inscription written in the window shop had intension to inform that the shop sold the equipment for the babies and children under five, instead of selling baby and toddler. Even it might be translated into "SALE INFANT AND YOUNG CHILDREN". But it did not mean that way. That statement in *bahasa* means '*JUAL ALAT-ALAT BAYI DAN ANAK-ANAK*'. How dangerous the translators are, if they do not know the implicit meaning, so why it is important for translator study Pragmatics for their job.

Co-text and Context

According to Crystal (1985), context is a specific part of speech or text that is attached to the focus of attention. The meaning of this focus is a unit that includes an event, place or time in which an utterance is used. Context determines the meaning of an utterance, or in other words an utterance would have meaning only if it is in a context. It will be discussed later one of the contexts named linguistic context that is usually called co-text (p. 71). The co-text of a word is a set of words that are used in the same phrases or sentences, for example the word 'bank' as a homonym word, is the word that has more than one meaning. What does the word 'bank' mean if is translated into *bahasa*? Its meaning will be various and many. If the co-text of the word 'bank' (1) linguistically is combined with such as the word 'steep' or 'overgrown', it will be different from the word 'bank' (2) in the sentence 'She has to get the bank to cash a check'. The meanings of the word 'bank' (1) and 'bank (2) are very different. The word 'bank' (1) means 'verges of the river' or '*pinggir sungai*', while the bank (2) means 'the building in which the bank customers deposit or take the money' or '*sebuah gedung tempat orang menabung atau mengambil uang*'. In addition, if we look at the writing on the wall 'BANK' displayed a building or we hear the word 'BANK', directly the physical location we see or is in our mind will influence us to translate or interpret the meaning. Thus, physical appearance will be the first thing we refer to the word we know. That is a way of justifying the meaning of word based on the physical context.

Deixis

Many words in particular simply cannot be translated or interpreted except it is contextualized physically its context, especially the physical context that is known by the speakers (Yule, 1998, p. 129). According to Verschueren (1999), deixis is the speech related to the real world. For examples, the words 'here', 'there' as the spatial or place deixis, the words 'now' and 'yesterday' are the temporal or time deixis, while 'me', 'you', 'him', and 'them' are pronouns deixis (p. 18).

Consider the following sentences: "You'll have to bring that back tomorrow", because they are not here now. The sentence is virtually impossible to be understood even translated accurately, because some elements of the sentence are out of context, so that the sentence is not clear. The sentence contains a phrase that refers to the real world out of context

that is 'you', 'that', 'tomorrow', 'they', 'here', and 'now'. We will find it difficult to interpret 'you', who is 'you' in that sentence? 'That', what is the object? 'Tomorrow', what day or what time is it? 'They', who is referred to? 'Here', where is it? 'Now', what is the time, date, or year? Those deixis expressions need to be referred firstly to a particular context or the real world in order to give a clear reference to the expressions, so translators can finally translate clearly.

Here is the other example. Did we remember the writing installed at a food stall that says 'FREE TODAY TOMORROW PAY'. What does that mean? In *bahasa* it is similar to '*SEKARANG BAYAR BESOK GRATIS*'. A temporal deixis 'TODAY' and 'TOMORROW' need to be clarified and emphasized first. What is that day? If it is not clear, the readers or hearers will not understand it and may let them alone interpret it properly.? What is the reaction if the hearers or readers later? That's the problem sometimes making translators or addressees confused and misunderstanding.

Speech acts

Lots of speech acts are performed by speakers during all day. For example, in the breakfast time a man told his sister (addressees): 'Can you pass me the salt?' How is addressee's reaction when she heard the speech? Type of utterances made by the speaker was indirect speech act. Speech act is not a question but a request, so that the expected response from the addressee is not the usual response to the question but the response from a request. The addressee may respond: 'Here it is'. This is consistent with the expected speech act by the speaker that the hearer should bring salt to the speaker because he needs to be sown a little salt in the food. Although the speech act is in the form of a question but its function is the demand (request), so that the speech act is not a question that asks about the ability of the hearer to fetch salt, but a meaningful request: 'Will you get me the salt?' or 'Bring me the salt'. And the expected response is not 'Yes', I can pass the salt' or 'No, I cannot', but 'Here it is' it means 'This is the salt'. In *bahasa* this context is the same, so Indonesian users usually translate that request into '*Tolong ambilkan garam?*' The addressee responds by saying '*Ini garamnya*'. This case will be different from the speech act, 'Can you ride a bicycle?'. This speech is a real question or an interrogative of which the function is to ask a question, so the response in accordance with the ability of the addressee whether he or she could ride a bike or not and the answer is 'Yes' or 'No'.

What about the following speech act that has a commissive illocutionary utterance like: 'I promise (hereby) to set fire to your house'. How does the addressee understand or translate that illocutionary? Addressee interpreted that the speaker promised to burn the house of the addressees. Will the speaker really burn the house addressees? Simply a threat is due to uncontrolled emotions that he just promised and there was no action to burn the house of the addressee.

There are many other examples of indirect speech acts and direct speech acts with various categories of illocutionary (assertive, directive, commissive, and declarative) that require an understanding of the addressee or translators when they have to translate a illocutionary which contains a variety of forms and functions. A speech act translation is very useful when a translator wants to translate conversational implicature or illocutionary acts with deep meanings such as in a novel or short story (Mey, 1993, pp. 109-126; Leech, 1993, pp. 164-166; Yule, 1998, pp. 132-133; Verschueren, 1999, pp. 22-24).

Politeness

Politeness is closely associated with the face display or speech that is performed when doing communication (Richards, Plate & Plate, 1992, p. 281). Yule (1999) also adds that the politeness is being polite, humble, and kind to others when is recalled (p. 134). This concept is very closed to the face, so there is an assumption that 'Your face, in a pragmatic science, is the self-image of society (public self-image)'. This means that the appearance of one's face and speech act when communicating would be a material assessment by the public about his or her image. Consider the following two examples of utterances:

Direct speech act: 'Give me that paper!'

Speech act is worded that the speaker is at a higher position than the addressee and has a social power, so there is the impression that the speaker is being rude and disrespectful to the addressee. It is possible that when the speaker speaks then he will perform a sour face and shows a pressure or threat. Yule (1999) refers to it as performing a face-threatening act, because the speaker speaks with a rude and threatening face (p. 134). In such cases an interpreter must be careful and observant when translating this kind speech, so it can be translated according to the context (Fasold, 1990, pp.159-166).

Indirect speech act: 'Could you pass me that paper, please?'

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This kind of speech act eliminates the arrogant and rude impression because it reflects the politeness when speaking. This is such the same utterance of asking or commanding someone to do something but in difference way of speaking. It rather contains subtle request, which shows the self-image of the speaker who appreciates addressee. It indicates that the first speaker is more polite than the second one. He kept the politeness to addressee and so the addressee automatically gave a good self-image on the speakers. This action is known as a face-saving act. In translating this type of speech, the translator must be able to maintain a self-image of the speaker to find the equivalent meaning and style of speech in the source language.

So a translator in translating speech acts that contain politeness which is presented in the form of speech with directive illocutionary should be able to find an appropriate expression or utterance in the target language. So that phrase with the polite tone in the source language can be translated into the same tone in the target language.

Conclusion

What is discussed above is about the glimpse study of pragmatic topics and translation of speech acts in daily life. Understanding pragmatics as a science that examines how language is used by humans conveys the meaning that the various speech deliveries are strongly influenced by the speakers' background knowledge and culture based on their environment. So this causes the variety of language meaning as well. Thus the translator must be able to catch the meaning delivered by the speakers both spoken and written and translate it accurately and politely, so that the meaning and narrative style of the source language and target language can be well maintained.

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Chapter 8

Tripartite Cycle Model (TCM): A Solution for Translating Novels from English into Indonesian⁸

Introduction

Translating novels has a striking difference when compared to translate non-literary texts. Translating texts is not as complicated science to translate literary works (Purwoko, 2006, p. 19). Literary work contains aspects that are unique and distinctive difficult to translate. Literary works have different text structures and linguistic characteristics that are different from the non-literary works, thus translating the work has its own difficulties and complexity (Soemarno, 1988, pp. 19-21).

Literary text itself is the work of containing the message and style. Messages containing connotative meaning and style shapping the aesthetics and poetics mechanism is parts of literature characteristics. Literature itself is a series of papers that describe the history of a community, containing artistic and aesthetic value, as well as to read as a reference (McFadden in Meyer, 1997, p. 2).

A literary translator would face numerous difficulties, such as difficulties associated with meaning, such as lexical meaning, grammatical meaning, contextual meaning or situational, meaning textual, and socio-cultural significance. There are two types of meanings, firstly the meaning that is easily to translate or translatable and secondly the meaning that is very difficult to translate or even untranslatable. Furthermore, if an interpreter is already well aware of his or her role, he or she will produce a good translation, the translation quality results, easy to understand, natural and looks like not the result of translation as well as useful as a source of information (Kovács, 2008, p. 5).

The novel as a work of fiction is one genre that is read and told much both oral and written. Novel itself contains the values and the cultural content of a community. Type a lot of text read by the students as a medium of entertainment and instructional materials. This is supported by the Indonesian current curriculum in the secondary schools, particularly which include the novel as one of contemporary literary works as teaching materials. Novel is the source of reading and teaching materials which is

⁸ *Published in Arab World English Journal 2014*

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used as reading materials. For the purposes of teaching and learning in teaching English as well as in order to disseminate information about the cross-cultural (Cross-Cultural Understanding) between Indonesia and other countries around the world, the English novels need to be translated into Indonesian accurately, acceptably and in accordance with the character of the Indonesian nation. This effort is part of the conservation of cultural heritage and national character value, namely the conservation of the culture of spoken and written speech.

Therefore, to produce good Indonesian translation novels, the quality translation must be in accordance with Indonesian readerships). So it is necessary to formulate a model of translation that will be expected to provide the best solution to produce a good translation product that is adaptive to the value and character of the Indonesian local culture.

Literature Review

Previous Studies

Here are some previous research that into consideration or the starting point for new research plan as a continuation of previous research studies.

The first study is a research on the analysis and evaluation of novel literary translations done by Suryawinata (1982) in his dissertation entitled "Analysis and Evaluation of Novel Literary Translation The Adventures of Huckleberry Finn from English to Indonesian". In his research, Suryawinata (1982) attempted to analyze: 1) the legibility, 2) literature that includes a theme and event, the atmosphere, the fabric of the story, characterization, 3) linguistic, 4) grammar, and 5) stylistics. Suryawinata's research more dominantly analyzed objective factors alone. He was more likely to assess the accuracy and errors from the translation of the novel in general. The study only analyzed the novel document translation, did not reveal the background of the novel translator, and the reader of the translation products, so the research was not holistic. Suryawinata (1982) focused on the translation of the anatomy of prose fiction, the theme and the event, the atmosphere, interwoven stories, and characterization. The issues referring to Suryawinata's stilistics was the style of the novel author that in general exposure to story content, not style (figures of speech).

The second study is a study conducted by Crespo (1998), the research on the problem of translating "The New York Trilogy" by Paul Auster from English into Spanish. "The New York Trilogy" is a literary work published in 1988 by Paul Auster consisting of three headline story: "City of Glass", "Ghost" and "The Locked Room". In his research, Crespo (1998) analyzed the translation of the names, rhymes, a play on words (wordplay), idioms, allusions, and everyday expressions (colloquialisms) from English into

Spanish. From his research, he discovered that the units of these translations were translated using the technique of synonyms and paraphrasing.

The third study is Hu's research (2000). He examined the problem of translating the novel by thrusting a solution to reduce the problems and difficulties in translating the novel. He researched the translation of prose fiction with sociosemiotic approach as a solution. Based on the results of his research, he argued that sociosemiotic approach could help translators of prose fiction do optimal translation because with such an approach, literary translator was equipped with the basics of translation theory and practice of translation intensively. According to the study, Hu (2000) did not analyze the problems relating to the translation of the novel translation products. Similarly, he did not examine the novel interpreter and the readers' response. He just examined how the sociosemiotic approach can help translators produce an accurate, natural, and acceptable translation, so that the translation can be internalized by readerships as the original.

The fourth is a research study conducted by Traore (2005). He conducted the research on the English translation of the novel "Translating a Swahili novel into 'Kizungu': to the Italian" *Separazione*, the Italian Edition of Said Ahmed Mohamed's *Utengano* ". In his research, Traore (2005) analyzed only translation of words and phrases, and idiomatic expressions and proverbs that contained cultural values, such as the names of food, drink, clothing, household utensils, other objects and sapan day-to-greeting day from English to Italian.

The fifth is a research done by Newell and Tallentire (2006) on translation of scientific fiction (science fiction) by Judith Merrill "Kaributsu Ba'asan" from Japanese to English. In this study they focused only on the analysis of the translation of 'when will "(future tense) is quite problematic from Japanese to English because the Japanese do not know' when 'that is associated with the event or events that will come (lack of a future indicative tense). If the terms of the factors they studied, Newell and Tallentire (2006) only examined the problem of translation sentences containing future tense, while the factor regarding the difficulties faced by the translator not studied.

Once observed, five studies above have different focuses, for example:

1. Suryawinata (1982) only accentuated the objective and affective factors alone, meaning he only criticism of formality and emotional. Objective factors examined include literary aspects (theme and event, the atmosphere, the fabric of the story, characterization, aspects of language, grammar, stylistics, whereas affective factor is the readability level of the translation.
2. Crespo (1998) examined only objective factors (criticism of formality), i.e. the translation of the names, rhymes, a play on words (wordplay),

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- idioms, allusions, and everyday expressions (colloquialisms) and translation techniques.
3. Hu (2000) only proposed a solution for the translation of the novel using Sociosemiotic Approach which is considered as the most effective way to help translators translate the novel.
 4. Traore (2005) targetted only on objective factor alone (criticism of formality) that is the translation of words and phrases, and idiomatic expressions and proverbs that contain cultural values, as well as methods and techniques of translation.
 5. Newell and Tallentire (2006) examined only a small portion of objective factor (criticism of formality, which focuses on the translation of sentences using the future tense and genetic factors, namely the difficulties translators.

From five previous studies above, it is known that they have not studied literary works holistically. It means that they have not researched the translation work of three factors as a whole, namely the formal conditions of work of translation, the translator of historical factors, and factors of an emotional condition of the readers of the translation work (Sutopo, 2006). They more researched on criticism of formality, namely the formal conditions of the work of translation only. In addition, only a few of them examined the background of the translator (criticism of historicism), although they only revealed the difficulties faced by the translator of literary works. This has become an important issue in the study of translation of literary works today because the research still shaped partial critique, not holistic criticism. Therefore it is a necessity to conduct research that can close loopholes previous studies.

In this research the researchers did novel translation analysis based on a holistic criticism, namely focusing on the synthesis of historicism criticism, criticism of formality, and emotional criticism that will generate a novel collaborative model of translation, namely Tripartite Cycle Model. It can be a solution that provides a significant contribution in the world of translation novel.

Theoretical Review

Novel Translation

Translating literary texts is different from translating non-literary texts. A translator of literary texts should have the linguistic knowledge sources (SL) and the target language (TL), SL and TL cultural understanding and deep appreciation of literary works translated. As cited by Suryawinata (1996), a literary translator must have proficiency in the field of linguistics, literature

and aesthetics, and social culture, so in this case it can be said that if a translator of literary works do not have these factors, he or she would have difficulties in translating literary works (p. 173).

Translating literature is not just diverting the message or just looking for the equivalent of the source language into the target language (Bsa), but translating the ideas and goals of the author (author), so that the original message (message) and the purpose of the writer's message (intention) itself goes up to the readers (receiver) (Nord, 1997, pp. 80-84). Furthermore, it can be said that translating literary works (prose fiction in particular) is more difficult than translating types of non-literary texts as if translating literature, a translator must not only have the ability of bilingual but also have insight both sociocultural resources and sociocultural goals.

In connection with this Hu (2000) asserts that translation of fiction is much more complicated than the translation of other genres, as it offers section not only with bilingual, but also bi-cultural and bi-social transference (p. 1). From this opinion it can be concluded that the translation of fiction, in this case also the novel, is more difficult and complicated than translating other types of works, for translating fiction is not only translating two languages which have different systems but also transferring meaning from two different sociocultural contexts. It is true because the novel is fiction or essay that reflects a life and meaning in the form of language that require high interpretations, symbols in the form of cultural and social background and character that requires a deep understanding.

Furthermore Newmark (1988) adds that the novel contains idiomatic expressions that are not owned by the texts of non-literary (p. 170). Phrases in the dialogue that are often in the form of implicatures and meaning are based on the users in certain sociocultural contexts so that translators should have a high ability of interpretation to seek the equivalent of implicatures accordance with the sociocultural contexts and target readers. Similarly, idiomatic expressions or phrases have the connotative meaning, so that the translator must accurately search for equivalents in accordance with the social and cultural context and readerships.

In addition Reiss (1976) translated by Chesterman in Koller [1979] 1989 in Nord (1997) adds that a literary translation orients itself towards the particular character of the work of art, taking as its guiding principle the author's creative will. Lexis, syntax, style and structure are manipulated in such a way that they bring about in the targeted language roomates an aesthetic effect is analogous to the expressive individual character of the source text." (p. 89)

From the above it is known that literary translation orients itself towards the nature of literary works in accordance with the will of the creative writer. Lexis, syntax, style and structure are bridging aesthetic

effects in the target language as an analogue of expressive individual character in the source language. This means that the translation of a literary work must be in accordance with the principle, idea, purpose of the authors of literary works and aesthetic value as an expression of a character contained in the literary work.

Furthermore, it can be said that the translation of the novel is different from the translation of non-fiction text. Novel translation requires precision, clarity and fairness remarkable because the translator must be able to transfer, from a text source (Tsu) into the target text (Tsa), not only the meaning or message contained in the form of connotative language, but also all the meanings that are in symbols or forms of cultural and social in the story presented. This means that a translator must have language skills at least two languages, two cultures and the knowledge of society, the theory of translation, literary theory and appreciation, motivation and tenacity as a capital to do the translation. Translating a novel should be like of telling back (retelling) story content to others, so that the translation was not seen as a translation, but a fairy tale and readable natural or heard (Hoed, 2009).

Wang (2009) says that it is very hard to translate literary works, to think both in the same time, first you make the meaning you are closed into the target language, secondly you maintain the original flavor. That's very hard to do. It's not just rendering but replacing. It is very hard to do, so that what people say is rewriting process to be creative in that way.

Translating literary works is very difficult, therefore the translator can take several steps, the first example, searching for meaning as close as possible to the source language. The second, the translator must maintain a sense of values that exists in the source text. Two things can be tried if rewriting is still considered difficult to do. If the translator translate the image or symbol, he must understand it first, then associate it with cultural elements and the language of the target user community he knew.

