

The cover features an abstract painting with vibrant, textured brushstrokes in shades of red, orange, yellow, green, and blue. The top section is a solid yellow band containing the title and subtitle. The bottom section is a solid black band containing the author's name. The central area is the abstract painting itself.

TRANSLATION SERIES

TRANSLATION TECHNIQUES & METHODS

The Essential Reference for Translators

RUDI HARTONO



Translation Techniques & Methods





Translation Techniques & Methods



Rudi Hartono



Translation Techniques & Methods

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Preface



By Saying Alhamdulillah, I thank Alloh the Almighty for His blessing given to me in finishing my book entitled *Translation Techniques & Methods*. Peace be upon him the Prophet Muhammad, his family, and companions.

This book specifically introduces and discusses techniques and methods of translation. It gives some important theories and examples of all techniques and methods of translation for translators, lecturers, researchers, and students of translation. This book bridges translation theorists to be professional translators. Fruitful information with various significant explanations can lead everybody who reads this book to be familiar with true translation issues in techniques and methods.

May all become good deeds and significant services for our academic efforts. Hopely this work will be useful for researchers, translators, and all parties who are concerned about translation studies.

Semarang, 7th September 2020

The Writer



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Chapter 1

Introduction



Kamus Besar Bahasa Indonesia (KBBI) (2005) defines that technique is a way to make or do something related to art (p. 1158). Based on this definition, the technique is different from the method. The translation method justifies the entire translated text, while the translation technique focuses more on analyzing the components of the language and classifying all of the components so that an appropriate equivalent is found (Molina and Albir, 2002, p. 509). In this connection Molina and Albir explain five basic characteristics of translation techniques:

- a) Translation techniques affect the translation results.
- b) Translation techniques compare SL with TL.
- c) Translation techniques affect the smallest units of text, for example words, phrases, and sentences.
- d) Translation techniques are natural and contextual discursive (logical).
- e) Translation techniques are functional.

Thus, the translation technique is not the only category that can be used to analyze translated texts, because there are still other categories that can influence

the analysis process in translation, such as coherence (linking the meaning of sentences in the text), cohesion (grammatical and/or lexical aspects integrated between text elements), and thematic development (theme flow based on the author's intent).

In practice, a translator can use one, two, three or four techniques when he translates a text. In relation to this statement, Newmark (1988) said that we can describe those techniques like 'two or more bites at one cherry' (p. 91). If the translator uses only one technique in translating one sentence or expression, it is commonly called that he uses a single technique. If he combines two techniques in one process of translating a sentence, it is called the duplet or couplet approach. Then if he combines three techniques in one process of translating a sentence, it is called a triplet approach, while using four translation techniques in one string of translation called quadruplet approach.

In term of a single technique, translator uses only one translation technique in translating one sentence or expression, whether he uses literal technique, pure borrowing, transposition, modulation or else. The following is the example of a single technique of translation:

ST: She ate pizza yesterday afternoon.

TT: *Dia makan pizza kemarin sore.*

From the translation above, the use of the word 'pizza' in the source text (ST) is an example of a single

technique. Here the translator uses only one technique, that is pure borrowing technique.

What is duplet or couplet? It is a method when translators use two different techniques in translating one sentence or expression (Ordudary, 2007, p. 5). The following is an example of duplet approach usage in translating the following idiomatic expression:

ST: *tooth and nail*

TT: 'mati-matian'

The example above said that the phrase 'the tooth and nail' was translated into '*mati-matian*'. Here the translator used a duplet approach because he combined two techniques: transposition and modulation techniques. First, the translator used the transposition technique, which translated 'the tooth and nail' as nouns into the phrase '*mati-matian*' as an adverb. Second, he used modulation technique that shifted the meaning of 'the tooth and nail' (= *gigi dan kuku*) freely and idiomatically into the expression '*mati-matian*'.

The next one is triplet. What is it? It is an approach used by translators to combine three different techniques in translating one sentence or expression. Look at the following example:

ST: I was far too old to settle an argument with
a fist-fight.

TT: *Sudah kelewat tua bagi saya untuk berdebat
dengan adu jotos.*

The translation above illustrates that the translator used triplet approach to translate that sentence. First, he used addition technique by adding the word '*Karena*' at the beginning of the target sentence, even though it was not stated in the source text. Second, he used modulation technique to shift the meaning of '*terlalu tua*' (= far too old) into the expression '*kelewat tua*' and the word '*pendapat*' (= argument), which should be '*adu argumen*' was translated into '*berdebat*' (= debates). Third, he used reduction or deletion technique that eliminate two articles of 'an' and 'a' in the words 'an argument' and 'a fist-fight', though he really can use the equivalent word '*sebuah*' for both 'an' and 'a' articles.

On the other hand if the translator uses four different techniques in one string of translating a sentence or expression, it can be said that he tends to use quadruplet approach (Newmark, 1988, p. 91) and (Liu and Wang, 2010, p. 300). Here is the example of quadruplet usage:

ST: Mrs. Green called an online shop for an order of instant noodles.

TT: *Nyonya Green menelpon warung makanan online untuk memesan seporosi mi instan.*

From the example above, we can analyze that the translator used four techniques at once. First, he used reduction technique because he removed the article 'an' from 'online shop' and translates it into '*toko online*' without the article '*sebuah*'. Second, he used the transposition technique to translate the phrase 'for an

order' (= *untuk sebuah pesanan*) as a noun phrase into the verb phrase '*untuk memesan*'. Third, he used addition technique, namely adding the word 'sepersi' in target text, which does not appear in the source text. Fourth, he used the word 'online' as pure borrowing technique in the target text.

This study used the terms of translation techniques based on some experts' arguments. We adopted some opinions from Molina and Albir (2002), Hatim and Munday (2004), and Bosco (2008).

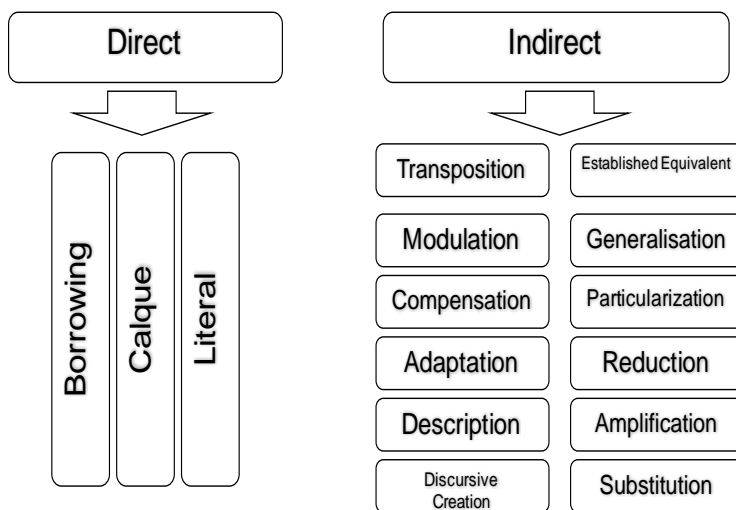


Figure 1.1 Translation Technique Types
(Molina & Albir, 2002)

Apart from the differences, each expert grouped translation into techniques while others classified them

into techniques. For example, Newmark (1988) in this case classified literal translation and adaptation into methods while Molina and Albir (2020) grouped both into techniques. Based on *Kamus Besar Bahasa Indonesia KBBI* (2005) the term method is interpreted as a regular method used to carry out a work to be achieved in accordance with the desired. It is a systemic way of working to facilitate the implementation of an activity to achieve the specified goals (p. 740).