Rules of Novel Translation

Hilaire Belloc (in Bassnett-McGuire, 1991, p. 116) suggests six novel translation rules as follows:

- (1) The translator should not 'plod on', word by word or sentence by sentence, but should 'always "block out" his work'. By 'block out', the translator should consider the work as an integral unit and translate in section, asking himself 'before each what the whole sense is he has to render'.
- (2) The translator should render idiom by idiom 'and idioms of their nature demand translation into another form from that of the original'.

- (3) The translator must render ‘intention by intention’, bearing in mind that ‘the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic’.
- (4) The translator warns against *les faux amis*, those words or structures that may appear to correspond in both SL and TL but actually do not, eg. demander – to ask, translated wrongly as to demand.
- (5) The translator is advised to ‘transmute boldly’ and it is suggested that the essence of translating is ‘the resurrection of an alien thing in a native body’.
- (6) The translator should never embellish.

From the six proposed rules Belloc (in Bassnett-McGuire, 1991) above it can be seen that a translator should not determine the pace just to translate word-by-word or sentence-by-sentence. He should always take into consideration the whole work, either original works or works of translation. First, the translator must take the original text as a whole integral unit, although at the time of translating, he works part-by-part course. Second, the translator should translate idioms into idioms anyway. Idioms in the source text (ST) should be homologized in target text (TT) idioms, though the words used are not exactly the same. Third, the translator should translate intents with intents as well. The intention in this case means the charge emotion or feeling contained by a particular expression. ST emotional charge in the expression could have been more powerful than the emotional charge of the equivalent in TT. Instead, specific expression was more fitting in the ST, but it will be awkward in TT, if I is translated literally. Fourth, the translator should be wary of words or structures that appear similar in the ST and TT, but it is actually very different (similar but not identical). Fifth, the translator should dare to change the things that need to be changed from ST into TT firmly. Activities of translating fiction is like resurrecting a foreign life in the figure of the indigenous body. The definition of a foreign soul is the meaning of the story in BSU, while the indigenous body is the target language (Bsa). Sixth, the translator should not embellish or embroider on the original story with decorations that can make a story in Bsa it was worse or more beautiful once. Translator task is to revive foreign life before, not beautify, moreover it worse.

The rules above can help translators prose, especially the novel, to determine the practical steps in the process of translation in general, for example, pay attention to the overall cohesion within the meaning of the content of the novel, watching the equivalent idiom, emotional charge, the structure of the language, approaches and strategies of translation and fidelity to the message of the original author. However, according Taryadi (2000) the rules above is not enough to deliver a person becomes a translator

novels tested in the field as it is one of the results of the relative translation (p. 1).

Novel Translation Approach

Nida in Hu (2000) as an American translator who has deep experiences in translating a wide variety of literary works, suggests that a novel approach to translation is considered to be highly applicable for translators prose fiction in translation process (p. 6). Translation approach is a sociosemiotic approach. Sociosemiotics in this case is very positive and gives enlightenment to the world of prose fiction translation (of which the novel). Nida in Hu (2000) says:

“Perhaps the most pervasive and crucial contribution to understanding the translation process is to be found in sociosemiotics, the discipline that treats all systems of signs used by human societies. The great advantage of semiotics over other approaches to interlingual communication is that it deals with all types of signs and codes, especially with language as the most comprehensive and complex of all systems of signs employed by humans. No holistic approach to translating can exclude semiotics as a fundamental discipline in encoding and decoding signs.” (p. 7)

From the above statement, sociosemiotic approach can help translators understand the meaning of words and sentences, as well as structures with better discourse. In addition to this approach translators can reveal the nature of the symbol of two different meanings, namely denotative (designative) and connotative meaning (associative).

The basic theory of this approach is the theory of Halliday’s sociosemiotics, namely the theory of sosiosemiotic language. Halliday stressed the unity of the text, the context of linguistic and non-linguistic, and social structures. He also noted that the language is a unique marking system with a social function that is able to express the meaning of the whole system other marks. Newmark (1988) gives the classification of language functions into six functions, while Halliday in Hu (2000) just splitted into three categories. Three categories of language functions according to Halliday in Hu (2000) are the ideational function, interpersonal function and textual function. The six functions of language according to Newmark (1988) include: 1) expressive functions is the function of language that essentially covers the idea of the author of the original text, the angle of view of his world and the purpose of writing prose fiction, 2) informative function is the function language which essentially covers the external situation, the facts of the topic, the reality outside of language, for example, ideas or theories in

prose fiction, 3) function vocatives is the function of language that essentially includes readers and social consequences of the expected of the literary work in question as an idea of the author, 4) function aesthetic is the function of language designed to create a sense bases, sense of literature, and entertainment through a wide presentation of the figure of speech, symbol, design flow, and others, 5) phatic function is that language functions relating to speech and dialogue in prose fiction aimed at maintaining a relationship of familiarity and hospitality with the viewers than just convey information, and 6) metalingual function is namely language skills or a set of symbols used to decipher the language itself. Although the language of the latter function is rarely associated with the language of fiction.

The essence of this approach is the semiotic approach of Morris (Hu, 2000), i.e. semiotic approach to meaning. Morris presents that a sign is a trinity (a tripartite entity) and divide into three-dimensional meaning: semantic, syntactic and pragmatics, the referential meaning (designative meaning) that shows the relationship between the verbal language to its referents, linguistic meaning (linguistic meaning) which shows the relationship and pragmatic meaning (associative meaning) that shows the relationship between verbal language with interpreters (interpretants).

The Study

The research method used in this study is Qualitative Evaluative Research Based on Holistic Criticism Approach (Sutopo, 2006). The types of data used are only primary data that consist of idiomatic expressions and figurative languages (metaphor, simile, personification, and alliteration) taken from the original and translated novels, interview records with the novel translator, and questionnaire results from target readers. The data were gathered by using documentation, interview, and questionnaire techniques. The data were analyzed by using contrastive analysis (James, 1998), and interactive analysis (Miles & Huberman, 1994). Objective factor was categorized and analyzed contrastively. Genetic and affective factors were categorized and each category was compared componentially. All data were analyzed in the cycle of interactive analysis: data reduction, analysis and discussion of data (display), and verification (Hartono, 2012).

Findings and Discussion

Objective Factor (Novel Translation Documents)

The followings are results of the research that cover three main findings of document analysis (objective factor), interview results (genetic factor), and readers' responses on translation quality.

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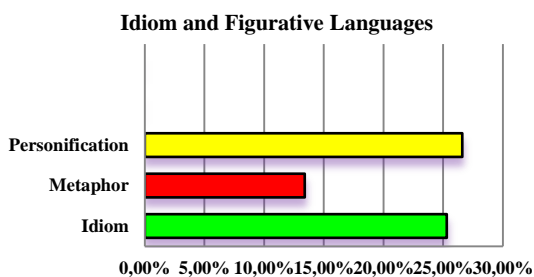


Chart 1. The analysis result of novel translation

All objective factors were analyzed by means of contrastive analysis. Each category, namely idiom, metaphor and personification was analyzed based on techniques, methods, and ideology translation. The following data are a description of each category with a description of the number and percentage of data.

Table 1. Idiom Translation based on Methods, Techniques, and Ideology

Translation Data	Ways of Translation	Number of Data	Percentage			
Idiom Translation (N=47)	Single	Transposition	3	6,4%		
		Literal	15	31,9%		
		Established Equivalent	2	4,3%		
		Modulation	3	6,4%		
		Transposition + Adition	2	4,3%		
	Technique	Duplet	Transposition + Literal	5	10,6%	
			Transposition + Reduction	2	4,3%	
			Transposition + Modulation	3	6,4%	
		Duplet	Established Equivalent + Literal	5	10,6%	
			Established Equivalent + Modulation	1	2,1%	
			Established Equivalent + Transposition	4	8,5%	
			Literal + Modulasi	1	2,1%	
	Method	Duplet	Literal + Addition	1	2,1%	
			Word-for-word	1	2,1%	
			Lietral	17	36,2%	
			Semantic	1	2,1%	
			Free	6	12,8%	
		Ideology	Idiomatic	Idiomatic	22	46,8%
				Word-for word	1	2,1%
			Foreignisation	Literal	17	36,2%
				Semantic	1	2,1%
				Free	6	12,8%
Domestication	Idiomatic	Idiomatic	22	46,8%		

The total number of utterances containing the data of idiom is 47 (N = 47). Based on the results of data analysis it was found that the idioms were

translated using a single translation techniques and duplet. The single translation techniques used by the translator is a transposition technique (6.4%), as many as literal technique (31.9%), established equivalent (4.3%), and modulation technique (6.4%). Then duplet translation technique covers the technique of transposition + addition (4.3%), transposition + literal (10.6%), transposition + reduction (4.3%), transposition + modulation (6.4%), literal + established equivalent (10.6%), established equivalent + modulation (2.1%), transposition + established equivalent (8.5%), literal + modulation (2.1%), and the literal + reduction (2.1%). The single and duplet translation techniques were used and the translation techniques were dominantly were indirect translation techniques (98%) which covered transposition technique, common equivalence, addition, reduction, and modulation. This means that the translator was in favor of the target language and tended to domestication ideology.

Table 2. Metaphor Translation based on Methods, Techniques, and Ideology

Translation Data	Ways of Translation		Number of Data	Percentage			
Metaphor Translation (N=25)	Single	Transposition	1	4%			
		Literal	10	40%			
	Technique	Duplet	Transposition + Adition	2	8%		
			Literal + Modulation	1	4%		
		Duplet	Literal + Adition	5	20%		
			Literal + Borrowing	1	4%		
		Triplet	Duplet	Literal + Reduction	1	4%	
				Description + Adition	1	4%	
			Triplet	Modulation + Adition	1	4%	
				Modulation + Reduction	1	4%	
		Method	Triplet	Literal + Adition + Transposition	1	4%	
				Literal	20	80%	
	Ideology		Method	Semantic	1	4%	
				Free	4	16%	
			Ideology	Foreignisation	Literal	20	80%
				Domestication	Semantic	1	4%
			Free	4	16%		

The total number of utterances of data containing the data metaphor was 25 (N = 47). Based on the results of data analysis found that the metaphor was translated using a single translation techniques, duplet, and triplet. Single translation techniques used by the translator was a transposition technique as much as result (4%) and as many as literal engineering (40%). Then duplet translation technique was the technique of transposition + addition (8%), literal + modulation (4%), literal + adducts (20%), the literal + borrowing (4%), literal + reduction (4%), description + addition (4%), modulation + addition (4%), and modulation + reduction (4%). The technique included literal technique + addition + transposition (4%). Many single translation techniques, duplet, and triplets were used, the

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more dominant translation techniques used were direct translation techniques (76%) which were dominated by literal techniques and borrowing. This means that the translator was in favor of the source language and inclined to foreignisation ideology.

Table 3. Personification Translation based on the Methods, Techniques, and Ideology

Translation Data	Ways of Translation		Number of Data	Percentage		
Translation of Personification (N=42)	Single	Transposition	1	2,4%		
		Literal	23	54,7%		
	Technique	Duplet	Transposition + Addition	1	2,4%	
			Transposition + Literal	5	11,9%	
		Triplet	Transposition + Reduction	1	2,4%	
			Literal + Modulation	2	4,8%	
			Literal + Addition	3	7,1%	
			Literal + Reduction	1	2,4%	
			Modulation + Addition	1	2,4%	
			Literal + Addition + Transposition	2	4,8%	
		Method	Triplet	Literal + Reduction + Pure Borrowing	1	2,4%
				Literal + Transposition + Pure Borrowing	1	2,4%
	Ideology		Foreignisation	Literal	37	88 %
				Faithful	2	4,8%
	Ideology	Foreignisation	Semantic	2	4,8%	
			Communicative	1	2,4%	
		Domestication	Literal	37	88 %	
	Ideology	Foreignisation	Faithful	2	4,8%	
			Semantic	2	4,8%	
	Ideology	Domestication	Communicative	Literal	37	88 %
Faithful				2	4,8%	
Ideology	Domestication	Communicative	Semantic	2	4,8%	
			Communicative	1	2,4%	

The total number of utterances of personification data was 42 (N = 42). Based on the results of data analysis it was found that the personification was translated using a single translation techniques, duplet, and triplet. The single translation techniques used by the translator were transposition technique (2.4%) and literal technique (54.7%). Then the duplet translation techniques used were transposition + addition (2.4%), transposition + literal (11.9%), transposition + reduction (2.4%), literal + modulation (4.8%), literal + addition (7.1%), literal + reduction (4.8%), modulation + addition (2.4%). The techniques included literal+ addition + transposition (4.8%), literal + reduction + pure borrowing (2.4%), and literal + pure borrowing + transposition (2, 4%). Single, duplet, and triplets are used and the most dominant translation technique is literal technique (77.5). It means that the translator was in favor of the source language and inclined to foreignisation ideology.

Genetic Factor (Novel Translator)

Presentation of data in this section is different from the presentation of data in the objective factors. The data found from genetic factors revealed on the background, experience, competence, and a novel strategy translator. All findings in this section have given contribution and correlation to the findings obtained from objective factors. Here are the findings of genetic factors obtained by interview.

Table 4. Interview Data from the Translator

Novel Translator	Educational Background	Non-formal translation education Not English scholar Self-study
	Experiences	Part timer translator Novel series translator Translating more than 30 novels Not paying attentions to idioms and figurative languages translation
	Competency	Depending on her basic English for translating the novel Having good grammar mastery Reading more books of translation theories Doing collaborations with the novel translator when the translation process
	Translation Strategies	Doing discussion with the novel translation when facing the problems of translation Using the internet browsing to find out difficult terms Composing her own thesaurus Using monolingual dictionary when translating the novel Taking part in seminars and conferences of translation Doing cultural research Editing the translation products Using idiomatic translation method Using faithful translation method Using word-for-word translation method Using literal translation method Using transposition translation technique

Affective Factor (Translation Readers)

The following table describes the research finding taken from the affective factor.

Table 5. Readers' Response on Translation Products

	Assessment Level	Idiom	Metaphor	Personification
Affective Factor (Target Readers of Translated Novel)	Accuracy Level	Accurate (59.5%)	Inaccurate (36%)	Less accurate (54.7%)
	Naturalness Level	Natural (61.7%)	Less natural (80%)	Less natural (66.7%)
	Readability Level	High (48.9%)	Middle (52%)	Middle (59.5%)

Based on the tables above the research findings state that 1) idioms were translated generally by using idiomatic translation method, 2) metaphors and personifications were translated by using literal translation method. Then, idioms were translated by using indirect translation techniques, while metaphors and personifications were translated by using direct translation techniques. So, it indicates that the novel translator oriented to the source text (ST) and kept the domestication ideology for translating idioms, oriented to the source text (ST) and kept the foreignization ideology for translating metaphors and personifications. Based on interview with the novel translator, it is found that the translator used idiomatic translation method and transposition technique for translating idioms and used word-for-word, literal, and faithful translation methods for translating figurative languages. Then, based on the target readers' responses, it is found that idioms were translated accurately, while metaphors and personifications were not accurate yet. Based on the naturalness level, the translation quality of idioms is natural, while metaphors and personifications are not natural yet. The translation quality of readability level indicates that idioms get high level of readability, while metaphors and personifications are on the middle level of readability (Hartono, 2012).

Solution

Tripartite Cycle Model

To anticipate the problems of translating a novel in general, I try to introduce an alternative solution that is called *Tripartite Cycle Model of Novel Translation*. This model will be effective for all translators if they want to translate a novel from English into Indonesian or vice versa (Hartono, 2012, p. 367)

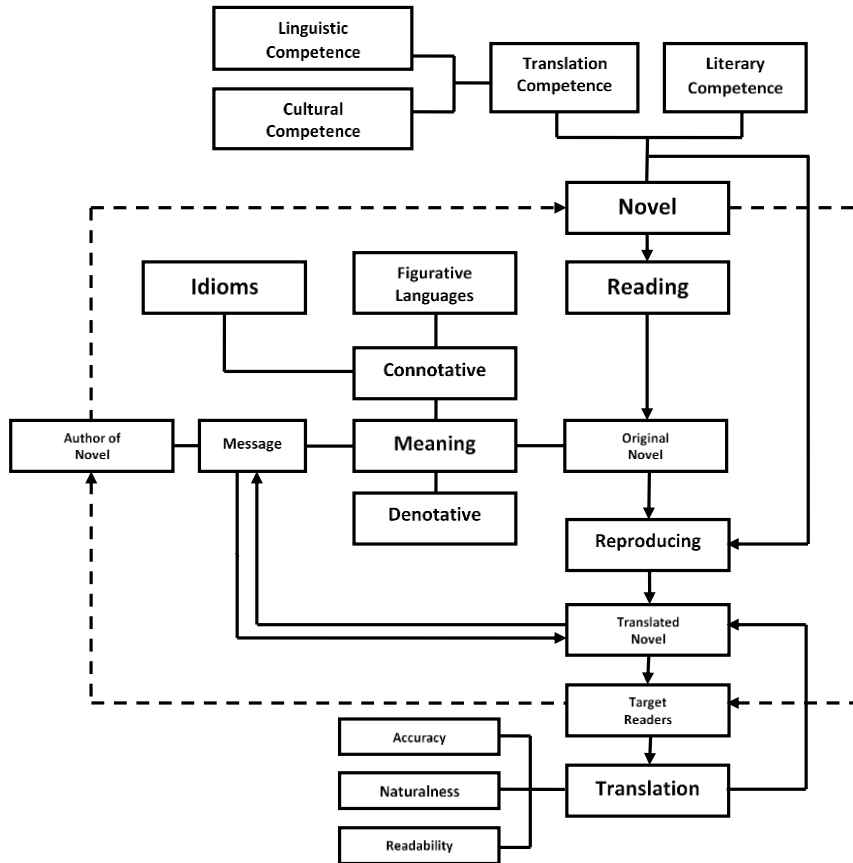


Figure 1. Tripartite Cycle Model of Novel Translation

Conclusion and Suggestion

From the discussion above it can be concluded that firstly there are many mistakes occurred in the translation of the English novel into Indonesian, particularly in the style of language translation of idioms and expressions. Secondly, the translators still have difficulties in translating the novel from English into Indonesian considering many elements and cultural terms are difficult to translate.

Based on the above-mentioned problems, it should already be made a translation model that can accommodate the problems and practical solutions in translating the novel from English into Indonesian in particular, by creating a model of collaborative translation to facilitate traffic between the translation of the text author, translator, and connoisseurs of translation results.

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Chapter 9

The Quality of Soft Drink Product Label Translation in Indonesian Context⁹

Introduction

Mistranslation can lead misunderstanding. It occurs sometimes because of errors or mistakes available in translation products (Reima & Jarf, 2010). The case happens time by time on some translation product labels, especially when they are translated from Indonesian into English. It can be found on the soft drink product labels printed on the cans (Hartono & Priyatmojo, 2016). It reflects that the translation quality of soft drink product labels has not been a priority yet. The translators and soft drinks producers have not paid any attention to the translation products. The product labels seem an accessory, whereas the translation quality must be a number one. If it is informative and communicative, it will not mislead readers and customers (Darwish, 2004). These problems attract us to do a research on translation quality of soft drink product labels.

According to Larson (1991), there are at least three reasons assess translation (p. 532). First, the translation must be accurate. It means that if the translation can communicate the same meaning from a source text to a target text, readers can capture information accurately. Translators do not do much distortion of meaning though they can do addition, deletion or alteration of information or message if necessary as far as it does not do misleading to readerships. However, in his attempt to capture and redirect the meaning, they do not add, reduce, or eliminate an important message. Thus if it is not controlled, sometimes mistakes can be made when analyzing the meaning or in the switching process. Therefore, assessing the level of accuracy is really important to do.

Second, the translation must be clear. It means that the target audience (target readers) can understand the translation very well. Another term of clarity is readability that is the state of translation that can be read well by readerships (Cronin, 2013). It also means that the translated text can be understood easily. In this case that the target text used is the language that is elegant, simple, and easy to understand. To believe that the translation can be well understood, the translators have to ask the readerships or the target text

⁹ Presented in *International Conference of Linguistics and Translation 2016*

readers to read the text translation in order to inform the content or information or messages conveyed in the translation (Boche & Henning, 2015). Translators need to get information about the manuscript elusive, so that if any part of the text that is difficult to read or understand, it means that the translation has not yet reached an expected level of clarity. Thus, it is a must for the translators to do the re-checking before the translation is published or displayed (Mariana, 2014).

Third, the translation must be natural. It means that the translation must be easy to read and use the reasonable grammar and style in accordance with the standard grammar or style used by the target language users (Gow, 2008). It also means that the translation must be natural or not rigid. Translators need to know how the translation should seem reasonable so that target readers feel that the translation is really natural like reading the original text. There should be an effort to test whether the translation has been using natural language or normal language or not. If the translation does not reach the level of naturalness, the revisions should be made. Sadtono (1985) adds that the translators should let translation results reasonable. So it can be said that a good translation is a translation that just retells the properties of the original language into the target language. The translations should contain language adaptation, which still maintains the shape of the source language to the impression of news content (p. 9).

So accuracy, clarity, and naturalness are three important points that should be shot in the evaluation of translation (House, 2009). Accuracy test means to check whether the meaning is transferred from the source text is the same as the one in the target text. A good translator is to communicate meaning accurately. Translators should not ignore, add or subtract the message contained in the source text, influenced by the shape of the formal target language. To express the meaning accurately, the translator may change the shape or structure of the grammar (Series, 2002). Nida and Taber (1982) confirms that the message should order a priority because the content is paramount. This means that certain rather radical deviation from the formal structures is allowed or even required (p. 13).

Larson (1984) suggests that the readability test is intended to express the degree of ease of whether a translation is easy to understand the meaning or not. Writing with a high readability is easier to understand than the low. Conversely, lower writing is harder to read. It includes the choice of words (diction), sentence construction, structure of paragraph (paragraph organization), and the grammatical elements, fonts (size of type), punctuation, spelling, spacing between rows (spaces between lines), and size of the margin (pp. 499-500).

Larson (1984) states that the purpose of the translation is to produce idiomatic translation that is as the same as the source language meaning and

is stated in reasonable shape in the target language. Thus, the purpose of the test of naturalness test itself is to see whether it is natural or form of translation is appropriate or not in the style of the target language (p. 10).

However, in this study to test the quality of the translation results, the researchers used a rubric with the judging criteria includes three main components, namely Content, Presentation, and Mechanics. The score for each component are based on the standard convention as follows: 1) Poor (5 points), 2) Fair (10 points), and Good (15 points). Below is the table of the translation quality assessment rubric that was modified based on the context and criteria of the research data (Rcampus, 2016):

Table 1. Translation Quality Assessment Rubric

Components	Quality		
	Poor 5 points	Fair 10 points	Good 15 points
Content	Poor The translation does not explain the original author's main points, but only some of them. Many ideas are left out.	Fair The translation does explain all the points the original author makes, but is incomplete or confusing.	Good The translation hits all major points the original author makes. The translation completely renders every idea and does not leave anything out.
	Poor Typewriting, cross outs and white out used, and the presentation looks rushed with many mistakes.	Fair It is clear and neat, but it looks unprofessional handwriting	Good The presentation looks like it has gone through 2 or more drafts. There are no cross outs and the typewriting is clear and can be easily understood.
Presentation	Poor There are many spelling and grammar errors. Commas, periods, and quotation marks are left out. Capital letters are used incorrectly.	Fair There are some spelling and grammar errors, but the author uses commas, periods, and quotation marks correctly most of the time.	Good There are no spelling mistakes, no grammar mistakes, and all punctuation is used correctly.
	Mechanics		

Modified from <https://www.rcampus.com/rubricshowc.cfm?code=L388XC&sp=yes&>

Method

The research design used was Descriptive Qualitative Study (Gall, Gall, and Boorg, 2007). In this research the researchers used four documents of Indonesian-English bilingual labels printed on the soft drink cans as the research instruments. The data collection method used was content analysis. The types of data were words, phrases, and sentences from the labels. The data were analyzed by using the Interactive Analysis Model (Miles and Huberman, 1984). In this stage, first, the data were collected by technical documentation the soft drink product labels. Second, the data were selected based on the type of data (words, phrases, and sentences) and aspects of the language. Third, the data were presented in the table with description, then they were analyzed, evaluated, and interpreted. Fourth, the data were verified by presenting, analyzing, and summarizing steps (Huberman, 1984, p. 23).

Findings and Discussion

The score of the translation quality was the average scores based on the evaluation analysis done by 50 raters from the second semester student of English Language and Literature who took Translation classes. The following is the table that describes the average scores from four soft drink product labels.

Table 2. The Mean Score Average of Translation Quality of Four Product Labels

No.	Label	Content Point(s)	Presentation Point(s)	Mechanics Point(s)
1.	1	10.4	10.2	8.32
2.	2	11	8.92	9
3.	3	7.96	11	7.46
4.	4	10.8	13	10.9

Based on the Table 2, it can be seen that Label 1 has 10.4 points for the content, 10.2 points of the presentation, and 8.32 points of mechanics. If all components are calculated, the average score of the whole text is 9.64 points. It means that the translation quality of Label 1 is almost fair. Next, Label 2 has 11 points for the content, 8.92 points of the presentation, and 9 points of mechanics. If all components are calculated, the average score of the whole text is 9.64 points. It means that the translation quality of Label 2 is as almost fair as the Label 1. Then, Label 3 has 7.96 points for the content, 11 points of the presentation, and 7.46 points of mechanics. If all components are calculated, the average score of the whole text is 8.8 points.

It means that the translation quality of Label 3 is poor. Finally, Label 4 has 10.8 points for the content, 13 points of the presentation, and 10.9 points of mechanics. If all components are calculated, the average score of the whole text is 11.5 points. It means that the translation quality of Label 4 is fair.

Besides the average score distribution of four labels in the Table 2, the translation quality for each label can be seen in four different charts below. Each chart represents the translation quality scores for three components with the rubric description. From those four charts, it can be analyzed the comparison and the difference among four translation product labels. It also can be judged which label is poor, fair, and good.

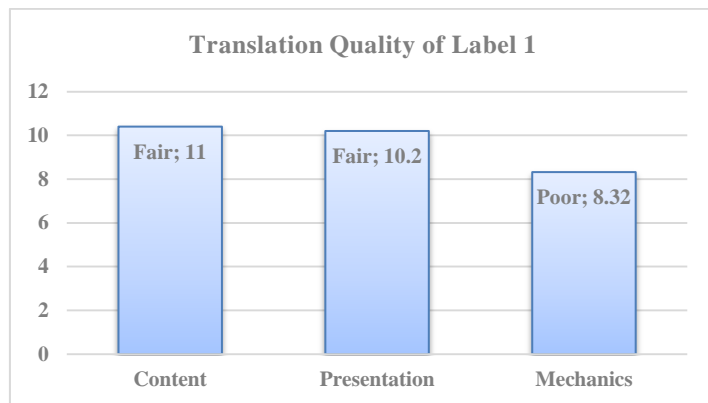


Chart 1. Translation Quality of the Soft Drink Product Label 1

Based on the chart of Chart 1, Label 1 has 10.4 points of the content that shows a fair value, 10.2 points of the presentation that says a fair value, and 8.32 points of the mechanics that tells a poor value. In a whole it can be stated that the Label 1 has an almost fair value.

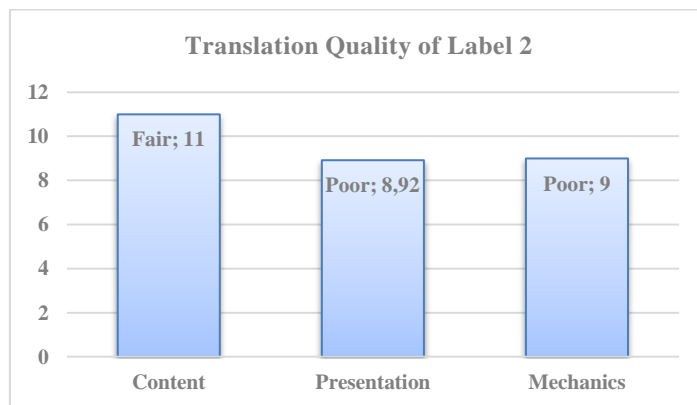


Chart 2. Translation Quality of the Soft Drink Product Label 2

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Based on the chart of Chart 2, Label 2 has 11 points of the content that shows a fair value, 8.92 points of the presentation that says a poor value, and 9 points of the mechanics that tells a poor value. In a whole it can be stated that the Label 2 has an almost fair value or even a rather poor value.

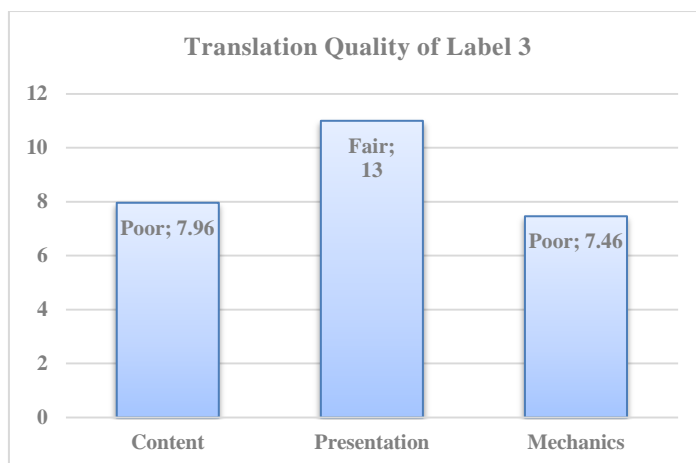


Chart 3. Translation Quality of the Soft Drink Product Label 3

Based on the chart of Chart 3, Label 3 has 7.96 points of the content that shows a poor value, 11 points of the presentation that says a fair value, and 7.46 points of the mechanics that tells a poor value. In a whole it can be stated that the Label 3 has a poor value.

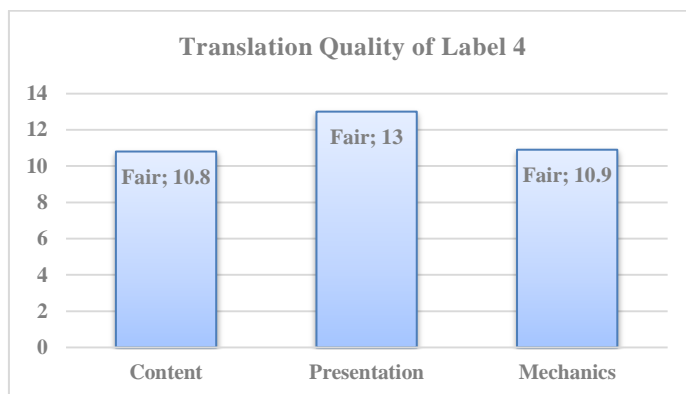


Chart 4. Translation Quality of the Soft Drink Product Label 4

Based on the chart of Chart 4, Label 4 has 10.8 points of the content that shows a fair value, 13 points of the presentation that says a fair value, almost good, and 10.9 points of the mechanics that tells a fair value. In a whole it can be stated that the Label 4 has fair value.

Conclusion

Based on the quality of the translation, all labels have less good quality, with an average value for the text content of 10.1 points, see the text of 10.8 points, and the Grammar of 8.9 points. It can be concluded that the quality of some translation labels in our country are still poor and need an urgent solution to revise all. All problems occur can be our responsibility as researchers, translators, publishers, and policy makers. This fact cannot be left behind.

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Chapter 10

Sociosemiotic Approach in Translating Indonesian Folklores into English (An Action Research in the Translation Class of English Department of Semarang State University)¹⁰

Introduction

Translating literary works has a noticeable difference when it is compared to translating non-literary works. For example, translating folklores is more difficult than translating legal documents. This fact is in line with Purwoko's argument (2006) that translating science texts, for example, is not as complicated as translating literary works. Literary works itself contain unique aspects, such as poetic and beautiful words that are difficult to translate (p.19). Literary works basically have different text structures and linguistic features from non-literary works, so that translating the literary works has its own difficulties and complexities (Soemarno, 1988, pp.19-21).

On the other hand, in translating literary works, translators must have a basic knowledge of the source and the target languages, cultural understanding and deep appreciation of literary works. They must have skills in the areas of language, literature and aesthetics, and social culture. If they do not know these factors, they will have difficulties in translating the literary texts (Suryawinata, 1996, p. 173). Translating literature is not just diverting the message or just looking for the equivalent words of the source language into the target language, but it is translating the idea and the purpose of the author, so that the original message and the intention of the author must be delivered to the target readership well (Nord, 1997, pp.80-84).

In connection to this case, Hu (2000) asserts that translation of fiction is much more complicated than the translation of other genres, as it deals with not only bilingual but also bicultural and bi-social transference (p. 1).

¹⁰ *Published in Language Circle: Journal of Language and Literature 2009*

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This means that the translation of fiction, in term of folklore, is more difficult and complicated than translating other types of work such. Translating other works is not only translating two languages having different systems but also transferring of meaning from two different sociocultural contexts. Then Reiss in Nord (1997) adds that a literary translation orients itself towards the particular character of the work of art, taking as its guiding principle the author's creative. Lexis, syntax, style and structure are manipulated in such a way that they bring about in the aesthetic effects of the target language which are analogous to the individual expressive characters of the source text. However, three of them can contribute in bridging the aesthetic effects in the target language as an analogue of the expressive nature of the individual in the source language (p. 89). This means that the translation of a literary work must be in accordance with the principle, idea, and purpose of the author as the literary and aesthetic value of the expression of the characters contained in the literature.

The literary work contains messages and styles. The messages contain connotative meaning and the style covers aesthetic and poetic forms of language. They are as the hallmarks of the literary works. Referring to the term defined by McFadden in Meyer (1997), literature itself is a series of works that describe the history of a community containing the artistic and aesthetic values. A translator of literary works often faces numerous difficulties in the translating words or expressions that contain contextual and socio-cultural meanings that are almost untranslatable (p. 2). Therefore, the translator must be already well aware of this concept, so he or she can finally produce qualified translation products, namely the translation that is accurate, natural, and understandable and looks like the original work (Kovács, 2008, p. 5).

Folklore as a work of fiction that belongs to the fairy tale text types (narrative text) is one genre that is widely read and told both in spoken and written forms by many people. Folklore itself is a traditional story that illustrates the culture of a community. This text type, especially in Indonesia, is read by a lot of students and used as teaching materials. This is also supported by the Indonesian government that has regulated the presence of a new curriculum 2013 containing narrative texts taught from junior to high school level and also at university. Indonesian folklore is a rich resource of reading and teaching materials. For the purposes of teaching and reading materials in English lessons and disseminating information to the world about Indonesian culture, it is necessary to translate Indonesian folklores into English. Then in a way of producing good translation products, the Sociosemiotic Approach was applied to lead students to be good translators and anticipate of making some mistakes and errors in the translation process.

So it is hoped that the product of folklore translation can be accepted socioculturally in the target readers.

In relation to this approach, Nida in Hu (2000) claims that the Sociosemiotic Approach is considered highly applicable in the translation process of literary work (p. 6). This approach is very positive and gives insight to the world of prose fiction translation, including folklore translation. Nida in Hu (2000) says:

"Perhaps the most pervasive and crucial contribution to understanding the translation process is to be found in Sociosemiotics, the discipline that treats all systems of signs used by human societies. The great advantage of Semiotics over other approaches to interlingual communication is that it deals with all types of signs and codes, especially with language as the most comprehensive, and complex of all systems of signs employed by humans. No holistic approach to translating Semiotics can exclude as a fundamental discipline in the encoding and decoding of signs" (p. 9).

From the above quotation, it can be said that the Sociosemiotic Approach can help a translator understand the meaning of words, sentences and discourse structure better. In addition, this approach can reveal the symbolic nature of two different meanings, namely denotative (designative) and connotative meaning (associative). This approach also proves that the message contains the meaning. The basic theory of this approach is Halliday's Sociosemiotics. Halliday stressed the unity of the text (the unity of the text), the context of linguistic, non-linguistic, and social structure. He also argued that language is a unique system of signs that has a social function to express the meaning of the whole system of other signs. Halliday in Hu (2000) proposed only three categories of language function. These three categories are ideational function, interpersonal function and textual function. On the other hand Newmark (1988) claimed six functions of language that include: 1) the expressive function, namely the function of language that essentially covers the idea of the original text, the author's world viewpoint and purpose of writing prose fiction, 2) the informative function, namely the function of language which essentially covers the external situation, the facts of the topic, reality in outside of language, for example, ideas or theories in prose fiction, 3) the vocative function, that is which includes the readership and social consequences expected available in the literary work as the idea of the author, 4) the aesthetic function, that is which is designed to create sense bases, literary tastes, and varieties of entertainment through the presentation of figures of speech, symbols, plot design, and else, 5) the phatic function, namely the function that is related to language utterances and dialogues in prose fiction intended to maintain a relationship of familiarity and hospitality with an audience rather than just conveying the information, and 6) the meta-language function, namely the

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language skills or a set of symbols that are used to decipher the language itself.