Referring to the terms of translation as a method, Molina and Albir (2002) argued that translation method is a way of carrying out translator's objective, for example, a global preference that affects the whole texts '(p. 507). From this definition it can be said that translation method is more likely to be a way used by translators in translation process in accordance with its purpose or goal or aim of the translation. It is like a global translator's option that affects the entire or whole text. So it greatly affects the translation results. It means that the translation results are largely determined by the translation method used by the translator because of the intention, purpose and aim that the translator tended, so it affects the results of the overall translation products. This statement was reinforced by Newmark's opinion in Ordudary (2007) saying that a translation method covers to whole texts, while translation procedures or techniques are used for sentences and the smaller units of language.

In relation to translation methods, Newmark (1988), proposed eight translation methods that are grouped into two parts. The first part (four methods: word-for-word, literal, faithful, and semantic) emphasize on the source text and the second part (four methods: adaptation, free, idiomatic, and communicative) tend to emphasize on the target text. All eight methods of translation lead finally translators to have two strategies of translation: foreignization and domestication or both are well known as translation ideology. If the translator tends to use four eight methods emphasizing on the source language, he tends to keep the foreignization ideology and vice versa.

See the V diagram of the translation methods proposed by Newmark (1988) below.

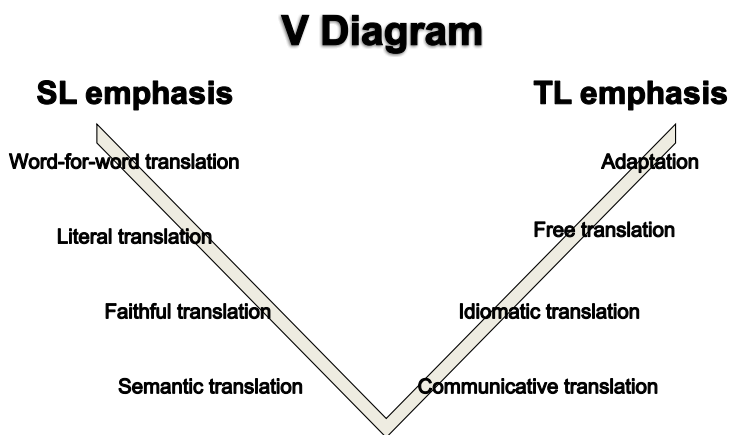


Figure 1.2 Newmark's V Diagram (1988)

Questions

1. What is the difference between technique and method of translation?
2. When do translators need techniques of translation?
3. When do they use translation methods?
4. Mention two definitions of translation techniques according to the experts.
5. Mention two definitions of translation methods based on the experts' opinions.

Tasks

1. Search articles of translation techniques in websites, make the summary, and post it in your own blog.
2. Find bilingual translation samples in websites, leaflets, magazines, or else and try to analyze.



PART I
Translation Techniques





Chapter 2

Direct Techniques



1. Borrowing

Molina and Albir (2002) argued that borrowing is a translation technique using words or expressions directly from other languages (p. 510). It is the loan word or borrowed phrase purely or without change taken from the original language. For example the word ‘lobby’ taken from English borrowed by Spanish. Other examples were naturalized into Spanish words adopted from English, like ‘goal’ from ‘goal’, ‘*fútbol*’ from ‘football’, ‘*lider*’ from ‘leader’, ‘*mitin*’ from ‘meeting’. This technique is the same as what Newmark said as naturalisation procedure.

Additionally Richards (1992) said that borrowing is a word or phrase taken from a language and used in other languages. For example, English took the phrase ‘garage’ (although the pronunciation is different) from French language, ‘*al fresco*’ from Italian, ‘*moccasin*’ from American Indian language (p. 40). On the other hand he said that if the borrowing is in the form of a single word, it is called **loan word**. Indonesian language has also many

loan words from English, for examples, 'audiogram', 'stereo', 'horizon', 'diameter', 'pseudo', and 'vitamin' that can be seen in the *Pedoman Umum Ejaan Bahasa Indonesia (EYD)* (2016).

In another term, that has been discussed before, borrowing technique is almost the same as naturalization. Newmark (1988) said that naturalization is a translation procedure or technique that transfers and adapts the source language, to normal pronunciations, then transfers and adapts it to normal word formations (the normal or standard morphology/word forms), for example, the word 'performance' is naturalized into German '*performanz*' (p. 82). Other examples are found in Indonesian language and Malay, such as the Indonesian word '*estat*' was the result of naturalization of the English word 'estate', the word '*polis*' in Malay was naturalized from the English word 'police'. Furthermore Nida (1982) mentioned this concept as borrowing like in the English word 'performance' was borrowed or naturalized from the German word '*performanz*'.

In relation to this issue, Molina and Albir (2002) grouped pure borrowing into translation technique like what was discussed before the 'lobby' was borrowed purely and directly by Spanish into a 'lobby', whole the word 'meeting' into '*mitin*' was naturalized.

In linguistics, borrowing technique also known as lexical borrowing is the process by which a word from one language is adapted for use in another language. The word

that is borrowed is called a borrowing or borrowed word, or a loan word (Nordquist, 2019).

Based on some research on translation, English freely adopted and borrowed major parts of the vocabulary from Greek, Latin, French, and other languages in the world. Many words were borrowed from eastern countries during the Middle Ages, such as the names of products *lemon* (Arabic), *musk* (Persian), *cinnamon* (Semitic), *silk* (Chinese) and names of place like *damask* from Damascus. English borrowed words for types of houses, for examples, *castle*, *mansion*, *teepee*, *wigwam*, *igloo*, *bungalow*. This language also borrowed words for cultural institutions, such as *opera* and *ballet*. Furthermore it borrowed words for political concepts like *perestroika*, *glasnost*, and *apartheid*.