Here are the stages of Sociosemiotic Approach applied in translating Indonesian folklores into English proposed by Hu (2000):

1. Translation of fiction does not only reproduce the message, but also the style, i.e. the way in which the message is conveyed. By examining the author's choice of words and sentence patterns, fictional translators can have a clear idea of the designative and linguistic meaning. Thus it may be better to reproduce the text style of the original by exploring the author's intention, the reader's interpretation, and the potential social consequences of the novel or short story. Translators can recognize the pragmatic meaning which indicates the relationship between the author and reader, and can properly reproduce the authorial style of the original.
2. The text is a semantic unit with meaning and function. It is a product in the sense that it is an output, something that can be represented in systematic terms. A short story actually is a unity of meaning, style (how to convey meaning) and function (why to convey meaning) which translators cannot discuss separately.
3. At first, the translator comes across the whole discourse of the prose fiction, and then he or she analyzes it at the syntactical, semantic and finally pragmatic levels. At the end, the translator perceives the message conveyed by the source language text. The most important thing is how the translator re-encodes the message he or she understands, which is the basis of the translating activity.
4. A translator should acquire language competence and cultural knowledge of both target and source languages, and take pains to reduce the loss and distortion in his or her translation. Thus, the translation may achieve the translation criteria—correspondence in meaning and similarity in style and function.

The Study

The purpose of this research was to know how much students could anticipate their difficulties in the translation process by using Sociosemiotic Approach, how high the quality of the translation they produced, and how were their responses on the application of the Sociosemiotic Approach in translating the Indonesian folklores into English.

The method used in this research was the Qualitative Action Research. The final goal of the study is qualitative measures of self-reliance attitude formation of a group or community and lovers of the translation. Here people are being targeted not at all in a position as a laboratory, but as agents of the process of learning. This action research was the process of learning and

community empowerment. Translators, in terms of the students of translation class, produced the translation results and overcame a variety of problems encountered and always developed in a sustainable way. On that basis, the nature of action research was the participatory and the role of the researcher as the companion and facilitator. Thought about absolutely there was no generalization in this research because each community (context) has a condition with specificity characteristics, along with different needs to the needs of others (Sutopo, 2006, p. 150). As the process of empowerment in the form of action learning and development, this research searched to develop students' involvement in every step and activity of Indonesian folklores translation into English. Therefore, this qualitative action research tends known as participatory action. As the companion and facilitator, in this case the researcher was trying to understand the characteristics and needs of the students as translators who were assigned to translate the Indonesian Folktale "*Timun Mas*" into English.

The action research model used was the model proposed by Ferrance (2000). This model has six main steps in each cycle. Based on the steps performed during the research, the stages in the cycle can be described as follows:

1. Identifying the problem, the step in which the researcher identified in detail the problems of translating the Indonesian folklore "*Timun Mas*" translation student from Indonesian to English.
2. Gathering the data, after identifying the translation problems, the researcher gathered the data obtained from the translation test done by the students.
3. Interpreting the data, in this step the data which had been obtained were thoroughly interpreted in details.
4. Acting of the evidence, after the interpretation step and the data interpreted showed a negative result, the researcher took real action against the existing problems by applying Sosiosemiotic Approach. In this stage, the researcher gave the translation test again by using Sociosemiotic Approach and observed the class to see the conditions and interactions during action performed.
5. Next step, then the researcher assessed the results of translation test done by the students using.

Besides giving the test of translation, the researcher also gave the students questionnaires and conducted the interviews with some of them to obtain information about the impact of the Sociosemiotic Approach used in translating Indonesian folklore "*Timun Mas*" into English.

In relation to the translation quality assessment, the researcher used the scale of assessing the translation products done by the students. The

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following scale was used to justify and determine the students' translation quality (Machali, 2009, pp. 156-157).

Table 1. Translation quality assessment scale

Category	Score	Indicator
Excellent Translation	86-90 (A)	There is no distortion of the meaning, reasonable delivery of meaning; almost like a translation; no spelling mistake; there is no error/deviation of grammar; there is no mistake the use of the term.
Very Good Translation	76-85 (B)	There is no distortion of meaning; no rigid literal translation; no mistake in the use of the term; there are one or two grammatical errors/ spelling.
Good Translation	61-75 (C)	There is no distortion of meaning; no rigid literal translation, but comparatively no more than 15% of the entire text, so it does not feel like a translation; grammar and idiom errors relatively no more than 15% of the entire text; had one or more terms of using non-standard/ general; one or two spelling mistakes.
Fair Translation	46-60 (D)	The whole translated text is like as a real translation; some literal translation is rigid, but comparatively no more than 25%, some idiomatic errors and/or grammar, but relatively no more than 25% of the entire text; one or two uses of the term are not common and/or less clear.
Poor Translation	20-45 (E)	The whole text is felt as a real translation; too many rigid literal translation (relatively more than 25% of the entire text); distortion of the meaning; errors of term are more than 25% of the entire text.

Findings and Discussion

The results of the research are divided into several sections that provide significant information to all research results. These sections are grouped into the initial observations (O1), initial test of translation (T1), initial analysis of translation test (A1), final observation (O2), final test of translation (T2), final analysis of translation test (A2), results of the questionnaires (Q) and interviews (I). The followings are the findings and discussion of the research results from some data resources based on the research instruments used by the researcher in the translation class of English Department of Semarang State University, Indonesia.

1. Observations

The observations were based on the translation products done by the students in the translation class. The following result shows the comparison before and after the application of Sociosemiotic Approach in translating one of the Indonesian Folklores “*Timun Mas*” into English.

Table 2. The observation results of the students’ translation products

Aspect	Students’ Translation Products	
	Initial Observation (O1)	Final Observation (O2)
Meaning	Denotative (lexical and representing source culture)	Connotative (representing target culture)
Style	Source language oriented (Using formal and literal styles)	Target language oriented (Using natural and idiomatic style)
Function	Not pragmatic and unnatural (not accepted by target readers)	Pragmatic and natural (accepted by target readers)

Based on the table 2, it can be seen that the translators used denotative meaning in their translation before using the Sociosemiotic Approach while after that they changed the meaning into connotative one. The style they used before Sociosemiotic Approach application was formal and literal styles that oriented to the source language while after using Sociosemiotic Approach they kept the natural and idiomatic styles in their translation. From the view point of function their translation products before using Sociosemiotic Approach were not pragmatic, so the translation they produced was not accepted by the target readers; however, after they used Sociosemiotic Approach their translation was more pragmatic and natural for the target readership.

2. Translation Tests

Translating one text into another is not an easy job. It is not as easy as to back our arms. The same condition happened in the translation class in which the students of the sixth semester of English Department of Semarang State University did translation process and worked hard to produce good translation products. Their results of translation can be seen in the following table.

Table 3. The comparison between the initial test (T1) and final test (T2)

No.	Student	Score of T1	Score of T2	Progressive Score
1.	Code 1	68	79	11
2.	Code 2	73	85	12
3.	Code 3	70	83	13
4.	Code 4	69	78	9
5.	Code 5	65	79	14
6.	Code 6	78	86	9
7.	Code 7	73	85	12
8.	Code 8	72	84	12
9.	Code 9	68	78	10
10.	Code 10	67	88	21
11.	Code 11	70	84	14
12.	Code 12	69	76	7
13.	Code 13	65	75	10
14.	Code 14	70	80	10
15.	Code 15	71	88	17
16.	Code 16	72	87	15
17.	Code 17	69	79	10
18.	Code 18	68	84	16
19.	Code 19	70	87	17
20.	Code 20	66	78	12
Average Score		69.65	82.15	12.55

Based on the table 3 above, it can be seen that the average score of translation before using Sociosemiotic Approach is 69.65. It means that almost all products of the translation the students made was not good in the term of target readership context of assessment. However, after the Sociosemiotic Approach was used, the change happened. Their translation products increased significantly with the average progress score up to 12.55 as the ratio of the initial test average score 69.65 and the final test average score 82.15. It means that the Sociosemiotic Approach can increase the students' translation product significantly and help students find out the

equivalent words and expressions that are acceptable, natural, and adaptable in the target language and culture.

3. Translation Products

The Indonesian folklore that the students translated was “*Timun Mas*”. This folklore has 80 narrative expressions that were taken as the data of the research. The followings are five expressions that can be representative data analyzed and compared as the samples.

Table 4. The students’ translation products analysis

Translating the Indonesian Folklore “ <i>Timun Mas</i> ” into English		
Indonesian	English	
<i>Original Text</i>	Without Using Sociosemiotic Approach	With Using Sociosemiotic Approach
<i>Pada zaman dahulu, hiduplah sepasang suami istri petani.</i>	Once upon a time, there were a couple of farmers.	Once upon a time, there lived a couple of peasants.
<i>Mereka tinggal di sebuah desa di dekat hutan.</i>	They lived in a village near a forest.	They lived in a village near the wood.
<i>Setiap hari mereka berdoa pada Yang Maha Kuasa.</i>	Every day, they prayed to god.	Every day they prayed to the God the Almighty
<i>Raksasa itu kemudian memberi mereka biji mentimun.</i>	The giant ran to chase after <i>Timun Mas</i> immediately.	Then, the Green Ogre offered some cucumber seeds to them.

According to the table 4 above, it can be seen that the Indonesian original expressions were translated twice by the students. Firstly, they translated those expressions without the Sociosemiotic Approach and secondly they retranslated the same expressions into English with Sociosemiotic Approach. From the table it can be analyzed that the translated expressions with the Sociosemiotic Approach seem better than those which are translated without using the Sociosemiotic Approach. For example, the word ‘peasants’ is better than the word ‘farmers’, the word ‘wood’ is more natural than the word ‘forest’, the phrase ‘the God the Almighty is more culturally acceptable than the word ‘god’, and the phrase ‘the Green Ogre’ is more representative than the word ‘the giant’ because all are based on the culture in the target language.

4. Questionnaires

The table 5 below describes the students’ responses as the data of the research gained through the questionnaires given and distributed to 20

students of English Department of Semarang State University. The questionnaire consists of five questions that relate to their response on the Sociosemiotic Approach Usage in their translation process.

Table 5. The students’ responses based on the questionnaires

Question	Description	Response	
		Yes	No
1	I think translating Indonesian folklore into English is difficult.	15 (75%)	5 (25%)
2	Translating folklore as literary fiction is more complicated than translating ordinary text (non-literary).	17 (85%)	3 (15%)
3	Translating literary works, especially Indonesian folklore into English, requires basic knowledge of source and target languages, literature, and culture.	20 (100%)	0 (0%)
4	Sosiosemiotic approach makes me easy to translate literary works, especially the Indonesian folklore into English.	17 (85%)	3 (15%)
5	After using Sociosemiotic approach in the translation process, my translation product is better.	19 (95%)	1 (5%)

From the table 5 above it can be seen that the students felt that the Sociosemiotic Approach was more effective for them to use when they translated the literary text, especially the text of folklore. It was proved with their responses to this approach up to 85%. Then they also agreed that translating the Indonesian folklore into English was difficult, with their responses up to 75% and more complicated than translating the ordinary text, with the responses up to 85%. On the other hand, they agreed that the basic knowledge of source and target languages, literatures, and cultures were very important for them to know and require. This was proved with their responses up to 100%. The last response up to 95% was about the effect of the Sociosemiotic Approach usage that made their translation product better.

5. Interviews

The last data are described in the following table. This table shows the findings taken from the interviews about their translation results using the Sociosemiotic Approach. This is about their comments on the advantages of the the Sociosemiotic Approach application in the translation process.

Table 6. The results of students’ translation based on the interviews

Translating the Indonesian Folklore “Timun Mas” into English	
Without Using Sociosemiotic Approach	With Using Sociosemiotic Approach
More dominant denotative meaning	Translation products in accordance with the sociocultural of target language
Literal translation products	Free translation products
Not referring to the author’s intension	Referring to the target readership
Many bias cultural terms in translation products	Translation products with cultural adaptation

Basically according to their comments, the Sociosemiotic Approach was very useful for them to keep in producing good products of translation. For examples, they could translate the folklore from Indonesian to English in accordance with the community of target language, produce natural translation, accepted by the target readers and adaptable to the target culture.

Conclusions

From the findings and discussion above, it can be concluded that:

1. Based on observations, the students’ translation products before the application of Sociosemiotic Approach contained the dominant denotative meaning. The meaning that the language used did not represent the source text and avoided what the author of the text intended. On the other hand, the translation did not touch the target text readers and was not pragmatic, so the translation was not acceptable in the target readership culturally. In the contrary it was different after the Sociosemiotic Approach applied in the classroom. Many changed better, for examples, the translation products used more connotative and associative meanings that represented the meaning of the source language and author’s intension was bridged well and could touch the target readership.
2. Based on the interviews it can be noted that before applying the Sociosemiotic Approach in the translation process, the denotative equivalences were more dominant in the translation products, the translation result was literal and had bias terms of cultures. However, after the application of Sociosemiotic Approach, the translation was more natural and adaptable in the target culture. The content of the story was also more easily understood by the target readers.
3. Based on the results of the test it was found that the score comparison before and after the application of the Sociosemiotic Approach was more significant that can be seen from the progress score of 12.55 as the ratio result of the initial test score average 69.65 and the final test score average 82.15. It was proved that the Sociosemiotic Approach can improve the students’ translation quality.

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Chapter II

Translating Metaphors from English into Indonesian: Problems and Solutions¹¹

Introduction

Toury in James (2000) says:

“Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions” (p.1)

Referring to this definition, translating metaphors is also an activity that involves not only two languages but also two cultures or we call that as bilingual and bicultural transformation. Here translators translate the source language into the target language and also replace the source culture into the target one.

Translating a metaphor is different from translating an ordinary expression. A metaphoric expression is a statement that consists of metaphor. The metaphor itself is a literary form that is difficult to translate because it has complex contextual meanings. A metaphoric expression has two domains: target domain and source domain. The target domain is the concept that is described, whereas the source domain is the concept of analogy. According to Richards in Saeed (1997), the former is **TENOR** while the latter is **VEHICLE**, for example, in the sentence ‘Computer is a human being’, the word ‘computer’ is **TENOR**, whereas ‘a human being’ is **VEHICLE**. The sentence above is not an ordinary statement but is a metaphoric expression (pp. 302-303). How can a computer be analogized as a human being? A translator needs to understand and appreciate the statement deeply because the metaphoric expression is very tied to speaker’s empirical domain, so the translator should be able to translate it according with the domain that is understood by translation text readers or listeners.

Grabe in Kruger (1991) maintains that there are two basic types of metaphorical construction. In the first type the focus is usually a verb or an adjective which functions to specify the content of a noun or nouns in the syntactic frame metaphorically. The noun in this frame may therefore be described as an "argument (A)" (subject or object), modified or qualified by a focus. However, the focus of a metaphorical construction does not have to

¹¹ *Published in Language Circle: Journal of Language and Literature 2010*

be restricted to a single word, since an argument is often qualified by a "focus expression (FE)" (a focal word, focal phrase or even a focal sentence).

In the second type of construction two arguments interact and can be explicitly recognized as a tenor and a vehicle. However, according to Grabe in Kruger (1991), an explicit relation between tenor and vehicle is rarely given in one syntactic unit in poems and even when the tenor and vehicle are linked horizontally, they are textually specified.

Example:

[= she is (like) a pot (that is boiling over because it is too full)]

A FE

[= Fielia is a pot]

Tenor Vehicle

The metaphoric expression, for example, 'Life is a journey' has various meanings (Lakoff and Turner in Saeed, 1997, p. 306). The meanings of that metaphoric expression can be as follows: 1) The person leading a life is a traveller; 2) His purposes are destinations; 3) The means for achieving purposes are routes; 4) Difficulties in life are impediments to travel; 5) Counsellors are guides; 6) Progress is the distance travelled; 7) Things you gauge your progress by are landmarks; 8) Material resources and talents are provisions.

Those various meaning can be translated into Indonesian language as follows: 1) *Hidup itu kembara*; 2) *Hidup itu kelana*; 3) *Hidup adalah sebuah pengembaraan yang panjang*; 4) *Pengalaman adalah guru yang paling baik*; 5) *Hidup adalah safari tiada henti*.

Holman and Harmon (1992) state that metaphor is an analogy that compares one object to the other directly, for example, 'She is my heart'. The pronoun 'she' is directly compared to 'heart'. It is an analogy that directly compares a lady to a heart (p. 287). How can we treat the same a lady as a heart? That is a metaphor. In translating a metaphor, for instance, a translator should have an extraordinary skill in order to produce an accurate meaning in the target language and it is good for a translator not just to translate the metaphor but to find a similar metaphor in the target language accurately based on its socio-culture and context. The metaphoric expression 'She is my heart' can be translated into *Dia belahan jantung hatiku*. See other examples of metaphoric expressions. 'She is a book worm' translated into *Dia seorang kutu buku*; 'That man is a regular ass' translated into *Orang itu bodoh sekali*, etc.

Holman and Harmon (1995) state that metaphor is different form simile. Simile is a figurative language that expresses indirectly the comparison of two objects. The simile usually uses the linking words **LIKE**, **AS**, **SUCH AS**, **AS IF**, and **SEEM**, whereas the metaphor uses the auxiliary

BE, for examples, 'He is like a frog' is a simile, whereas 'He is a frog' is a metaphor (p. 44).

Types of Metaphors

Newmark (1988) defines and exemplifies six types of metaphors (pp. 106-113), as follows:

1. *Dead metaphors*

Dead metaphors are metaphors where one is hardly conscious of the image, [they] frequently relate to universal terms of space and time, the main parts of the body, general ecological features and the main human activities: for English, words such as: '*space*', '*field*', '*line*', '*top*', '*bottom*', '*foot*', '*mouth*', '*arm*', '*circle*', '*drop*', '*fall*', '*rise*', etc.

2. *Cliché metaphors*

Cliché metaphors are metaphors that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter. Take the passage: 'The County school will in effect become not a *backwater*, but a *breakthrough* in educational development which will *set trends* for the future. In this its *traditions* will help and it *may well* become a *jewel in the crown* of the county's education.' This is an extract from a specious editorial....'

3. *Stock metaphors*

Stock metaphors are established metaphors. In an informal context, a stock metaphor is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically — it has a certain emotional warmth — and which is not deadened by overuse. It keeps the world and society going, for instance, they '*oil the wheels*'.

4. *Recent metaphors*

A recent metaphor is a metaphorical neologism, often 'anonymously' coined, which has spread rapidly in the source language (SL). It may be a metaphor designating one of a number of 'prototypical' qualities that constantly 'renew' themselves in language, for examples, fashionable ('*in*', '*with it*'), good ('*groovy*'); without money ('*skint*').

5. *Adapted metaphors*

Adapted metaphors are metaphors which involve an adaptation of an existing (stock) metaphor, for example, '*the ball is a little in their court*' (Ronald Reagan), adapted from the stock metaphorical idiom '*the ball is in their court*'.

6. *Original metaphors*

Original metaphors are metaphors which are non-lexicalized and non-adapted, for example, '*The past is another country*'.

Examples of Problems on Translating Metaphors

The followings are examples of problems on translating metaphors found in the novel entitled "To Kill a Mockingbird" that is translated from English into Indonesian.

Problem 1:

ST: Thing is, foot-washers think women are sin by definition.