The followings are common English words that borrowed from other languages (Sitzman, 2020). They are borrowed from:

- 1) French: *Ballet*, *Café*, *Croissant*, *Entrepreneur*, *faux pas*, *Genre*, *Hors d'oeuvre*, *Lingerie*, *Renaissance*, *Rendezvous*.
- 2) German: *Delicatessen*, *Fest*, *Gesundheit*, *Kindergarten*, *Waltz*, *Rucksack*.
- 3) Yiddish: *Glitch*, *Klutz*, *Spiel*, *Schmooze*.
- 4) Spanish: *Guerrilla*, *Macho*, *Patio*, *Plaza*, *Piñata*, *Siesta*.
- 5) Japanese: *Karaoke*, *Karate*, *Ninja*, *Origami*, *Tsunami*.

- 6) Native American Languages: *Chocolate*, *Moccasin*.
- 7) Chinese: *Dim sum*, *Gung-ho*, *Kung fu*, *Tofu*, *Typhoon*, *Yin and yang*.
- 8) Six Other Languages: *Babushka* (Russian), *Bossa nova* (Portuguese), *Moped* (Swedish), *Paparazzi* (Italian), *Sheikh* (Arabic), *Taekwondo* (Korean).

2. Calque

Richards (1992) claimed that calque is to the type of loan translation or borrowing because this translation technique translates the morpheme or word of a language into equivalent morphemes or words into other languages (p. 44). See examples. The English word ‘almighty’ is calqued from the Latin ‘*omnipotens*’: *omni* (= all) and ‘*potens*’ (= mighty), so the ‘omnipotens’ was formed into ‘almighty’. The phrase ‘beer garden’ was calqued from German ‘*biergarten*’ and ‘academic freedom’ from *akademische Freiheit*.

Molina and Albir (2002) also grouped calque into translation technique that literally translates a foreign word or phrase lexically and structurally. The example of this technique is the phrase ‘Normal School’ calqued from French language ‘*École normale*’ (p. 510).

Linguistically, calque is basically a word or phrase borrowed from other languages by using literal or word-for-word translation method. The term calque itself was

borrowed from French language derived from the verb *calquer* which means *to copy, to trace*. Usually we use the verb *to calque* when we are borrowing a word or phrase from other languages through translating its components, then we create a new lexeme in the target language (Grassilli, 2016).

In relation to the calque issue, Grassilli (2026) proposed four types of calque:

1. **Paronymous calque or loan word.** It is the result of an incorrect correspondence between two words having similar forms or etymologies but they evolved differently in their respective languages to the point in which now they have different meanings.
2. **Orthographic calque.** It normally appears in the names of people, places, and ethnicities transliteration. It is like spelling and writing conventions of the source language by making little or no sense in the target language by copying them without too much attention.
3. **Typographic calque.** It takes place when typographical conventions existing in the source language transferred to the new language. English's employment of capital letters, for example, started to creep into Spanish, like the use of italics and quotation marks.

4. **Syntactic or structural calque.** It is the erroneous connection product between a sentence or phrase element. So, the result can be a new creation as the third language called Spanglish.

The followings are examples of calque from different languages taken from

https://en.wikipedia.org/wiki/List_of_calques:

a. Calque taken from French

- *Adam's apple* calques *pomme d'Adam*
- *By heart* calques French *par cœur*
- *Governor-General* calques *Gouverneur Général*
- *Free verse* calques *vers libre*
- *Old guard* calques *Vieille Garde*
- *New Wave* calques *Nouvelle Vague*
- *Rhinestone* calques *caillou du Rhin* "Rhine pebble"
- *Point of view* calques *point de vue*
- *Forget-me-not* calques *ne m'oubliez pas*
- *Crime of passion* from *crime passionnel*

b. Calque taken from German or Dutch

- *Masterpiece*: probably translation of Dutch *meesterstuk* or German *Meisterstück*: Dutch *meester* and German *Meister*, master + Dutch *stuk* and German *Stück*, piece of work.(The Dutch translation of *masterpiece* is *meesterwerk*, the German translation is *Meisterwerk*.)

c. Calque taken from Dutch

- *Superconductor* calques Dutch *supergeleider*

- *Pineapple* calques Dutch *pijnappel*, which calques French *pomme de pin* (both meaning 'pinecone')
- *Cookie* calques Dutch *koekje*

d. Calque taken from German

- *Antibody* calques *Antikörper*
- *Beer garden* calques *Biergarten*
- *Concertmaster* and *concertmeister* calque *Konzertmeister*
- *Foreword* perhaps calques *Vorwort*, which itself calques Latin *præfatio* (from *præ-* "before" plus *fari* "speak") "preface"
- *Intelligence quotient* calques *Intelligenzquotient*
- *Loan translation* calques *Lehnübersetzung*
- *Loanword* calques *Lehnwort*
- *Power politics* calques *Machtpolitik*
- *Rainforest* calques *Regenwald*
- *Standpoint* (point of view) calques *Standpunkt*
- *Superego* (formed from Latin *super-* "over, above" plus *ego* "I") calques *Überich* "over-I"
- *Watershed* calques *Wasserscheide*
- *Worldview* calques German *Weltanschauung*

e. Calque taken from Hebrew

- *Scapegoat* is a calque of עֲזָזִיל (Azazel) as *ez ozel* (literally, "the goat that departs", hence "[e]scape goat). This neologism is attributed to Tyndale's 1530 Bible translation.

f. Calque taken from Latin

- *Commonplace* calques *locus commūnis* (referring to a generally applicable literary passage), which itself is a calque of Greek *koinos topos*
- *Milky Way* calques *via lactea*
- *Rest in Peace* calques *requiescat in pace*
- *In a nutshell* calques *in nuce*

g. Calque taken from Spanish

- *Blue-blood* calques *sangre azul*
- *Fifth column* calques *quinta columna*
- *Killer whale* from *ballena asesina*
- *Moment of truth* calques *el momento de la verdad*, the final sword thrust in a bullfight.

3. *Literal*

The third direct technique is literal translation. Molina and Albir (2002) categorized it into word by word translation technique because this technique tries to translate a word or phrase word by word or word for word (p. 501). This technique of translation is to translate a word or expression word by word. It does not mean that it translates one word for another word, but rather tends to translate word-by-word based on the function and meaning in the sentence level. See the example (Bosco, 2008).

ST (Sp): *El equipo experimentado*

TT (E) : The experienced team

The translation of '*equipo experimentado*' was translated based on the function and meaning of each word according to the structure of each source language phrase. For example, the phrase 'experienced team' was not translated to 'team experienced' because the English phrase structure is different from the Spanish phrase structures. This case is the same as in Indonesian phrase structure that is different from English phrase structure. So the phrase structure, '*equipo experimentado*' can be translated to 'experienced team' because '*equipo*' means 'team' and '*experimentado*' means 'experienced'.

Questions

1. How many types of direct translation techniques? Mention it correctly.
2. What is borrowing? Mention five examples taken from other resources.
3. What is the difference between literal translation as technique and method? Mention two examples.
4. What is calque? Is it the same as borrowing? Mention five examples of Indonesian calque taken from English and other languages.
5. Explain what literal technique is and give some examples you can see in your daily life.

Task

Translate the following Indonesian sentences into English using translation techniques as appropriate as possible.

1. *Saya sering menerjemahkan teks bahasa Indonesia kedalam bahasa Inggris secara keliru.*
2. *Saya sedang menerjemahkan teks bahasa Indonesia kedalam bahasa Inggris sekarang.*
3. *Saya menerjemahkan teks bahasa Indonesia kedalam bahasa Inggris minggu yang lalu.*
4. *Saya telah selesai menerjemahkan teks bahasa Indonesia kedalam bahasa Inggris.*
5. *Saya masih menerjemahkan teks bahasa Indonesia kedalam bahasa Inggris selama 2 jam.*
6. *Saya akan menerjemahkan teks bahasa Indonesia kedalam bahasa Inggris minggu depan.*
7. *Ketika temanku datang kemarin, saya sudah menerjemahkan teks tersebut.*
8. *Ketika temanku datang kemarin, saya sedang menerjemahkan teks tersebut.*
9. *Ketika temanku datang kemarin, saya masih menerjemahkan teks tersebut.*
10. *Ketika temanku datang kemarin, saya baru selesai menerjemahkan teks tersebut.*



Chapter 3

Indirect Techniques



1. Transposition

Transposition is grouped into an indirect translation technique because it attempts to change a grammatical category. Molina dan Albir (2002) defined that transposition is to change a grammatical category' (p. 510). The following is an example of transposition English sentence 'He will soon be back' that was translated into Spanish '*No tardará en veir*'. In this case the adverb 'soon' was changed into a verb '*tardar*' which means 'take a long time' rather than translated to the adverb '*Estará de vulelta pronto*'.

Catford (1965) stated that transposition is similar to 'shift'. It is a translation technique that involves changing grammatical forms from the source language to the target language (p. 73). Furthermore Machali (2009) exposed four types of transposition as the shifting forms (pp. 93-98):

- 1) Compulsory or automatic shifts. It is the transposition type that is caused by language systems and rules. In

this case, translators have no other choice, so it is a must for them to use transposition technique. See the examples below:

- a) English plural pronouns are translated to a single noun in Indonesian.
ST: a pair of glasses
TT: *sepasang kacamata* (not *kacamata-kacamata*)
 - b) Indonesian adjective repetition is shifted from English adverb describing the plural subject.
ST: *The houses in Jakarta are built beautifully.*
TT: *Rumah di Jakarta bagus-bagus.*
 - c) English adjective + noun is transposed to Indonesian noun + adjective
ST : beautiful woman
TT : *wanita (yang) cantik*
- 2) Grammatical structural shift. It happens when the source language grammar or structure is not available in the target language.
- a) Placing objects in front of Indonesian sentences that are not uncommon in the English grammatical structural concept, except in passive sentences. The sentence structure remains in the form of affirmative sentence.
ST: We must bring the book.
TT: *Buku itu harus kita bawa.*
 - b) Placing verbs in the beginning of Indonesian sentence that is unusual in the English structure,

except in imperative sentences. The equivalent uses the affirmative or positive sentence.

ST: Its usage has been approved.

TT: *Telah disahkan penggunaannya.*

3) Transposing due to reasonable expressions because the source language equivalents are reasonable or not natural in the target language.

a) A noun/noun phrase in the source language becomes a verb in the target language.

ST: to train academicians for the pursuits of an intellectual life

TT: *untuk melatih para akademisi untuk mengejar kehidupan intelektual*

b) English adjective + nouns/noun phrases is transposed or shifted to Indonesian nouns + nouns.

ST: medical student

TT: *mahasiswa kedokteran*

c) English participle clause is stated fully and explicitly in Indonesian translation.

ST: *The approval signed by manager is valid.*

TT: *Persetujuan yang ditandatangani oleh manajer itu sah.*

d) English adjective + noun is transposed to Indonesian noun + clause

ST: lending bank

TT: *bank yang memberikan pinjaman*

e) Word class shift or part of speech transposition

i) English noun → Indonesian verb

ST: It was an arduous climb up the skyscraper.

TT: *Sungguh sukar menaiki pencakar langit*.

ii) English adjective → Indonesian verb

ST: They were hostile to the community.

TT: *Mereka memusuhi komunitas tersebut*.

4) Transposing language units, for examples, words into phrases:

a) ST: adept

TT: *sangat cakap*

b) ST: sympathy

TT: *timbang rasa; belas kasihan*

c) ST: deliberate

TT: *tidak tergesa-gesa; tenang dan berhati-hati*

d) ST: interchangeability

TT: *dapat dipertukarkan*

2. Modulation

Modulation in this case is the indirect technique of translation that changes the point of view, focus or cognitive categories existing in the source language both lexically and structurally. The following Arabic sentence translation *ستصيرأبا* into English ‘You are going to have a child’ that is transposed, rather than translated to ‘You are going to be a father’ is an example of modulation technique. Although the Arabic word *أبا* means ‘father’ (= ‘*seorang ayah*’), that word was translated to ‘child’ (= ‘*seorang anak*’). This kind of case happens in modulation

technique because the point of view between Arabs and Englishmen has different point of view culturally when they see the word 'father' because they keep the patrilinealism concept that position as the priority or high level position in family tree. So in translating that sentence we should modulate the expression into a logical one, by transposing it to 'You will have children' that is essentially the same as 'You will be a father'.

According to Newmark in Machali (2000), modulation is divided into two: compulsory and free modulation (p. 69).

1) Modulation must be carried out if the original words or phrases do not have equivalent in the target language, so the translator needs to modulate them accurately. See the examples below:

a) The active structure in the source language is modulated to the passive voice in the target language and vice versa.

i) Infinitive of purpose

ST: The problem is hard to solve.

TT: *Masalah itu sukar (untuk) dipecahkan.*

ii) Indonesian zero passive construction is modulated to English active construction.

ST: Tugas itu akan mereka kumpulkan besok pagi.

TT: *They will submit the tasks tomorrow morning.*

b) The special word in the source language is modulated to the general word in the target language.

ST: society

TT: *masyarakat (hubungan sosialnya)*

2) Free modulation. It is a translation technique that is usually carried out for nonlinguistic reasons, such as to clarify the meaning, connect to meaningful relationships in the target language, and look for equivalents that are more natural in the target language, and else.

a) Expressing in the target language what it is implied in the source language.

ST: environmental degradation

TT: *penurunan mutu lingkungan*

b) A causal prepositional phrase in the source language is transposed to a causal clause in the target language.

ST: They all suffered from the consequences of social interaction degradation.

TT: *Mereka semua sudah menderita karena (adanya) penurunan mutu interaksi sosial*.

c) A positive form in the source language is shifted to a double negative form in the target language.