TT: *Masalahnya, kaum pembasuh kaki menganggap perempuan sama dengan dosa.*

If we analyze the metaphorical expression above, 'women are sin' is translated into 'perempuan sama dengan dosa'. Based on the translation method that metaphor is translated literally and even word-for-word, so that the meaning in *bahasa Indonesia* is rigid and sounds unnatural. In this case the translator may translate it into 'wanita adalah dosa' not 'perempuan sama dengan dosa' but 'wanita adalah dosa'. It will be the same as the way of translating 'All the world's a stage' into 'Dunia adalah panggung sandiwara'. The word 'perempuan' is replaced with 'wanita' in order to make it more aesthetic, and grammatically the plural form 'women' is transposed into the singular one 'perempuan' or 'wanita' that represents a part for a whole. The linking verb 'are' is translated into 'adalah' not 'sama dengan' or sometimes it is omitted or replaced with 'itu' ('wanita itu dosa').

Problem 2:

ST: She said, "Atticus, you are a devil from the hell."

TT: Katanya, "Atticus, 'kau iblis dari neraka'."

If we analyze the problem above, we see that the metaphor 'you are a devil from the hell' translated into 'kau iblis dari neraka' is rendered literally or even word-for-word. But actually the case is the metaphor should be translated naturally and culturally accepted. In Indonesia context and culture, the metaphor 'you are a devil from the hell' can be similar to 'jahanam kau'. This will be contextually familiar with and more naturally understood by Indonesians.

Problem 3:

ST: "Cecil Jacobs is a big wet he-en!"

TT: "Cecil Jacobs induk ayam baa-saah!"

The translation of English metaphor 'Cecil Jacobs is a big wet he-en!' to Indonesian metaphor 'Cecil Jacobs induk ayam baa-saah!' is still literal. The translator translates using literal translation method not semantic translation method, whereas he or she should replace English metaphor with Indonesia metaphor, not just translate literally. The metaphor itself describes someone's anger. He or she is very angry, so that the metaphorical

expression is *'He is a big wet hen'* (= *'Dia itu induk ayam yang geram'*). This expression describes how someone goes berserk like a hen that is brooding on disturbed by picking up her eggs. This can be described in a metaphor *'mad as a wet hen'* or in Indonesian context this can be similar to *'banteng ngamuk'*.

Problem 4:

ST: I was a ham.

TT: Aku jadi daging asap.

This metaphor is also translated literally. The translator does not replace the source metaphor with the target one. The word *'ham'* is translated into *'daging asap'*, denotatively it may mean meat cut from the thigh of a hog (usually smoked). However, connotatively it means an unskilled actor who overact; all-star; hot; to act with exaggerated voice and gestures; to overact; someone who wants to be the center of attention. They are always performing, always 'on'. In the theatre, someone who 'hams it up' overdoes everything and makes everything bigger than life, broader than life, and general goes overboard on his presentation, to the detriment of others on the stage. So the metaphor *'I was a ham'* can be appropriately translated into *'Aku jadi bintang panggung'* or *'Aku jadi pusat perhatian'*.

Problem 5:

ST: He is trash.

TT: Dia itu sampah.

This metaphor seems translated into the similar metaphor, but it is not exactly yet. Contextually the meaning of *'trash'* is not *'sampah'* but *'worthless people'* (= *orang yang tidak berharga*), so that the appropriate equivalent metaphor is *'dia itu orang yang tak berharga'* or familiarly stated as *'dia itu sampah masyarakat'*.

Solutions of Translating Metaphors

To overcome the problems on translating metaphors, a translator should find out solutions in order to translate metaphors appropriately based on the target culture and society. He or she can use appropriate methods, techniques or procedures. The followings are alterantive solutions that can be adopted by translators in doing their translation process.

There are some alternative solutions of translating metaphors proposed by theorists of translation. A semantic translation is a better method used for translating metaphors than using literal translation and faithful translation (Newmark, 1988, p. 46; Machali, 2009, p. 52). By using semantic translation method, a translator can produce more natural product of translation. Both literal and faithful translation methods lead to rigid

translation results. Semantic translation method adapts more flexibly to target text (TT) and it considers aesthetic aspects of source text (ST) and compromises the meaning as far as it is natural both languages linguistically and socio-culturally. Look at the following example:

ST: *He is a book-worm.*

TT: *Dia adalah seorang yang suka sekali membaca.*

Phrase 'book-worm' is translated flexibly into '*Dia adalah seorang yang suka sekali membaca*'; however, it is still unappropriately translated. The translation itself should be '*Dia seorang kutu buku*'. Semantically it is meaningful because this is natural and functional in Indonesian context and culture.

On the other hand, Barańczak in Dobrzyńska (1992) states that a translator can choose among three possibilities: he or she can use in his or her text an exact equivalent of the original metaphor (this procedure can be represented as M→M); he or she can look for another metaphorical phrase which would express a similar sense (the procedure that can be represented as M1→M2); finally, he or she can replace an untranslatable metaphor of the original with its approximate literal paraphrase (the M→P procedure). The principle of faithfulness in translation requires a specific adaptation in every individual case (pp. 599-600).

A translation may represent the sense exactly while blurring at the same time the cultural specificity of imagery that is the metaphorical vehicle, or it may deliberately bring into prominence the semantic exoticism of the original by transferring a metaphor in its surface form. The choice of translational tactics should depend on the type of text translated and the function it is supposed to fulfill for its new audience in its new communicative context. Such decisions are conditioned by various factors, and made under the pressure of various poetics. In any case, it is not always possible to adhere to the principle of faithfulness, M→M, without risking that a metaphorical utterance will become incomprehensible or will lead to an interpretation which is incompatible with the one intended in the original.

Summarizing what Newmark (1988) proposed, Dobrzyńska (1995) suggests possible approaches to metaphor in translation (p. 599) Newmark (1988) apprehends metaphor in a large way, taking into consideration dead, cliché, stock, recent and original metaphors as well as some other kinds of figurative language - metonymy and simile. The classification of possible procedures for translating stock metaphors particularly (the most detailed one) includes seven cases:

- (1) reproducing the same metaphorical image in another language;
- (2) replacing the original metaphorical image with some other standard image in another language;
- (3) translating metaphor by simile;

- (4) translating metaphor (or simile) by simile plus sense (i.e. a literal paraphrase, a 'gloss');
- (5) converting metaphor to sense only,
- (6) using deletion (if the metaphor is redundant or otiose);
- (7) translating metaphor by the same metaphor with the sense added (with 'gloss').

Conclusion

It is not easy to translate metaphors. Translating metaphors is different from translating other ordinary expressions or utterances. Metaphors originally represent hidden messages that need a deep analysis of meaning. All metaphors have connotative meanings, so translators could not translate them denotatively. In other words, translating metaphors is replacing the source metaphors with the target ones. Translated metaphors should be accepted in the target culture and society. Therefore, there are some alternative ways for translators to do, for examples, using semantic translation method, reproducing the same metaphors in the target language, replacing the original metaphors with the standard ones in the target language or translating metaphors by similes.

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Chapter 12

Teaching Translation by Using a Cooperative Work Procedure (A Classroom Action Research at English Department of Language and Arts Faculty, Universitas Negeri Semarang)¹²

Introduction

The main problem of translation is finding out the equivalence (Larson, 1984). In relation to this statement, Nida (1969) defines that translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style (p. 12). Sperber and Wilson in Bell (1991) state that 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). So, the equivalence is the main point that should be solved by all translators. Here the translators should be able to find out the closest and most natural meaning of words for the target language they aim.

The problem of equivalence itself can be felt when someone translates or teaches his or her students translation. The students are usually complaint that they are difficult to translate the text given to them by their teacher. The difficulties they often have are finding out the equivalent words, appropriate grammar and structure for their translation. This happened particularly when they translate Indonesian texts into the English ones.

Based on the pilot study done in the previous semester, for example, it is shown that almost students who took part in translation class had difficulties in the vocabulary, grammar, and structure equivalence. This fact can be seen in the following chart.

¹² *Published in Language Circle: Journal of Language and Literature 2011*

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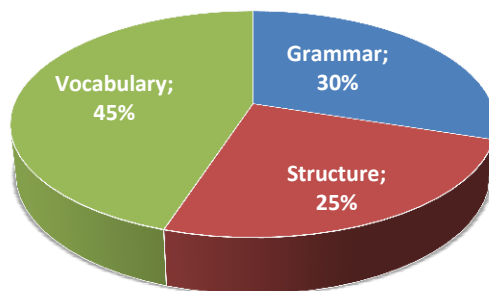


Chart 1. Difficulty Level of Translation from Indonesian into English

Based on the chart above, it can be explained that vocabulary (45%) is the most difficult aspect in translation, while grammar (30%) is less difficult than vocabulary or more difficult than structure, and structure itself is the easiest of all. According to the observation and interview, the difficulty of vocabulary itself means that the students are not easy to find out equivalent words when they translate them into English. Then the difficulty of grammar equivalence means that they are difficult to find out appropriate grammar based the grammatical rules of English. Meanwhile, the difficulty of structure is that the students are difficult to determine accepted structure in English language.

This situation almost happened every semester, particularly in the even semester on which the students took translation subject that obliged them to translate the texts from Indonesian into English. The main factor that made them difficult to translate was translating the texts by keeping conventional procedure. In the translation process each student did translating activity individually. Practically the students never asked one another. They just looked up their dictionary and thought of everything themselves. The teacher himself did not monitor or lead them to do the best. He just assigned them and assessed their translation products. As a result, the students' translation quality was poor.

This atmosphere is not good to leave behind, so that there should be a solution to overcome those problems. The alternative solution to eliminate the problems above is applying a Cooperative Work Procedure (CWP) in teaching translation. This procedure is not a new one but it will be effective to lead the students to become a good translator. It means that through this procedure they will be trained to translate the texts in group and managed to produce a better quality of translation.

In relation to this problem, Gerding-Salas (2000) says that a good translator should define some essential starting-points for the approximation

to a text to be translated, such as the author of the text, the aim of the text, the readership, and the standard to be used, for which it is important to identify and categorize the author, the message, the kind of discourse, the translator and the readership. All these points are primary requirements for those who want to be a good translator. So the procedure that can send the students to this goal is applying Cooperative Work Procedure (CWP).

According to Gerding-Salas (2000), the Cooperative Work Procedure can send the translator students to be: 1) a translator who is aware that misunderstanding of the text will decrease translation quality, so they have to use effective strategies in translating process, for examples, underlining words, detecting translation difficulties, and searching appropriate equivalences contextually, 2) a translator who knows that the meaning is not only delivered or transferred through words but also through diagrams, pictures, and charts, and 3) a translator who is able to understand deeply the essence of meaning, taste, register, style, etc and to map the format of source text, such as references, paragraphs, text dints, columns, tables, and else by paying attention to target text units. This procedure can motivate translator students to be productive translators and to produce a better quality of translation.

In addition, Hoed (2003) and Xianbin (2005) comment that a translator should be able to transfer the message from source language into target language. He or she has a central role in translation process and has to decide to choose whether he wants to use foreignization ideology or domestication ideology. It means that here the translator should be consistent on his or her choice whether he or she tends to the source text or the target text. This consistency is also a problem for him or her.

The followings are the steps of a Cooperative Works Procedure suggested by Gerding-Salas (2000):

1. The teacher makes a selection of the material to be translated. Texts must be chosen according to previously defined objectives for translation practice, taking into account the degree of difficulty of the texts (semantic, cultural, stylistic, etc.), the topic or the specific knowledge area (science and technology; social, institutional, economic and/or political topics; and literary or philosophical works), the translation problems to be solved, and so on.
2. After browsing through the text (scan reading and/or skim reading), the students, assisted by their teacher, should identify the source, the norm, the type of text, the register, the style and the readership of the text selected. It is a kind of game of the imagination in which the text is real but the client and her/his needs are imaginary.
3. The students should read the whole text at least twice: The first reading will be comprehensive and general, to become acquainted with the topic

and to understand the original, always bearing in mind that meaning is context-determined.

4. The second reading must be a "deep" reading, placing emphasis on items where translation problems may appear. In other words, this is what I have called "reading with translation intention," i.e. doing pre-editing and assessing the quality of the writing (Reminder: Not all texts are well written). In my opinion, when translating into the TL, if the translator detects mistakes (usually due to misprints) in the original text, s/he should be entitled to amend them in her/his version if too obvious or else consult the client or an expert in case of doubt. When doing this "reading with translation intention," students should first underline unknown terms and then they should mentally confront potential translation difficulties in the text with suitable translation procedures.
5. The teacher then divides the text into as many segments as students in the group. Depending on the degree of difficulty and the length of the text, these segments may be paragraphs, columns, pages or even whole chapters. Then, each student is assigned a fair portion of the text. The segment distribution order should rotate so that a different student begins a translation unit every time.
6. If the topic is already quite familiar to the students, they do a preliminary translation. As this is the first approach to the text, it will probably lack naturalness, since students tend to transfer SL units of translation to TL units of translation or called "one-to-one translation" (Newmark, 1995a). This first approach can often be made orally and suggested annotations may be written in the margins.
7. If the topic is completely unknown to the students, they should consult complementary literature. In other words, before beginning the transfer process, they should resort to various documentation sources, especially parallel texts (those which are similar in nature and style) in the language of the original. This allows them to achieve a deeper understanding of the topic under study.
8. Once the "one-to-one" version is accomplished, the students do a second version of their own translation—this time a written draft—handling the most suitable translation strategies and procedures and being faithful in the transfer of ideas.
9. With the original text in front of her/him and being careful to follow the same correlative order of the SL text, each student reads out her/his own version of the translated text, making the necessary pauses between sentences.
10. The students and the teacher follow the reading of each text attentively. As a monitoring activity, everybody should feel free to stop the reading at the end of a given sentence and have the reading of the segment

repeated, when the situation warrants comments, suggestions, questions, contributions, etc. The students have to "defend" their work against criticism.

11. During this procedure, the students and the teacher need to set up all necessary conventions with regard to the homogeneity of the terms and the coherence and cohesion of the final version.
12. Translation is for discussion (Newmark, 1995b). Students should then be encouraged to take notes and discuss the (in)convenience of the contributions and comments arising from this analytical reading of each one of the different versions proposed.
13. As a metacognitive activity, the students, assisted by the teacher, analyze the translation strategies and procedures used, and discuss the reasons taken into account in the choice of each analyzed criterion: "The ability to discuss translations in an objective way is central to a translator's competence" (Kusmaul, 1995).
14. The students hand in the final version of their revised and post-edited segments, which have already been amended in the light of the whole text. The work must be typed, double-spaced and paged according to the original.
15. The teacher makes a final revision (second post-edit), gives formative evaluation and makes comments, emphasizes findings, "happy" solutions and creative acts, on the one hand, and analyzes failures and weaknesses in the process, on the other.

The Study

The present study aims to find support from empirical evidence to see if a Cooperative Work Procedure is effective in teaching translation at the sixth semester university students of English department.

This study employs a classroom action research (CAR) proposed by Elliott that has popular stages: Plan, Action, Observation, and Reflection (Mac Isaac, 1996, p. 2). This research was conducted in one class consisted of 20 students that had specific problems in translation. They faced the problems of vocabulary, grammar, and structure when they did translation individually. The pre-test was given as a starting point that informed the condition before the research. Then the students were interviewed in order to know the information of their problems in translating texts individually from Indonesian into English. To complete the information taken from the students, the observation was done in the classroom.

Having had the information from three sources: pre-test, in-depth interview, and observation, the classroom action research was conducted then. The cooperative work procedure was planned to do. Then the action was conducted by dividing the class into five small groups of four. Each

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group was given a task of translation. They had to translate an Indonesian article into English. In their group the students translated the text together cooperatively. They did discussion and collaboration. The teacher controlled the class and monitored the groups. He instructed and sometimes solved the students' problems during translating the text. It can be said that in this situation students and students, teacher and students do a good interaction and communication. During the students translated the text, the teacher observed the situation and jotted down the activity done by the students in the classroom. He also took photographs as the facts of the action and observation. After three fore stages were conducted, the teacher did reflection by doing interviews to all groups of students and giving them questionnaires to answer. All information was obtained as the data of research to support findings and the result of the research.

The Findings and Discussion

Based on the pre-test of translation, the students' translation scores were fair. Almost the students got score 60 that indicates not good quality of translation. They did some distortions in meaning, unacceptable grammar, rigid structures, and non-standard terms. Below is the table of pre-test result of translation test from Indonesian language into English.

Table 1. The Result of Translation Pre-Test

No.	Partisipant's Code	Pre-test Score
1.	Code 1	61
2.	Code 2	59
3.	Code 3	57
4.	Code 4	63
5.	Code 5	60
6.	Code 6	60
7.	Code 7	62
8.	Code 8	58
9.	Code 9	63
10.	Code 10	57
11.	Code 11	60
12.	Code 12	60
13.	Code 13	68
14.	Code 14	52
15.	Code 15	58
16.	Code 16	62
17.	Code 17	65
18.	Code 18	55
19.	Code 19	60
20.	Code 20	60
<i>Average Score</i>		60

According to the initial interview before the research was conducted, the students responded some questions given and said that doing an individual translation project or before applying a cooperative work procedure (CWP), the translation process was slow, there were not evaluation and revision of translation, translation task was a heavy burden, and the translation product was not good.

Then based on the observation before the CWP was conducted, the students just did their translation project themselves and only looked a dictionary, while the teacher just assigned and assessed their translation product. Later, according to the questionnaires given, they commented that before the CWP application they really faced the problems of vocabulary, grammar, and structure in translation process.

On the contrary what happened after the CWP was conducted? All progressed well and seemed successful. For examples, the students' translation scores increased from 60 to 77.80 and the atmosphere of translation process changed extremely, from individual activity to group activity. Here the students can do discussion and share the problems one another interactively and the teacher helps them communicatively. Automatically their translation quality improved well. All students feel that the last condition is better than the previous one. Some data in the tables below can be seen and compared, as the facts that the CWP is effective to use in teaching translation as a way of improving the students' translation quality. Those data are taken from pre-test and posttest and also from interview and observation.

The following is the comparison of the translation result between pre-test and posttest.

Table 2. The Progress of Translation Result

No.	Individual Participant	Group Participant	Pre-test Score	Post-test Score	Progress Score
1.	Code 1		61		
2.	Code 2	I	59	76	16
3.	Code 3		57		
4.	Code 4		63		
5.	Code 5		60		
6.	Code 6	II	60	75	15
7.	Code 7		62		
8.	Code 8		58		
9.	Code 9		63		
10.	Code 10	III	57	78	18
11.	Code 11		60		
12.	Code 12		60		
13.	Code 13		68		
14.	Code 14	IV	52	80	20
15.	Code 15		58		
16.	Code 16		62		
17.	Code 17		65		
18.	Code 18	V	55	80	20
19.	Code 19		60		
20.	Code 20		60		
<i>Average of Progress Score</i>					

Based on the table above, it can be seen that the average progress score before and after the CWP application is 17.80. It indicates that the action is successful. It means that all students in group increased their scores of translation and improved their translation quality. It is the fact that the CWP is effective to apply in the translation class.