ST: The conflicts in that country are bound to occur.

TT: *Konflik militer di negara itu tak urung terjadi juga. (*urung = tidak jadi*)*

3. *Compensation*

What is compensation? According to Molina and Albir (2002), compensation is the indirect translation technique that introduces the source text element of information or stylistic effect to the target text because that element (in the source language) cannot be replaced in the same place in the target language. It means that this technique is used to introduce the source language information elements or effects to the target language because the element or effect itself cannot be replaced or there is no equivalent in the target language. See the example. The pronoun '*thee*' in ancient English was replaced by using '*O*' in French.

ST (E) : Thee.

TT (F) : *O*

Based on the data above, the information element or the stylistic effect stated in that English pronoun '*thee*' has an archaic equivalent that cannot be replaced with the French pronoun (*tu, te, toi*). So the translator looked for a substitution with the vocative form '*O*'. Both forms basically have the same sense of language or archaic nuance.

Moentaha (2006) argued that compensation is a very interesting translation technique that can be used by translators because it can make them easy to compensate impossible information in the source language delivered to the target language. The translator can compensate the source language units to the target language ones (p. 66).

The translation of the object ‘*Me*’ as a language unit into Indonesian question word(s) ‘*Apa*’ or ‘*Apaan*’ is one interesting example.

ST: (A) ‘*Why don’t you write a factual narrative story?*’ he asked.

(B) ‘*Me?*’ exclaimed Mr. Richards, for the first time in his life regardless of grammar.

TT: (A) ‘*Mengapa Anda tidak menulis sebuah cerita nyata saja?*’ tanyanya.

(B) ‘*Apa?*’ teriak Tuan Richards, untuk pertama kali dalam hidupnya lupa pada tata bahasa.

In this case, Mr. Richards replied using ‘*Me*’ rather than ‘*I*’, so it is said that she seemed she had forgotten the correct grammar. The object ‘*Me*’ was compensated to the word ‘*Apa?*’ or ‘*Apaan*’ because here Indonesian language does not have the accurate equivalent or variation of the word which is the same as ‘*Me*’ (= *Aku*), so that word means ‘*Why is that?*’, it seems illogic and odd. It is not Indonesian culture. Thus, the word ‘*Me*’ is compensated to ‘*Apa*’ or ‘*Apaan*’ is one alternatif solution, as the product of compensation technique.

In addition, Bosco (2008) said that ‘compensation can be used to bring up the lost meaning in order to be appeared in the surface of meaning world. It helps to reveal something lost in the source language to be available in the target language. The missing meaning is attempted to be revealed with something else in the TT.

Bosco also cited Fawcett's opinion (1997) which defines that compensation is an effort to make good in one part of the text something that could not be translated in another.

This definition is almost the same as what Bosco (2008) has ever stated. This definition tends to say that compensation is a translation technique that tries to create an element that is exactly as part of the source text that cannot be translated in the target text. One example mentioned by Fawcett (1997) is the problem of translating the nuances of formalities from a language, for example, replacing informal personal pronouns 'tú' and formal *usted* pronoun in Spanish with the pronoun 'tu' and 'vous' in French language. It also compensates the pronouns 'du' and 'sie' in German with only one pronoun, 'you' in English.

In relation to this issue, Hervey and Higgins (1992) classified the compensation technique into four types (pp. 35-39):

1) Compensation in kind

Harvey and Higgins (1992) said that compensation in kind seeks to improve the type of textual effects in source text with other types in the target text. It refers to making up for one type of textual effect in the source text by another type in the target text.

The Compensation in kind is often associated with differences between narrative tenses in French and

English, such as a striking difference between past tense and perfect tense that cannot be translated literally.

Furthermore, Compensation in kind can be more clearly divided into three distinctive forms. First, the literal meaning in the source language can be compensated by the connotative meaning in the target language, for example the source text 'tu' explicitly denotes the 'familiar addressee' (= *alamat umum yang dikenal*), while in the text the target 'old man' connotes 'familiarity' (= *keakraban*).

Second, the connotative meaning in the source text can be compensated with literal meaning. For example the implicit meaning of the word 'Almighty' will be lost if '*elle-même*' is translated as 'itself'. The loss of connotation can be compensated by inserting references that have an effective type, namely the word 'God'.

Third, the humorous effect in the source text can be compensated with similar humor from other sources, such as type puns (= *permainan kata-kata*) or wordplay, for example in Astérix's fairy tales, the phrase Astérix en Corse is compensated with Astérix in Corsica.

Compensation in kind is basically the insertion of a particular textual effect into the target language when the effect in the source language cannot be exactly reproduced; for example, English does not express gender of definite articles as Spanish does (*el gato, la gata*), and therefore a translator would need to compensate in kind

by making a reference somewhere that makes this point clear (Hillas, 2009).

2) *Compensation in place*

According to Hillas (2009), compensation in place is the shifting of a given textual effect from the exact place it is to be found in the source text to a different place (earlier or later) in the target text.

In this case it can be said that compensation in place is a translation technique that seeks to display an effect that is lost in a particular part of the source text by recreating an appropriate effect, whether it is at the start or end position (a phrase or sentence) in the target text (Hervey and Higgins, 1992). It consists of making up for the lost of a particular effect found at a given place in the source text by re-creating a corresponding effect at an earlier or later in the target text.

The example of this compensation is the translation of alliteration of consonant sound patterns [v] in French into a consonant sound pattern [n] in English as well as the resonance of the vowel sound pattern [i] in French into a diphthong sound pattern in English as in the following example:

ST (F): Voilà ce que veulent dire less viriles acclamations
de nos villes et de nos villages, purgés enfin de
l'ennemi.

TT (E): This is what the cheering means, resounding

through our towns and villages cleansed at last of the enemy.

3) *Compensation by merging*

On the other hand Hillas (2009) stated that compensation by merging is the practice of condensing a relatively extensive chunk of the source text into a relatively shorter bit of target text. Often times, one language can express an identical or similar idea in far fewer words than is possible in the other language, such as often happens between English and Spanish.

Harvey and Higgins (1992) argued that compensation by merging is a translation technique by compressing or summarizing the source text characteristics in a long stretch (for example, a complex phrase) into a short stretch of the target text (for example, a single word or single phrase). It condenses the source text features that are carried over a relatively long stretch of text (a complex phrase) into a short stretch of the target text (a simple word or a simple phrase).

The example of this compensation is the translation of relatively long phrases, that is, '*cette marque infamante*' which is transformed by compacting or summarizing it into relatively short phrases, namely 'brands ... as' as in the following example:

ST (F): *Le péché, cette marque infamante qui désigne la méchante, la damnée.*

TT (E): *Sin, which brands a woman as evil, wicked and damned.*

The long phrase '*cette marque infamante qui désigne*' means 'that ignominious stigma/brand which designates'. It means 'the evil stain that signifies' translated into... as a short meaning 'describe ... as' which means describing someone/something as.