The other data that can support the effectiveness of the CWP that was successful to send the students to be good translators are the data in the diagram below.

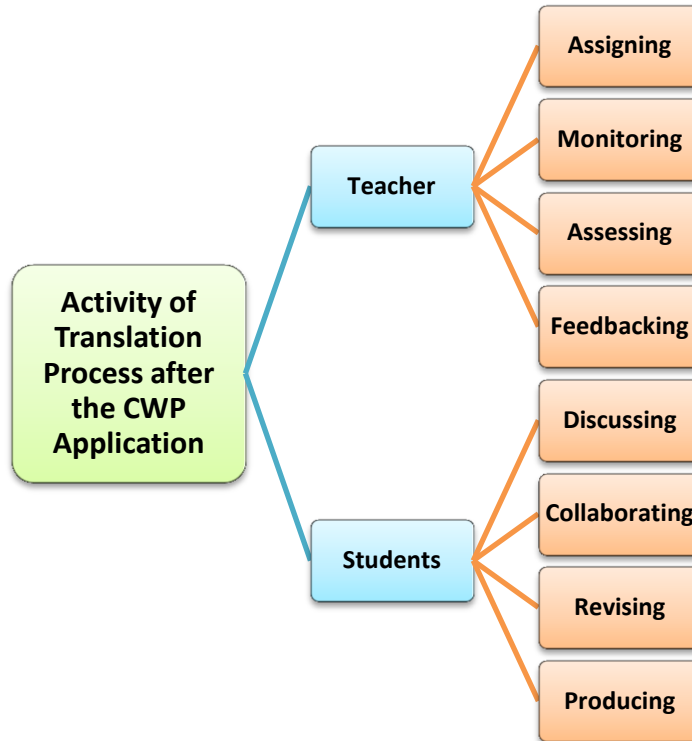


Figure 1. The Classroom Activity after the CWP Application

Based on the information above, there is a different condition before and after the CWP application. The activity of translation leads the students to produce a collective product of translation that is regarded as the better result of translation. Here the teacher positions himself not only as a teacher but also as a director or manager, while the students are as players who tend to show a good performance and work of translation. It seems very harmonious. It must be remembered that finally the real final objective of learning is to help learners be professional in their job.

The following information is taken from the interview. It proves that the CWP application has changed the bad condition into the good one. Look at the diagram below.

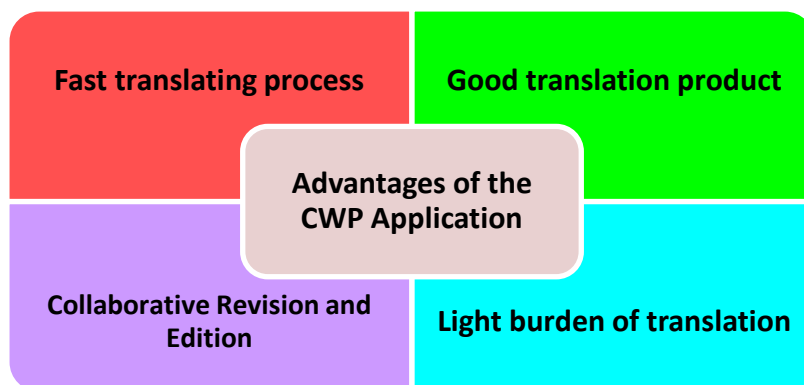


Figure 2. The Condition after the CWP Application

The last findings can be seen in the table below taken from the questionnaires. It describes the students' comments before and after the CWP application in the translation process.

Table 3. The Students' Response after the CWP Application

Item	Statement	Response	
		Yes	No
1.	There is a difficulty in translating a text from Indonesian into English if it is done individually.	13 (65%)	7 (35%)
2.	The vocabulary is a problem in translating a text from Indonesian into English if it is done individually.	10 (50%)	10 (50%)
3.	The grammar is a problem in translating a text from Indonesian into English if it is done individually.	9 (45%)	11 (55%)
4.	The structure is a problem in translating a text from Indonesian into English if it is done individually.	12 (60%)	8 (40%)
5.	Vocabulary, grammar, and structure problems are decreased when the Cooperative Work Procedure (CWP) is applied.	19 (95%)	1 (5%)
6.	The CWP is effective to lead students to produce a good translation product.	19 (95%)	1 (5%)

The data above were taken from the questionnaires given to 20 students as respondents of the research. It informs that the translation project done individually has caused the difficulties of vocabulary, grammar, and

structure for students. On the contrary the CWP applied in the teaching translation activity has led the students to be successful in producing good products of translation.

Conclusion

The research findings inform completely that the Cooperative Work Procedure is very effective to apply in teaching translation activity because it can create conducive situations for students to produce a good translation product. By doing collaboration and discussion, the students in their groups monitored and directed by the teacher can be able to translate Indonesian texts into English ones successfully.

So, it is suggested that teachers of translation can apply this procedure in their classroom to overcome their students' problems and difficulties in translation process, particularly when they translate the texts from Indonesian into English. Finally, their students will become good and professional translators.

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Chapter B

Teaching Translation through the Interactive Web ¹³

Introduction

Teaching translation using traditional and conventional methods make our students bored. The term traditional or conventional methods refer to the ways of teaching that apply or use pencil-paper based system. This system of teaching and learning seems monotonous. When the students were given copied materials that they must read, they were not enthusiastic to do and felt bored. They said it was not interesting because the textbooks of translation theories they should read were too thick and those made them tired to read. The other activity that made them usually bored was translating texts from Indonesian to English on a piece of paper provided. It seemed usual for all students to do this; however, it was too conventional done in a modern technological era.

Beside the teaching technique problems discussed above, the linguistic problems of translation from Indonesian into English that students had were grammar, structure, vocabulary, and writing mechanism. Firstly, they had difficulties in using accepted grammatical patterns in the target language. The English grammar in their translation product was unacceptable. Secondly, the English structure of translation they produced was still in Indonesian nuance structure. Thirdly, the vocabulary or word choice they chose was not appropriate yet. Fourthly, the writing mechanism they kept in terms of punctuation, capitalization, and spelling was still incorrect. The four problems of linguistics that the students had based on the research need to be solved and found out the solution so that the students can feel enthusiastic and motivated to learn translation studies theoretically and produce good translation products. The students' problems of linguistics in translation practice can be described through the following chart.

¹³ *Published in Language Circle: Journal of Language and Literature 2015*

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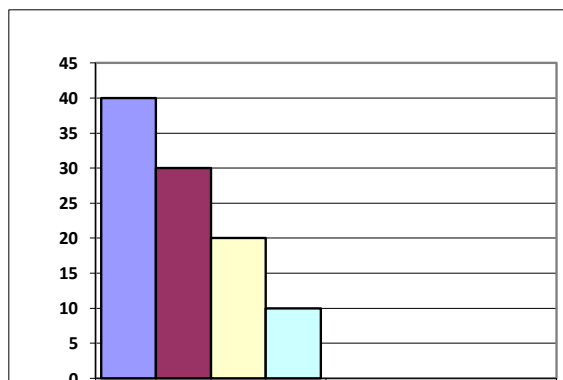


Chart 1. Linguistic problems of translation

The problems of linguistics, based on the preliminary investigation that the students had during translation activity, covered the grammatical problem was 40%, structural problem was 30%, lexical problem was 20%, and mechanical problem was 10%.

To anticipate the boring and monotonous activity of translation and improve their linguistic mastery of translation, the researcher tried to conduct and deliver the teaching translation through interactive web in and out the classroom. This was done in order to motivate students and make them usual in using technology, avoid the monotonous teaching technique and improve their linguistic competence through interactive web. On the other hand, it is time for all teachers in general and translation teachers or lecturers in particular to try to develop their classes through web technologies. For example, students of translation class today must be literate on technology in order to be able to explore all information of translation studies through websites. Teachers or lecturers of translation can set and manage some activities for students and his or her duty in the class through reading online journals of translation, reading e-books of translation downloaded from internet, delivering PowerPoint slides for one-computer classroom teaching, conducting communication through emails between teachers and students, making a tutor blog for posting assignments for students and giving feedbacks on their blog comment spaces, making learners blog for checking students' translation works by online, and providing a class site for displaying a curriculum, syllabus, lesson plans, lesson materials, assignments, and other important information for teaching and learning process. However, there were only four main products of interactive web used in this study covering tutor blog, learner blogs, translation class site, and online translation tools from search engines. The teaching and learning process using those web technology products like this is called as Interactive Web Teaching Approach (IWTA).

Talking about blog, Parent (n.d.) states that a blog (sometimes referred to as a weblog) is a web publishing tool that allows authors to quickly and easily self-publish text, artwork, videos, pictures, links to other blogs or Web sites, and a whole array of other content. Then Pinkman (2005) in Tseng (2008) said that “a blog works as an online journal and the content is traditionally personal. Blog users can update the content at any time as long as they can access the Internet. The layout of blog is usually user-friendly. It allows users with little or no computer background to create, design and maintain their blogs” (p. 169). In relation to the blog classification, Campbell (2003) in Tseng (2008) specifically points out three types of blogs used in EFL classes:

- (1) The tutor blog: it gives daily reading practice for students since the teacher can post handouts and a syllabus, or provides some websites related to lectures for students to read. It also can encourage students to give comments to tutor’s blogs or their classmate’s blogs, and do some online verbal exchange.
- (2) The learner blog: The blogs can be used as journals for writing practices, or for personal expression. Students can develop a sense of ownership that they are the masters of their own blogs, and they can gain the experience of exchanging comments with their teacher or their classmates.
- (3) The class blog: students could have joint access and publishing rights to create and maintain their class blog. All the posts and messages are transparent and can be commented on by other students, tutors and friends.

In this study the researcher only used two types of blogs: the tutor blog and learner blog while the class blog was represented by using the class site. In relation to the class site, Arsenault and Sabramowicz (2009) stated that “a class site is a site that is designed and edited by an instructor providing some information for students and arranging contents from which the students can read. The class site usually has some components like announcement, calendar, tasks, links, share documents, and team discussion” (p. 7). The class site that the researcher used in this study was designed for teaching translation class, so the components that the translation class site has are home, assignments, exercises, lesson materials, lesson plans, links, and teacher’s profile. These components contain some information for students to follow. Besides using tutor blog, learner blogs, and translation class site, in this study the researcher introduced students to choose one of four online translation tools that are available on the following links:

<http://www.freetranslation.com/>, <http://www.bing.com/translator>,
<http://www.frengly.com/>, and <http://online.translate.ua>.

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The students were suggested to use these media just for helping them to quicken the translation process. Though they used the online translation tool, they had to revise and edit the translation product accurately and naturally.

Methodology

Participants

There were 29 students as the research participants. They were the sixth semester students of English Language and Literature Department of Semarang State University that took the subject of Translation II (Indonesian to English translation).

Materials

There were four types of online interactive media used in this study: 1) Translation class site (Figure 1), 2) Tutor blog (Figure 2), 3) Online translation tool (Figure 3), and 4) Learner blog (Figure 4). The Translation class site was designed by the researcher himself using the application provided by the Google site. It contains some components that are very useful to inform assignments, exercises, lesson materials, lesson plans, links, and teacher's profile. This site is on <https://sites.google.com/site/translationclasssite/>. See the Figure 1 below.

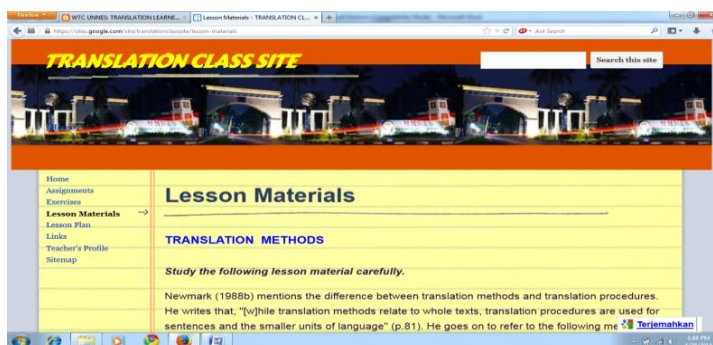


Figure 1. Translation class site

The tutor blog (Figure 1) was designed by using the blogger provided the Google search engine. This blog was prepared to post information, lesson materials, assignments, and links for students to know. I instructed them to see the tutor blog weekly because a translation assignment was usually published for students to do. This blog can be visited on <http://duniaterjemahunnes.blogspot.com/>.

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Figure 2. Tutor blog

In this study, as stated in the introduction above, there were four online translation tools that were introduced to the students to choose for their translation process. The following (Figure 3) is the sample of the online translation tools taken from the Bing search engine named Bing translator. This application can be seen on <http://www.bing.com/translator>. This online trans tool produces more accurate translation products than the other online trans tool; however, we still must revise some incorrect grammar and structure, inaccurate meaning, and not standard mechanics.

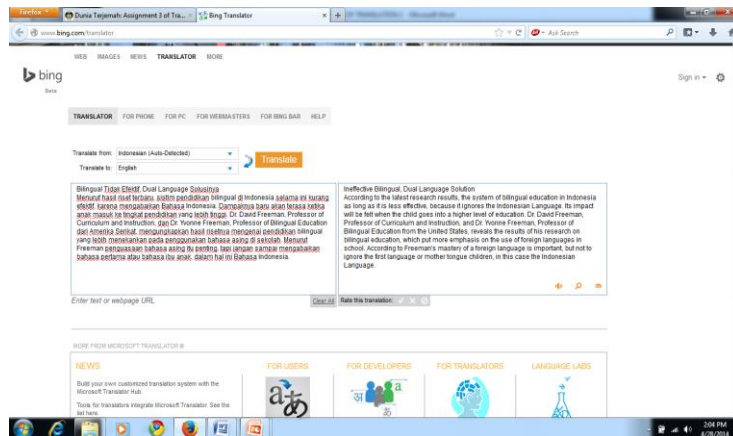


Figure 3. One sample of online translation tools

The last online media product used in this study was the learner blogs (Figure 4). Before the study began, the researcher asked each student to create an academic blog for translation subject they followed, though some of them had their own blog but not for academic purposes. The learner blog was created as a medium for

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students to post their translation product, so the teacher or lecturer, even other students could see their works of translation directly. In relation to this study the learner blogs that the participants have can be seen on <http://wtcunnes.blogspot.com/> in the slot of translation learner blogs. This blog is another blog that was created by the researcher for the same research demand. There were many learner blog addresses listed in this blog. The following is one sample of the learner blog that can be seen on <http://rustamajifbs.blogspot.com/>.



Figure 4. A sample of learner blogs

Procedure

The research method used in this study was Action Research that led five steps of research: Identifying the problem, gathering data, interpreting data, acting on evidence and evaluating result (Ferrance 2000, p. 9). The final goal of this method is qualitative measures of self-reliance attitude formation of a group or community and lovers of the translation. Here people are being targeted not at all in a position as a laboratory, but as agents of the process of learning. This action research was the process of learning and community empowerment. Translators, in terms of the students of translation class, produced the translation results and overcame a variety of problems encountered and always developed in a sustainable way. On that basis, the nature of action research was the participatory and the role of the researcher as the companion and facilitator. Thought about absolutely there was no generalization in this research because each community (context) has a condition with specificity characteristics, along with different needs to the needs of others (Sutopo, 2006, p. 150). As the process of empowerment in the form of action learning and development, this research searched to develop students' involvement in every step and activity of translating the text from Indonesian into English. Therefore, this action research tends known as participatory action. As the companion and facilitator, in this case the researcher was trying to understand the characteristics

and needs of the students as translators who were assigned to translate the Indonesian text “*Bilingual Tidak Efektif, Dual Language Solusinya*” into English. This action research model used five main steps or procedure in the cycle. The procedure conducted in this study was as follows:

1. Identifying the problem, the step in which the researcher identified in detail the problems of translating the Indonesian text “*Bilingual Tidak Efektif, Dual Language Solusinya*” into English.
2. Gathering data, after identifying the translation problems, the researcher gathered the data obtained from the translation test done by the students.
3. Interpreting data, in this step the data which had been obtained were thoroughly interpreted in details.
4. Acting on evidence, after the interpretation step and the data interpreted showed a negative result, the researcher took real action against the existing problems by applying the Interactive Web Teaching Approach (IWTA) that is the application of teaching translation by using tutor blog, learner blogs, a class site, and translation search engines. In this stage, the researcher applied the IWTA, gave the translation test and observed the class to see the conditions and interactions during action performed.
5. Evaluating results, then the researcher assessed the results of translation test done by the students using the IWTA.

Research Instruments

In this study there were three main research instruments used to gain the data. The first instrument was observation sheets in the form of field note forms, the second was translation test and the third was a questionnaire. The field notes were designed to gain the data of teaching and learning process of translation in the classroom through the interactive web. The translation test was made for collecting the data of students’ translation products while the questionnaire was created for gathering the data of students’ responses on teaching and learning translation through the interactive web. All the research instruments were uploaded and attached as the files below the text of assignment on the following site:

<https://sites.google.com/site/translationclasssite/assignments>.

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Data Collection

All data were collected through the three main research instruments. Firstly, the data from the observation was gained by making notes on the field notes about the teaching and learning process in the classroom. Secondly, the data from the test were collected after all students translated the text and posted on their learner blogs. Thirdly, the questionnaires were distributed to students then after they had finished filling in all, the questionnaires were withdrawn.

Data Analysis

The data from the observation were analysed descriptively by using descriptive qualitative data analysis technique (Sutopo, 2006). In relation to the data taken from the translation test, data analysis was done by using the scale of translation quality assessment (Table 1) proposed by Machali (2009, pp. 156-157). This scale was used to justify and determine the students' translation quality. The data from the questionnaires were analysed descriptively and tabulated in the form of percentage table.

Table 1. Translation Quality Assessment Scale

Category	Score	Indicator
Excellent Translation	86-90 (A)	There is no distortion of the meaning, reasonable delivery of meaning; almost like a translation; no spelling mistake; there is no error/deviation of grammar; there is no mistake the use of the term.
Very Good Translation	76-85 (B)	There is no distortion of meaning; no rigid literal translation; no mistake in the use of the term; there are one or two grammatical errors/ spelling.
Good Translation	61-75 (C)	There is no distortion of meaning; no rigid literal translation, but comparatively no more than 15% of the entire text, so it does not feel like a translation; grammar and idiom errors relatively no more than 15% of the entire text; had one or more terms of using non standard/ general; one or two spelling mistakes.
Fair Translation	46-60 (D)	The whole translated text is like as a real translation; some literal translation is rigid, but comparatively no more than 25%, some idiomatic errors and/or grammar, but relatively no more than 25% of the entire text; one or two uses of the term are not common and/or less clear.
Poor Translation	20-45 (E)	The whole text is felt as a real translation; too many rigid literal translation (relatively more than 25% of the entire text); distortion of the meaning; errors of term are more than 25% of the entire text.

Findings

The results of the research were divided into several sections that provided significant information to all research results. These sections were grouped into the tables of observation, translation test and questionnaire result.

Observation

The observation result was a description based on the teaching and learning process in the translation classroom through the interactive web. The following table describes the improved situations from before to after being the application of the Interactive Web Teaching Approach (IWTA) in the translation class. In relation to the operational observation, it was used the terms Initial Observation and Final Observation to differentiate before and after the IWTA application. In analyzing the data from the classroom observation, the researcher used the criteria of classroom observation proposed by The National Science Digital Library (2014).

Table 2. The Observation before and after the IWTA Application

Aspect	Classroom Situation	
	Initial Observation	Final Observation
Teaching Approach	Teacher centred	Student centred
Lesson Material	Abstract (the teacher transferred the abstract knowledge or science in the form of delivering the lesson material theoretically from the books)	Practical (the teacher directly gave the lesson materials practically through website connection)
Teaching Technology and Learning Activity	Traditional teaching through paper and whiteboard-based technique The teacher delivered information and students listened to	New pedagogical technique through the interactive web The students and teacher engaged in active learning/problem solving together
Classroom Management and Interaction	Individualistic (the students worked on their own, the teacher worked as individual)	Collaborative (the students worked in group; the teacher monitored and managed the students' activity)

Based on the observation stated in the table above it can be seen that teaching translation through the interactive web improved some aspects of teaching and learning in the classroom. Based on this observation the teaching approach used by the teacher changed from teacher centered to student centered, the lesson materials were more practical given and learned in the IWTA class than in the traditional class. The technology of teaching improved significantly in the IWTA class because all were enhanced with

interactive web technology. In the IWTA class the students and teacher engaged in active learning and did problem solving together. Then the classroom management and interaction in the IWTA class were more collaborative than in the traditional class that seemed more individualistic.

Translation Test

The result of the study based on the translation test can be seen the Table 3 below. The result of the test also showed that the teaching translation through the interactive web (IWTA) could improve the students' translation capability significantly, particularly in the aspect of grammar, structure, vocabulary, and writing mechanism or mechanics. However, in this research result it was not shown the comparative improvement of each aspect. It was drawn globally based on the whole text that the students translated. So the result of the test was just the score of the whole translation text not based on the four aspects mentioned as the linguistic problems in translation. The table was only the improvement of the global translation products before the IWTA application (Initial Test) and after the application of the IWTA (Final Test) in the classroom.

Table 3. The Comparison of the Translation Scores between the Initial Test and Final Test

Student's Code	The Initial Test Score	The Final Test Score	Progressive Score
1	70	88	1.8
2	72	89	1.7
3	70	85	1.5
4	72	87	1.5
5	70	87	1.7
6	72	86	1.4
7	70	88	1.8
8	74	87	1.3
9	70	89	1.9
10	70	89	1.9
11	70	83	1.3
12	71	85	1.4
13	70	88	1.8
14	72	89	1.7
15	71	86	1.5
16	70	88	1.8
17	74	88	1.4
18	70	89	1.9

19	72	85	1.3
20	71	85	1.4
21	70	88	1.8
22	72	89	1.7
23	73	88	1.5
24	70	85	1.5
25	70	87	1.7
26	71	88	1.8
27	75	89	1.4
28	70	87	1.7
29	72	87	1.5
Average Score	73	89	1.6

Questionnaire

The result of the study taken from the questionnaire can be seen in the following table.

Table 4. The Students’ Response on IWTA Application

Question	Description	Response	
		Yes	No
1	Translating Indonesian texts into English is more difficult than translating English texts into Indonesian language.	90%	10%
2	Grammar is a problem on translating Indonesian texts into English.	90%	10%
3	Structure is a problem on translating Indonesian texts into English.	90%	10%
4	Vocabulary is a problem on translating Indonesian texts into English.	80%	20%
5	Mechanics is a problem on translating Indonesian texts into English.	80%	10%
6	Using the interactive web quickens translation process	100%	0%
7	Transtool-based translation needs an accurate and detail editing process.	100%	0%
8	Using tutor blog is very effective for teachers to post translation assignments for learners and monitor their translation products.	90%	10%
9	Using learner blog is very interesting for students to post their translation products.	90%	10%
10	Translation class site is very effective for teachers to display lesson materials, lesson plans, assignments, and other exercises of translation and for students to get more information about translation subject.	90%	10%

Conclusions

The differences between before and after using the technology are as follows:

- 1) Before using the website, the students did not have the spirit of reading because they just read the book of translation or the copied articles or handout of translation that I gave. On the contrary reading online articles through browsing the internet made the students being encouraged an enthusiastic and they learned more the knowledge of translation than before.
- 2) Before using the blog as the medium of teaching and learning, I myself felt monotonous in delivering the teaching process and made me bored and so did the students. After using the blogs all seemed different, I felt having self-confidence in teaching and the students did not feel bored in doing their translation job.
- 3) In general, the technology usage is more economical and save the environment because it is a paperless technology that can save thousands trees for producing paper. This is accordance with my own university that promotes the green campus that has a program to save the environment from the extinction.

Actually we can compare the facts and the results between before and after using the technology applied in the classroom. Logically the before using technology and after using it are different. It can be seen from my students' translation theory mastery that can be known through their cognitive test and skill test of translation. In average the students' scores increased from 70 to 87.5 and their skill of translation improves well, they translate the texts from English into Indonesian with 90% accuracy.

From the project I did, I conclude that:

- 1) Enhancing the teaching and learning process with technology leads students to be literate and adaptive to the global era.
- 2) By using the internet technology, the students can access more information than reading printed books.
- 3) Assigning, doing, and assessing the school tasks by posting on the blogs are more effective and efficient ways than using pencil-paper or copied paper based system.

In relation to this program, I suggest:

- 1) All English teacher particularly and all teacher in general can try from now the internet technology for their teaching and learning in or out of the classroom.
- 2) All English learners must be literate on new technology for the future.
- 3) Teacher and learners can use internet for multiplying their repertoires of knowledge and use blog as a medium for bridging communication between a teacher and students.

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Chapter 14

Translation Errors of Soft Drink Product Labels From Indonesian into English¹⁴

Background of the Study

Error is human. Many people have ever made an error in their daily activity whether they are in the factory, office or school. Students who learn English, for example, may make some errors on their speaking or writing, such as in using grammar and structure, or pronouncing a new word. In the field of translation, it can be found that translators sometimes make errors. We know that translation is not an easy task, especially when translating special pieces of text containing features not commonly found in English texts (Bázlik, 2009, p. 13). Nobody perfect and neither is translators. We all usually make errors or mistakes; however, we must try to eliminate. These facts seem natural and possible happen to everybody in their life though sometimes errors or mistakes can lead to big problems or dangerous things. As good as possible we should avoid them in order to feel and see that everything runs well on the track.

In relation to errors, in this paper we are going to present translation errors occurred in our daily life. I found translation errors on some product labels of soft drink sold in mini market. This is an example of complicated problems easily found in our surroundings shows many errors of translation. This fact absolutely attracts us to analyze what types of translation errors are exactly available and made by translators in those labels, later in another separated research we are going to investigate why it happens. To answer the question, we conducted a research by collecting product labels from the soft drink cans. We then analyzed text by text to see errors available on it. We used four samples of soft drink product labels taken from the soft drink cans produced by some factories in Indonesia. We gathered research data by using documentation technique. After doing data collection, we documented all and classified them based on error classifications. Then we tabulated all data for data classification and analysis. We did error analysis on all data by using ATA's Framework for Standard Error Making (ATA, 2016).

¹⁴ Presented in PRASASTI III Conference 2016

Theoretical Review

What is error itself? Funder (1987) states that an error is a judgment of an experimental stimulus that departs from a model of the judgment process. If this model is normative, then the error can be said to represent an incorrect judgment. A mistake, by contrast, is an incorrect judgment of a real-world stimulus and therefore more difficult to determine (p. 75). According to Merriam-Webster's Learner's Dictionary, error is something that is not correct: a wrong action or statement. It is an act that through ignorance, deficiency, or accident departs from or fails to achieve what should be done *such as* (1): a defensive misplay other than a wild pitch or passed ball made by a baseball player when normal play would have resulted in an out or prevented an advance by a base runner (2): the failure of a player (as in tennis) to make a successful return of a ball during play, while mistake is to understand (something or someone) incorrectly or to identify (someone or something) incorrectly (<http://www.merriam-webster.com/dictionary>).

On the other hand, Hubbard in Presada and Badea (2013) states that genuine errors are produced by students' insufficient knowledge about L2 or "by incorrect hypotheses about it", mistakes are due to "temporary lapses of memory, confusion, slips of the tongue and so on. In relation to a foreign or second language learning, according to Touchie (1986), errors cover both interlingual and intralingual or developmental factors. The interlingual errors are caused mainly by mother tongue interference, intralingual or developmental errors are because of simplification, overgeneralization, hypercorrection, faulty teaching, fossilization, avoidance, inadequate learning, and false concepts hypothesized. Those definitions above are concepts of error in general that will be specifically different from errors in translation.

Apparently, the error also occurs in the world of translation. Translators on their jobs may do errors. If they make some errors on their translation, automatically the translation products they made also have some errors. We realize that the translators must have made a mistake in translating a text. This is confirmed by Sidwell (2015) who says that firstly even excellent translators make mistakes in translations. Secondly some errors are almost unavoidable given the fact that translators and interpreters inevitably have vocabulary and knowledge gaps (p. 52). Many experts of translation define translation errors variously depending on their points of

view. The term error usually means something wrong. Errors are an indispensable part of language learning and learning to translate. They result from two psychological processes: transfer and simplification (Arabski, 1979). According to Olteanu (2012), translation errors are different from errors that would occur in spontaneous second language production. In translation, working with a source text induces errors under the influence of source language morphology whereas in spontaneous language production, native morphological system of language, learner tends to interfere with knowledge of the second language system. In the case of second language learner, identifying translation errors is tricky as translation errors may be mixed up with linguistic errors.

In relation to translation errors, Delisle et al. (1999) say that the translation errors are any fault in the TT, resulting from: 1) ignorance, 2) misinterpretation of a ST segment, 3) inadequate application of, or failure to apply trans. principles, rules, or procedures= methodological error or any fault in the TT, resulting from: nonsense, misinterpretation, incorrect meaning, calque, interference, loss, omission, under-translation, addition, over-translation, inappropriate paraphrase, transcoding, and word-for word translation. Some experts of translation put their comments variously on translation error classifications or types, for example, Vilar et al., 2006) are group translation errors into: 1) inflectional errors (an inflectional error occurs if the base form of the generated word is correct but the full form is not), 2) reordering errors (a word which occurs both in the reference and in the hypothesis that is considered as a reordering error), 3) missing words (a word which occurs as deletion), 4) extra words (a word which occurs as insertion), 5) incorrect lexical choice (a word which belongs neither to inflectional errors nor to missing or extra words is considered as lexical error).

The types of Translation errors used in this research are based on the ATA's Framework for Standard Error Making classifications (ATA, 2016). They are as follows:

- 1) Addition (A): An addition error occurs when the translator introduces superfluous information or stylistic effects.
- 2) Ambiguity (AMB): An ambiguity error occurs when either the source or target text segment allows for more than one semantic interpretation, where its counterpart in the other language does not.

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- 3) Capitalization (C): A capitalization error occurs when the conventions of the target language concerning upper and lower case usage are not followed.
- 4) Cohesion (COH): A cohesion error occurs when a text is hard to follow because of inconsistent use of terminology, misuse of pronouns, inappropriate conjunctions, or other structural errors.
- 5) Diacritical marks/Accents (D): A diacritical marks error occurs when the target-language conventions of accents and diacritical marks are not followed. If incorrect or missing diacritical marks obscure meaning (sense), the error is more serious.
- 6) Faithfulness (F): A faithfulness error occurs when the target text does not respect the meaning of the source text as much as possible.
- 7) *Faux ami* (FA): A *faux ami* error occurs when words of similar form but dissimilar meaning across the language pair are confused.
- 8) Grammar (G): A grammar error occurs when a sentence in the translation violates the grammatical rules of the target language.
- 9) Illegibility (ILL): An illegibility error occurs when graders cannot read what the candidate has written.
- 10) Indecision (IND): An indecision error occurs when the candidate gives more than one option for a given translation unit.
- 11) Literalness (L): A literalness error occurs when a translation that follows the source text word for word results in awkward, unidiomatic, or incorrect renditions.
- 12) Mistranslation (MT): A mistranslation error occurs when the meaning of a segment of the original text is not conveyed properly in the target language.
- 13) Misunderstanding (MU): A misunderstanding error occurs when the grader can see that the error arises from misreading a word, for example, or misinterpreting the syntax of a sentence.
- 14) Omission (O): An omission error occurs when an element of information in the source text is left out of the target text. This covers not only textual information but also the author's intention (irony, outrage).
- 15) Punctuation (P): A punctuation error occurs when the conventions of the target language regarding punctuation are not followed, including those governing the use of quotation marks, commas, semicolons, and colons. Incorrect or unclear paragraphing is also counted as a punctuation error.
- 16) Register (R): A register error occurs when the language level or degree of formality produced in the target text is not appropriate for the target audience or medium specified in the Translation Instructions.
- 17) Spelling (SP) (Character (CH) for non-alphabetic languages): A spelling/character error occurs when a word or character in the

translation is spelled/used incorrectly according to target-language conventions.

- 18) **Style: (ST):** A style error occurs when the style of the translation is inappropriate for publication or professional use as specified by the Translation Instructions.
- 19) **Syntax: (SYN):** A syntax error occurs when the arrangement of words or other elements of a sentence does not conform to the syntactic rules of the target language.
- 20) **Terminology: (T):** A terminology error occurs when a term specific to a special subject field is not used when the corresponding term is used in the source text.
- 21) **Unfinished: (UNF):** A substantially unfinished passage is not graded. Missing titles, headings, or sentences within a passage may be marked as one or more errors of omission, depending on how much is omitted.
- 22) **Usage: (U):** A usage error occurs when conventions of wording in the target language are not followed. Correct and idiomatic usage of the target language is expected.
- 23) **Word form/Part of speech: (WF/PS):** A word form error occurs when the root of the word is correct, but the form of the word is incorrect or nonexistent in the target language.

Methodology of the Study

In this research the researchers used a descriptive qualitative research. The sources of data were four soft drink product labels. They were gathered by documentation techniques. The types of data were words, phrases, and sentences. The data were classified and tabulated based the error types, then they were analyzed by using content analysis, that is error analysis. In tabulating and analyzing the data, the researchers used the following coding:

**Table 1. Data coding system used in translation error
Tabulation and analysis**

Name of Error	Code
Incomplete Passage	IP
Illegible	I
Misunderstanding of Original Text	MOT
Mistranslation into Target Language	MTL
Addition or Omission	AO
Terminology, Word Choice	TWC
Register	R
Too Free Translated	TFT
Too Literal, Word-for-Word	TLW
False Cognate	FC
Indecision, Giving More Than One Option	IGMTO
Inconsistency, Same Term Translated Differently	ISTT
Ambiguity	A
Grammar	G
Syntax (Phrase, Clause, Sentence Structure)	S
Punctuation	P
Spelling	SP
Accents and Other Diacritical Marks	AODM
Case (Upper/Lower)	C
Word Form	WF
Usage	U
Style	ST

Findings and Discussion

Based on the research, we have some findings related to the translation errors on the soft drink product labels. The findings can be seen in Table 2 and the analysis is described in the part of discussion paragraphs below.

Table 2. Log of errors for soft drink product labels

Translation of Soft Drink Product		Label 1	Label 2	Label 3	Label 4	Total #
Code #	Criteria Description/#Error	#	#	#	#	#
1.	Incomplete Passage	0	0	0	0	0
2.	Illegible	0	0	0	0	0
3.	Misunderstanding of Original Text	0	0	0	1	1
4.	Mistranslation into Target Language	4	2	5	6	17
5.	Addition or Omission	0	1	5	2	8
6.	Terminology, Word Choice	3	4	4	4	15
7.	Register	0	0	0	0	0
8.	Too Free Translated	1	2	2	0	5
9.	Too Literal, Word-for-Word	3	4	6	7	20
10.	False Cognate	0	0	0	0	0
11.	Indecision, Giving More Than One Option	0	0	0	0	0
12.	Inconsistency, Same Term Translated Differently	0	0	0	0	0
13.	Ambiguity	0	0	0	0	0
14.	Grammar	1	0	4	4	9
15.	Syntax (Phrase, Clause, Sentence Structure)	0	1	0	0	1
16.	Punctuation	2	2	0	3	7
17.	Spelling	1	0	1	1	3
18.	Accents and Other Diacritical Marks	0	0	0	0	0
19.	Case (Upper/Lower)	0	0	0	0	0
20.	Word Form	0	0	0	0	0
21.	Usage	0	0	0	0	0
22.	Style	0	0	0	0	0
Total Errors		15	16	27	28	86

Based on the Table 2, it can be explained that label 1 has 15 errors, label 2 has 16 errors, label 3 has 27 errors, label 4 has 28 errors and totally there are 86 errors. The dominant error(s) in the label 1 is Mistranslation into Target Language (MTL) error, label 2 are Terminology, Word Choice (TWC) and Too Literal, Word-for-Word (TLW) errors, label 3 is Too Literal, Word-for-Word (TLW) error, and also label 4 is Word-for-Word (TLW) error. So, it can be said that the soft drink product labels dominantly have Word-for-Word (TLW) error.

Below we also provide examples of data analysis based on the findings on the translation errors above.

Data 1 (MTL/1):

- ST : *X-Fresh Water adalah obat tradisional yang berkhasiat untuk membantu menyegarkan badan, membantu meredakan panas dalam yang disertai tenggorokan kering dan sariawan.*
- TT : *X-Fresh Water is a traditional drink that is effective in refreshing the body and relieving (MTL) body heatiness accompanied by (MTL) sore throat and gingivitis.*

Data 2 (AO/3):

- ST : *Larutan Penyegar ABCD ini berguna untuk membantu meredakan panas dalam yang disertai tenggorokan kering, sariawan dan membantu menyegarkan badan.*
- TT : (AO) **The preparation** is a traditional medicine helpful for reducing of (AO) body heatness such as sore throat, gingivitis and (AO) refresh the body.

Data 3 (TWC/2):

- ST : *KHASIAT DAN KEGUNAAN, ATURAN PAKAI*
- TT : (TWC) INDICATIONS AND USAGE, (TWC) RECOMMENDED CONSUMPTION

Data 4 (G/4):

- ST : *Orang dewasa minum 3 kali sehari ½ sampai 1 kaleng
Anak-anak minum 1 kali sehari ½ kaleng*
- TT : ***Adult** (G) consume ½ - 1 can, 3 times a day
Children consume ½ can (G) daily*

Conclusion and Suggestion

From the findings above it can be concluded that the translation of soft drink product labels is still poor. It is indicated by the number and variety of errors occurred in those products. Mistranslation into Target Language (MTL), Terminology, Word Choice (TWC), Too Literal, Word-for-Word (TLW) are dominants errors that those translation products have. This translation problem is really serious. It needs a fast solution from publishers, factories and governments in order not to mislead consumers in understanding instructions stated on the product labels.