4) Compensation by splitting

Hervey and Higgins (1992) added that compensation by splitting is a translation technique by breaking down an information element or a single stylistic effect in the source text into two elements of information or stylistic effects representing in the target text. This is chosen if there is no single word in the target text that has no scope of meaning in ST (p. 39).

'Compensation by splitting may be resorted to, if the context allows, in cases where there is no single TL word that covers the same range of meaning as a given ST word.'

Hillas (2009) also put his comments that compensation by splitting is clearly the opposite of compensation by merging, and consists of rendering one word of the source text into several words in the target text.

The example of the compensation by splitting is breaking the noun '*Les papillons*' in French (F) into two

English nouns (E) representing 'Moths and Butterflies'. Another example is the French noun 'comble' which means 'to fill (a gap)' broken down into 'soothe or heal' (E) and 'approfondit' which means 'to go deeper/further into' splitted into 'open and probes' (E).

ST (F): *La poésie ne comble pas mais au contraire approfondit toujours davantage le manque et le tourment qui la suscitent.*

TT (E): *Poetry does not soothe or heal the lack and the torment that prompt it, but opens and probes them ever more deeply.*

4. Adaptation

Alex (2015) argued that adaptation is one of the tools used in translation. It is used in many cases, as cultural differences between different speakers. This technique is used to cut the confusion that may be tricky to understand. This technique can simply prevent us from misunderstanding each other. It is adapting a confused expression with localization, for example, translating when the target audience speaks a different variant of the same language, such as in the case of Latin America. When adapting a message, we are not translating it literally. This does not mean, however, that when adapting a message or idea we are being unfaithful to the original message, or that we are not doing our job well (translating). Simply, there are situations in which it is

required. British scholar Peter Newmark defines adaptation, taken from Vinay and Darbelnet, as, “The use of a recognized equivalent between two situations. It is a process of cultural equivalence (Alex, 2015).

According to Newmark (1988), adaptation as a method of translation while Molina and Albir (2002) say that adaptation is a translation technique. Adaptation as a method leads to translation which results in the whole text becoming an adaptation, while adaptation as a technique is more likely to replace a cultural element in the SL with a cultural element that is compatible with TL users or target cultural elements, for example replacing an English ‘baseball’ word with the word Spanish *fútbol*.

The concept of adaptation above is in harmony with the opinions of Vinay and Darbelnet (1977) and Margot (1979). So adaptation technique does not necessarily change the entire text into adaptation, because this technique only translates the elements of the text, except that all elements in the text are completely adapted. In English to Indonesian translation we find the translation of phrase ‘Dear sir’ translated to ‘*Yang Terhormat*’ that ‘Sincerely yours’ to adaptable expression in Indonesian context into ‘*Hormat kami*’. This technique adapted the English culture to the target culture in Indonesian. It is really different grammatically but culturally accepted. ‘

Extremely adaptation is really like the freest translation technique though others say that is also known as “Free Translations”. Using this technique, the

translator substitutes cultural realities or scenarios in the source language for which there is no reference in the target language. In relation to this case, Alex (2015) put the example of adaptation of the phrase ‘Friday 13th’ that is translated from English into Spanish “*Martes 13*” (Tuesday the 13th). In this case the translator needs to adapt the English words to the cultural reality of the Spanish-speaking world and translate it contextually based on the Spanish culture. Adaptation is equivalent and it can be seen more clearly in the translations of TV shows or movies, where conversations or cultural references must be adapted for foreign audiences.

According to Grassilli (2015), adaptation is a very important translation technique. It is necessary when something specific to one language culture is expressed in a totally different way that is familiar or appropriate to another language culture. It is a shift in cultural environment. For example the term ‘*pincho*’ (a Spanish restaurant menu dish) is translated as ‘*kebab*’ in English. It involves changing the cultural reference when a situation in the source language does not exist in the target language. The adaptation technique is not similar to translation, but is mostly similar to cultural term replacement. It is a process of manipulating the terms from the source language into the target language. In relation to this case, there was a process of manipulating the text for a particular reason. The followings are some relevant examples according to Grassilli (2015):

- 1) **The prototext** was long in comparison to the space available for the metatext; In this case, the customer will ask for a shortened translation in order to fulfil his needs. This procedure is mainly used in the case of technical and technological texts, but there are situations when even literary texts have to go through this process of adaptation.
- 2) When **the metatext** is addressed to children, the publisher must adapt the text in order to avoid language that might be inappropriate for a child, and prepares a censored adaptation. Any sexual reference must be eliminated, as well as violent language. Words that are too difficult to understand will also be eliminated, as well as all types of behaviour that are considered contrary to public moral.
- 3) **Ditto**, this is another type of censorship, applied even if the text is devoted to an adult public.
- 4) **Cultural features of the public** differ to the point of demanding a major modification of the text contents so that it is better accepted in the reality in which it will be used. The latter point refers mainly to text of a practical character, instructions, functioning of machines or programs etc.

5. *Description*

Molina dan Albir (2002) claimed that description is a translation technique that replaces a term or phrase with a description of its shape and/or function. It is to replace a term or expression with a description of its form or/and function (p. 510). See the example of this technique when the Italian word '*Panetto*' was translated into an English description 'Traditional Italian cake eaten on New Year's Eve'. Why is done like that? Because in English has no term or type of food like '*Panetto*', so the translator considered to replace the noun with a description that describes that food.

On the other hand, Moentaha (2006) stated that description is the translation technique that delivers a meaning from the source text to the target text by using a combination of free words. For example, this technique explains lexical units that reflect specific realities with one another term because it does not have equivalents (pp. 77-78). See the following examples of description techniques (Echols dan Shadily, 2000, p. 402).

1) ST: cow-creamer

TT: *poci yang berbentuk sapi untuk wadah susu*

The phrase 'cow-creamer' is described as 'a cow-shaped pot for a milk place'.

2) ST: *nasi tumpeng*

TT: *steamed rice designed in a cone shape*

The phrase *nasi tumpeng* is described as steamed rice designed in a cone shape.

3. ST: *becak*

TT: *a three-wheeled land transportation that is pedaled from behind whose passengers sit in the front*

The word *becak* is described as a three-wheeled land transportation that is pedaled.

from behind whose passengers sit in the front.

4. ST : *kain batik*

TT : *cloth that is painted with liquid wax using a canting, so that the fabric is painted on high artistic value paintings*

The phrase *kain batik* is described as cloth that is painted with liquid wax using a *canting*, so that the fabric is painted on high artistic value paintings.

6. Discursive Creation

Molina dan Albir (2002) said that discursive creation is a translation technique that seeks to determine or create a temporary equivalent that is truly out of context that is not predictable. This translation technique establishes a temporary equivalence totally being unpredictable out of context.

The example is discursive creation is the title of Spanish film “*La ley de la calle*”. Really English has no the equivalent but the translator tried to create new term of fish discursively ‘Rumble Fish’ because he thought that

phrase *'La ley de la calle'* means 'Line of the street' (= *'jalur/lintasan jalan (yang ramai)'*) is basically similar to *'Rumble fish'* that has the meaning *'Ikan gemuruh'* in Indonesian meaning though Indonesian culture itself does not have the equivalent.

In addition, Delisle in Molina and Albir (2002) say that it is an operation in the cognitive translating process by which a non-lexical equivalence is established only working in context. It is an activity in the process of translation cognitively that determines or creates a non-lexical equivalent that functions in the target language context. Another example of this technique is the use of the phrase 'become cross-fertilized' in English that was translated to *'Le choc des idées se révèle fécond'* in French.

On the other hand Cortés (2016) added that this translation technique refers to equivalents that would only work in that specific situation. Many other examples can be found in the movie title translation. The American movie, "Some Like it Hot" was translated to *"Con faldas y a lo loco"* in Spanish.

7. Established equivalent

The other indirect translation technique is established equivalent. Molina dan Albir (2002) stated that this translation technique attempts to use a known term or phrase of the source language as an equivalent in the

target text. It is an effort to use a term or expression recognized by dictionary as an equivalent word(s) in the recipient language (p. 510). The followings are the examples of the established equivalents from English to Spanish. The equivalence translation of the English phrase (E) 'They are as like two peas' was translated to Spanish (Sp) '*Se parecer como dos gotas de agua*'. This technique seems like literal translation.

ST (E) : as like as two peas = *sangat mirip*.

TT (Sp): *como dos gotas de agua = sama persis seperti dua tetes air*.

8. Generalization

What is generalization? Molina dan Albir (2002) stated that generalization is a translation technique that uses more general or neutral terms in the target language (p. 510).

We can find some examples of generalization technique translation products in our daily life. For examples, the specific words '*quichet*', '*fenêtre*' or '*devanture*' in French language are more used as general words in English. The word '*devanture*' in French that actually means 'shop window' (= '*jendela toko*') was translated into English as 'window' (= ('*jendela*')). It seems that equivalent is more general or neutral term in English because English has no specific terms for '*devanture*'.

Furthermore, Moentaha (2006) adds that generalization is like a substitution of words in the source language narrowly with the word in the target text whose meaning is broader than (p. 62). See the examples below.

1. ST: He was letting his temper go by inches.

TT: Dia sedikit demi sedikit kehilangan kesabarannya.

2. ST: When shot, the lady was apparently taking a walk.

TT: Tampaknya wanita itu terbunuh pada saat jalan-jalan.

The phrase ‘go by inches’ was not translated to ‘*inci demi inci*’ because Indonesian language has no such expression of it. So, it is replaced by a more general expression, ‘*sedikit demi sedikit*’. The next word ‘shot’ in English was not translated into ‘*tertembak*’ but it was translated generally into ‘killed’. Why did the translator translate all specific expressions in the source language into the more general ones in the target language? Because the target language has no specific equivalents.

9. Particularization

What is the difference between the particularization translation technique and the previous translation technique? Molina dan Albir (2002) compared particularization to generalization. They said that is the opposite of generalization technique. This translation technique tries to use a more precise or specific or concrete term in the target language (p. 510). See the

example and compare to the example of generalization discussed previously. The English word ‘window’ translated into ‘*quichet*’ (= ‘*jendela toko*’) in French language. The specific terms in the source language was translated to general terms in the target language. Indeed this technique of particularization is the opposite of generalization techniques. The translator in this case tried to translate the general terms by looking for more specific terms or special equivalents in the target language.

10. Reduction

What's with the reduction translation technique? According to Molina and Albir (2002), reduction as a translation technique reduces an item of information in the target language that is completely or more stated in the source language. In this case the translator reduces some sentence elements or items in the source text that are considered unnecessary stated in the target text. For example the elimination of the term ‘The month of fasting’ in English for in the explanation of *Ramadhan* in Arabic that already contains the meaning of ‘the month of fasting’ or ‘fasting month’, so the translator is not necessary to mention the phrase of ‘the month of fasting’ or ‘fasting month’ is not necessary again.

Molina and Albir (2002) also stated that the reduction technique is the same as what Vázquez Ayora and Delisle stated as Omission technique (p. 505).

According to them, omission technique is like unjustifiable suppression of elements. Sometimes reduction is prohibited because it can eliminate important elements of the source language. Although if there is an excessive element, translator can eliminate as accurate as possible.

Reduction is the reverse technique of addition. Lyons in Moentaha (2006) argued that in using reduction as the translation technique, translators have to throw away an abundant word that is called as semantic abundance or semantic redundancy (p. 70). So without the abundant words, the contents of the information in the source text can be transformed to the target text in entirety. See the following examples:

1. ST: just and equitable treatment

TT: *hubungan yang adil*

The word 'just and' is not rendered or omitted because the word 'equitable' is clear yet that is equivalent to the word *adil, wajar, pantas* or *patut*.

2. ST: *The regulation was proclaimed null and avoid.*

TT: Peraturan itu dinyatakan tidak berlaku.

The word 'null' and 'avoid' have the same context of negative meanings, so that the translator simply transformed it into one unit of meaning in Indonesian, namely '*tidak berlaku*'.

3. ST: The report was rejected and repudiated.

TT: *Laporannya ditolak*.

The words 'rejected' and 'repudiated' have the same negative meaning in context that mean '*ditolak*' or

'*ditinggalkan*'. If both are used together, there will lead to semantic redundancy. So the translator has to translate simply one lexical item 'ditolak'.

11. Substitution

In relation to substitution as the translation techniques, Molina and Albir (2002) argued that substitution whether is linguistically or paralinguistically help translators change linguistic elements, for example, with intonation and gestures (p. 510). The example of changing the linguistic element by paralinguistic element can be observed in Arabic culture through the gesture as the paralinguistic element. Arabs put their hands on the chest to show and say thanks. For example if they say 'Thank you', they will put their hands on the chest. Though this case usually happens and often occurs in translating process.

12. Variation

Do you know what variation translation technique is? Molina and Albir (2002) also put their opinions on this term. They argued that variation is a translation technique that attempts to change linguistic or linguistic elements , both intonation and gestures, which has impacts on language variation aspects. For example, translators can change the source language by showing textual tones,

styles, social dialects, geographical dialects, and others in the target language.

Introducing or changing dialectical indicators of characters in a story when translators transformed a novel into a drama show for children is an example of a variation translation technique. In this case the translators must be able to adapt the novel into the story show by changing the tone of the story. The adult tones must be changed or transformed into children character. The adult character indicators must be changed to children character indicators. The Tone in this case is a way of conveying thoughts or feelings.