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Chapter 15

Application of Translation Workshop Approach (TWA) in Translating Indonesian Folktales into English¹⁵

Introduction

Translating literary works, including translating Indonesian folktales, has a noticeable difference when compared to translating non-literary texts. Translating scientific texts is not as complicated as translating literary texts (Purwoko, 2006, p. 19). Literary works contain unique and distinctive aspects that are hard to translate. Literary works have different text structures and linguistic characteristics which differ from non-literary works, thus translating the literary works has its own difficulty and complexity (Soemarno, 1988, pp. 19-21).

Literary work is the work that contains messages and styles. The messages contain connotative meaning and styles form aesthetic and poetic nuances. Literature itself is a series of papers that describe the history of a community, containing the artistic and aesthetic values and read as references (McFadden in Meyer, 1997, p. 2).

A translator of literary texts will face a variety of difficulties associated with meaning, such as lexical meaning, grammatical meaning, contextual or situational meaning, textual meaning, and socio-cultural meaning. From those difficulties, the translator usually finds the meaning that is easy to translate (translatable) and the meaning that is difficult to render (untranslatable). However, if he or she is already well aware of his or her role as translator, he or she will produce a qualified translation, the translation that is easy to understand, looks like natural and helpful as a source of information (Kovács, 2008, p. 5).

Folktale is a genre in literature that is widely read and told by many people, particularly students. This genre contains moral values and social values that are very relevant to the school curriculum in Indonesia. So this text type is included into the English curriculum as the basic competence. Thus it becomes a lesson material at school. The Indonesian folktales itself now is a source of extensive reading for students. On the other hand, this genre can be a source of Indonesian culture information because through this literary text we can introduce Indonesian customs and habits. It is a good medium for promoting Indonesia to many countries in the world. Therefore,

¹⁵ Published in *THAITESOL Journal* 2014

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it is necessary for us to translate Indonesian folktales into English. It is also an effort to conserve the Indonesian culture heritage.

In relation to the effort above, I did an initial research about translating Indonesian folktales into English done by students of Translation class. Unfortunately, the research result shows that their translation products are less accurate and less acceptable in the context of English culture. The level of accuracy is only 75% while the acceptance level is 60%. This condition motivates me to improve their translation products by applying Translation Workshop Approach (TWA) that is regarded as an effective approach to improve their capability of translating the text from Indonesian into English. This approach is very appropriate for translating difficult texts because through the activities of TWA, the students can do collaboration with their friends and the teacher can monitor and even solve their problems of translation. This approach leads them to translate the texts together, so the result of their translation is hoped better than the translation product done alone. This approach is also known well as collaborative translation (Lefevere, 1991).

The main problem in translation is finding out the equivalents. The correct translation depends heavily on outside factors of text. The first factor beyond the text is the "author of text" that in his or her writing process he or she cannot be separated from his or her educational, reading and other factors that influence his or her writing. The second factor is the "translator" that must be able to translate the message written by the author of the text from one language to another language. He or she has a central role in the translation process, so for example, he or she will determine whether he or she decides to drop the choice between using foreignization ideology, that gives emphasis on the source language with all its implications, or domestication, that gives emphasis on the target language with all its implications (Hoed, 2003; Xianbin, 2005; Ordudary, 2008). The third factor is the "readers" that have a variety of interpretations of the text they read. The fourth factor is the "norm" that is prevailed in the source language and the target language. The fifth factor is the "culture" that underlies the target language. The sixth factor is the "talk" in a text that can be understood differently by the source text author and translator, as well as reader (Hoed in Taryadi, 2007). From the above statements it can be concluded that the translator has a heavy responsibility because he or she should be able to understand the world of both source and target texts. Because of the such difficulties, so many translators have problems in translation.

The Indonesian Folktales

Translating folktales differs from translating ordinary texts. A folktales translator must have the background knowledge of the source and the target

language, cultural understanding and deep appreciation of literary works he or she translated. In addition, he or she must have skills in the areas of language, literature and aesthetics, and social culture, so in this case it can be said that if the translator does not have these factors, he or she will have difficulties in translating literary texts (Suryawinata, 1996, p. 173).

Translating folktales is not only transferring the message or looking for the equivalence of the source language into the target language, but also translating the idea and the author's intention, so that the original message and the purpose of writing a message itself can be transferred to readerships (Nord, 1997, pp. 80-84).

In connection with this, Hu (2000, p. 1) asserts that "Translation of fiction is much more complicated than the translation of other genres, as it deals not only with bilingual, but also bi-cultural and bi-social transference". This means that the translation of folktales is more difficult and complicated than other ordinary texts because translating these works does not only translate two languages but also transfer the meaning of two different cultures. The Reflection of life in the forms of symbols in a fiction requires a high interpretation from translators.

On the other hand Reiss (1976) in Nord (1997, p. 89) adds that "A literary translation orients itself towards the particular character of the work of art, taking as its guiding principle the author's creative will. Lexis, syntax, style and structure are manipulated in such a way that they bring about in the target language an aesthetic effect which is analogous to the expressive individual character of the source text."

From the above it is known that literary translation orients itself to the nature of literary works in accordance with the will of the creative writer. Lexis, syntax, style and structure have a role of bridging the aesthetic effect, as an analogue of the expressive nature of the individual in the source language, to the target language. It means that the translation of a literary work must be in accordance with the principle, idea, purpose of the author and the aesthetic value expressed by characters in that work.

Translation Workshop Approach (TWA)

Translation Workshop Approach (TWA) is an approach that uses a similar forum translation center where two or more translators translate together in one activity of translation (Gentzler in Hong, 2005, p. 32). Lefevere (1991, p. 130) suggests the definition of the approach as follows: "That is the role and place of the workshop or, even better, the one-to-one translation project for the which teacher and student sit down together with a specific text and try to translate it ". That approach can help students in solving problems in the translation process. Teacher and students sit together to find the right

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synonym and improve grammar, sentence structure and mechanics (capitalization, punctuation, and spelling) of the translation product.

He also added that the work of translating is the same as the creative writing. If this activity is done in the classroom, it is considered as a teaching method or approach of translation. The background of the creation of this approach is to improve the translation learning by directly translating practice. As proposed by Hong (2005, p. 32), "The nature of the Translation Workshop Approach is to promote students learning translation by translating".

Some advantages of this approach if it is conducted in the classroom are:

1. The teacher can monitor the whole process of translation done by the students, so that teachers can provide feedbacks on translation problems faced by students.
2. This approach will give an incentive to the students to engage fully and actively participate in the translation process.
3. This approach will improve the cooperation between students and students and students and teachers, so as to give the benefit of all parties.
4. This approach can increase the interaction and responsibility for the work within a team.
5. This approach creates a democratic attitude, a good competitive atmosphere, creative thinking, enthusiasm, and initiative.

The following Chart modified from Gentzler in Hong (2005, p. 32) describes how the Translation Workshop Approach (TWA) runs in one translation activity. Based on the Figure 1 below, there are three main stages that are important to do if we want to apply the Translation Workshop Approach. The first stage is Before-translating. In this stage teacher prepares what his students are going to translate. The teacher chooses a text that his students will translate. Then he divides the class into some small groups. Even he may provide some books of translation theory and dictionaries from which he and his students get the information for translation. The next stage is While-translating. In this stage the teacher gives students the text that they have to translate. Then he assigns students to read the text first before they translate it into another language. It comes to the step 1 in which the students must be able to comprehend the text well. In order to comprehend the text, they can predict the meaning of each word in the text and understand the whole text. The next activity in the step 1 is textual analysis. The students helped by the teacher analyze the text. Here they analyze sentence by sentence and paragraph by paragraph. Many things can be done here, such as analyzing the grammar, structure, and mechanics. After they analyze the text,

the next step in the second stage is doing representation. It means that they elaborate what they know or understand from the text. It is time for them to translate the text they read into another language. They represent the meaning and forms of language even styles used by the text writer. Here they render the message and information by finding out the equivalent words or appropriate forms of language in order to be accepted in the target text or language. What next after this? They come directly to the third stage, After-translating stage. There are three ways of checking their translation products whether they are accurate or not, natural or not, accepted by readership or not. It is like the last checking before they display their product of translation. In this stage checking translation product can be conducted by three ways: 1) Pair work, checking the translation product in pairs, 2) Group work, evaluating the translation product by group, or 3) Class work, assessing the translation products by class. In the After-translating stage, the teacher and the students edit, revise, and rewrite their translation altogether. They edit spelling and punctuation even capitalization, revise the grammar and structure, rechecking the vocabulary used in their target text whether it is appropriate or not, equivalent or not. If they are satisfied with their work, they can display or publish their translation product in front of the classroom and the teacher can do scoring. In the last stage we can see that the Translation Workshop Approach tries to implement a collaborative translation process. This is a way how to do and solve a problem on translating one text together. The result of the translation using this approach will be better than using individual approach. That's all the activities which can be implemented if we use the Translation Workshop Approach in translation process of the Indonesian folktales and translation process of ordinary texts in general.

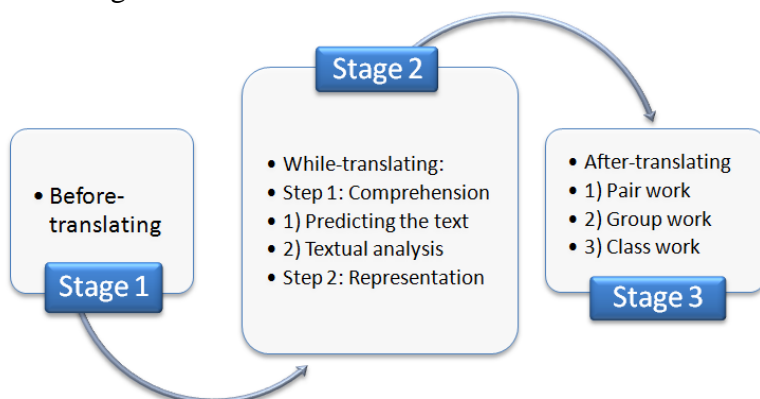


Figure 1. Steps of Translation Workshop Approach

Method

The research was conducted in English Department of Faculty of Languages and Arts, Semarang State University. It used 20 students of Translation class as samples of research. They translated the Indonesian folktales into English. The research method used is action research in adopted six steps based on the Ferrance model (2000) as follows:

1. Identifying the problem. In this step the researcher as a teacher identified students' problems when they translated the Indonesian archipelago folktale from Indonesian into English.
2. Collecting the data. After identifying the students' problems through the classroom observation and initial test of translation, the researcher collected the data or information in the form of field notes and translation scores.
3. Interpreting the data. After the data were collected, the researcher analyzed and interpreted descriptively the data or information from the observation and initial test of translation.
4. Implementing the action. Because based on the observation the students showed difficulties much in translating the Indonesian folktales individually and their scores of translation were poor, the researcher applied Translation Workshop Approach (TWA). It was hoped that by applying this approach the students' capability of translating the folktale improve and their translation scores increase. In this step the researcher gave the same test of translation as he did in the initial test by giving them the same title of the folktale. The researcher organized and managed the class of translation based on the TWA steps.
5. Evaluating the result. In this step the researcher evaluated and reflected the research result whether the Translation Workshop Approach is effective or not for translating the Indonesian folktales into English.

In gaining the data from the field research, the researcher used test (initial test and final test of translation), questionnaire, and interview as the research instruments and data gathering techniques. The tests were used for recognizing the progress of translation while questionnaire and interview for knowing the students' response on the TWA application. All data were analyzed descriptively.

Findings and Discussion

In this section we can see the findings and discussions related to the application of Translation Workshop Approach (TWA) used in translating the Indonesian folktales into English. The findings are presented in the form of Chart, table and description. The test result can be seen on the Chart 2, the

students' response from the questionnaire in Table 1, and students' response from the interview result description.

The Test Result

The following is Chart that describes the result of the translation tests given to 20 students (S1-S20) when they translated the Indonesian folktales into English. The scores are classified into three scores. The first scores are the scores taken from the first test (Test 1) or the initial test that was given before the Translation Workshop Approach was done and the second scores are the scores taken from the second test or final test (Test 2) that was given after the application of the Translation Workshop Approach while the third scores are the progress scores as a result of the reduction between the initial test and final test.

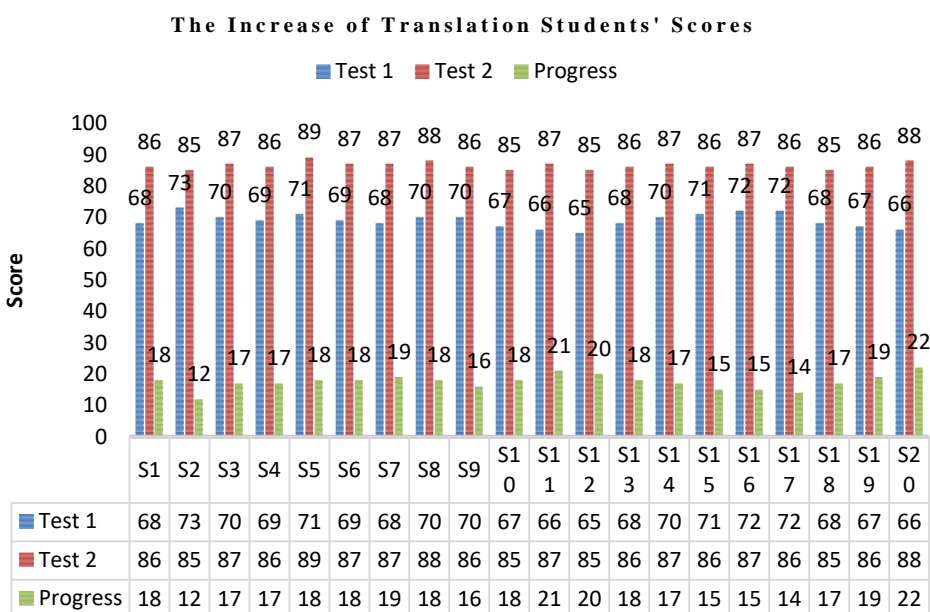


Chart 1. The translation scores before and after TWA

Based on the Chart 1 we can see that the Translation Workshop Approach (TWA) can increase the students' score from 69 to 84.45 in average. It means that the average progress score the students get is 17.45. Randomly we can see that Student 1's score increases from 68 to 86 with the progress score 18, Student 7's score increases from 68 to 87 with the progress score 19, Student 11's score increases from 66 to 87 with the progress score 21, Student 12's score increases from 65 to 85 with the progress score 20, Student 13's score increases from 68 to 86 with the progress score 18, Student 18's score increases from 68 to 85 with the

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progress score 17, Student 19's score increases from 67 to 86 with the progress score 19, and Student 20's score increases from 66 to 88 with the progress score 22. From this finding we can say and conclude that TWA is effective to increase the students' score and improve their capability of translating the Indonesian folktales.

Data Analysis of the Translation

The followings are the samples of data taken from the translation test. The data show how the students' translation products improve after the Translation Workshop Approach (TWA). Here will be presented the translation results before and after the TWA application. In this presentation there will be used ST for the Source Text while TT1 for the Target Text before the TWA application and TT2 for the Target Text after the TWA application.

The Questionnaire Result

The following table is the result of students' response on the application of the Translation Workshop Approach used for translating the Indonesian folktales into English. Let's see the finding.

Table 1. The questionnaire results of students' response

No.	Statement	Response	
		Yes (%)	No (%)
1.	Translating Indonesian folktales from Indonesian into English is difficult.	100	0
2.	Translating the Indonesian folktales from Indonesian into English is more complicated than translating ordinary texts.	100	0
3.	Translating the Indonesian folktales needs the basic knowledge of English and Indonesian linguistics, literature, and culture.	90	10
4.	<i>Translation Workshop Approach (TWA)</i> gives me easy ways in translating the Indonesian folktales into English.	90	10
5.	After using <i>Translation Workshop Approach (TWA)</i> in the process of translation, my translation product is better than individual approach.	90	10

Based on the table 1 above, we can see that dominantly the students say "Yes" for some statements given in the questionnaire. 100% of students or 20 students agree that translating Indonesian folktales from Indonesian into English is difficult and is also declared that 100% of students agree that

translating the Indonesian folktales from Indonesian into English is more complicated than translating ordinary texts. How about other responses on the three other statements provided, 90% of students agree that translating the Indonesian folktales needs the basic knowledge of English and Indonesian linguistics, literature, and culture and *Translation Workshop Approach (TWA)* gives them easy ways in translating the Indonesian folktales into English and makes their translation product better.

The Interview Result

Based on the results of interviews with the students it can be specified multiple responses as the research findings:

1. There are significant differences between before and after using the Translation Workshop Approach (TWA) in the translation process of the Indonesian archipelago folktale into English.
2. The Translation results of the Indonesian archipelago folktale into English by using the Translation Workshop Approach (TWA) are better than using individual approach.
3. Translation Workshop Approach (TWA) provides a convenience for students in determining appropriate vocabulary, accurate grammar and standard sentence structure in translating the Indonesian folktales from Indonesian into English.
4. The advantages of the Translation Workshop Approach (TWA) application in the process of translating the Indonesian folktales into English gives the opportunity for students to collaborate in solving their difficulties of translating the words, terms of culture, grammar, syntax complexity from Indonesian into English.
5. The disadvantage of the Translation Workshop Approach (TWA) application in the process of translating the Indonesian archipelago folktale is taking time or time consuming because the time was spent more for a discussion to determine the appropriate vocabulary, accurate grammar and standard sentence structures.

Conclusions

Based on result of the research it can be concluded that:

1. The results showed that the Translation Workshop Approach is very effective to improve the ability of translating Indonesian folktales into English.
2. The questionnaire result of student response shows that the Translation Workshop Approach can help students produce a better translation.
3. Based on the results of interviews shows that the Translation Workshop Approach is very effective to improve the students' ability

to translate the Indonesian folktales into English and assist them to generate more accurate and natural translation product than using individual translation approach.

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*“First. translating is like swimming. Translators translate texts while swimmers swim across the sea. The translators come into the texts as well as the swimmers come into the water. Both face problems and difficulties when they do their activities. They practice translating and swimming based on their theoretical bases mastery. It is a must for them to do if they want to be successful in producing qualified texts of translation and crossing the sea safely.
Do you do that accurately?
Second, translators are like a bridge.
They are a connector between text authors and readers. They send things from one side to another.
They transfer messages from authors to readers.
Do you do that clearly?
Third, translation is the second generation text. You transfer, transform, translate, and render the first text and rewrite it into your own words.
Do you do that naturally?”
Do you do that naturally?”*

ISBN 978-602-52938-0-1