Why should the tone of laughter be changed to the tone of children? Because in this context, consumers or viewers of drama or theater are children. Then the translator in this case or drama screenwriter or show producer must follow the audience trend or market share as consumers. If the translator does not use variation techniques, there will be problems, including breaking the code of ethics, damaging children's minds, even the story shows may not be watched or restricted for children.

Questions

1. How many indirect translation techniques do you know? Mention them correctly.
2. How many types of transposition? Mention one by one.
3. What is the difference between adaptation as technique and method?

4. What is the difference between modulation and compensation?
5. What is the difference between established equivalent technique and idiomatic method?

Task

Translate the following English sentences into Indonesian using translation techniques as correct as possible.

1. I often reproducing a form of language and meaning from one language to another.
2. He is translating a source text into a target language now.
3. She rendered Arabic texts into Indonesian by using some techniques of translation last week.
4. We have transfered the source language into the target language in meaning and style.
5. They have been replacing the forms of language into the equivalent ones in the assigned texts for two hours.
6. He will translate an English novel into Indonesian next week.
7. When my friend came yesterday, I had already finished translating the webinar flyer.
8. When my friend came yesterday, I was translating the text.
9. When he came back yesterday afternoon, I had been translating the program book into English.

10. When they came yesterday, we just finished translating the MoA from our university.
11. Tomorrow morning at 10 a.m. I will be translating a compilation of poems written by my students.
12. Tomorrow morning from nine to eleven, I will have been translating promotion leaflets.
13. Tomorrow afternoon I will have finished rendering your web page.
14. I will translate your poetry into seven languages if you agree.
15. I will not translate your diary if you disagree.



PART II
TRANSLATION METHODS





Chapter 4

Word-for-Word Translation



Are you accustomed to use word-for-word translation method when you translate a text? When translators use word-for-word translation method, they place directly words of the target text under the source text version (Newmark, 1988, p. 45). Sometimes we call this as interlinear translation method. This method is very bound to the word level, so the wording is very well preserved and kept totally. In carrying out their translation duties, they only search for equivalent words from the source language into the target language. The words in the translation sentence must match to the words in the source language sentence. They translate word one by one in general meaning and it is out of context, even they translate cultural words or specific items literally. Generally, this method is used by the translators at the pre-translation stage when they translate difficult words. They sometimes use this translation method when they necessarily understand the language mechanism of the source language because of real different language in grammar and structure or when they need analysis stage

or the initial stage before transferring the texts to the target language.

Here are some examples of word-for-word translation products proposed by Catford (1978), Soemarno (1993), Nababan (2003), and Machali (2009).

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

TT: **Lihat, kecil anak, kamu semua harus tidak melakukan ini.*

If we analyze example 1, we observe that the source text was actually translated word-for-word into the target text. See the word 'look' that was translated as '*lihat*', and the comma (,) is still used. The phrase 'little guy' was translated to '*kecil anak*' without changing it into '*anak kecil*'. This translation is really rigid and ambiguous because it not in accordance with the Indonesian phrase structure. Then look at the sentence 'You-all shouldn't be doing that' that was translated word-for-word to '*Kamu semua harus tidak melakukan ini*'. This also seems unnatural even not accurate because the sentence is a bit strange in Indonesian language, though the meaning can be understood a little.

The translation result of word-for-word is sometime very ambiguous and awkward because the the phrase structure '*kecil anak*' is not acceptable in Indonesian grammar and the phrase '*harus tidak*' is inappropriate. The English phrase 'little guy' should be translated into '*anak kecil*' not '*kecil anak*' and 'should'nt' into '*seharusnya tidak*' not '*harus tidak*'. Next the word 'that'

should be translated into 'itu' not 'ini'. Thus, the best translation should be '*Lihat, anak kecil, kamu semua seharusnya tidak melakukan itu*'.

2. ST: I like that clever student.

TT: **Saya menyukai itu pintar anak*.

The next one, please see the sentence 2. The source text is translated word-for-word to the target text. The pronoun 'I' was translated into 'Saya', 'like' as 'menyukai'; however, the phrase 'that clever student' is translated ambiguously into 'itu pintar anak'. So, the translation result is acceptable in Indonesian language because the correct words are not 'itu pintar anak' but 'anak pintar itu'. Thus the correct sentence for number 2 should be '*Saya menyukai anak pintar itu*.'

3. ST: He will go to Sydney tomorrow afternoon.

TT: *Dia akan pergi ke Sydney besok sore*.

4. ST: Jayne gave me a pocket dictionary yesterday.

TT: *Jayne memberi saya kamus saku kemarin*.

What about sentences number 3 and 4? Are the translation results well understood? Although the third and fourth sentences are translated interlinearly (between lines), the translation results are well understood because the structure and meaning of the source text and the target text sentence are the same though the result of the translation number 3 and 4 are not as severe as the results of the translations number 1 and 2. It means that the translation results of sentence number 3 and 4 are acceptable though both are still awkward.

Word for word translation is a method of translation that is very closely related and attached to the word level. In doing its job, the translators only look for the source language equivalent in the target language, without changing the word order in the translation. The arrangement of words in the target text is exactly the same as the arrangement of words in the source text. Usually this translation method results will be acceptable and accurate if the source language and target language have the same structure. Conversely, if the structure of the two languages is different each another, the word-for-word translation must be avoided because the results will not be accurate and not natural. The sentence structure of the source language will of course invade the sentence structure of the target language. See the following example:

5. ST: I like a sweet apple.

TT: *Saya suka sebuah manis apel.*

Indonesian native speakers will spontaneously say that the translation above is poor because it is wrong structurally even though the meaning of the sentence can be captured and absorbed. The problem will be more complicated if this translation method is used to translate the following sentence.

6. ST: Two third of the students are interested in studying translation technology.

TT: *Dua ketiga dari itu mahasiswa adalah tertarik dalam mempelajari penerjemahan teknologi.*)

Without referring the original text or sentence, we will not understand the meaning of the translation. We have difficulties to catch the meaning. See another example below and compare the original text and the translation. Is it translated correctly and accurately?

7. ST: I go to school every day but not on Sunday.

TT: *Saya pergi ke sekolah setiap hari tetapi tidak pada hari Minggu.*

Questions

1. What is Word-for-word translation method?
2. Why do translators use Word-for-word translation?
3. In what translation do you find this method usage?
4. Is it necessary to use Word-for-word translation method someday?
5. When is the product of Word-for-word translation accepted?

Tasks

1. Search in the internet or other resources other examples of Word-for-word translation products.
2. Analyse the scripts or texts you found in that medium whether they are accepted grammatically or meaningfully or not.



Chapter 5

Literal Translation



Newmark (1988) said that literal translation or called straight translation or linear translation is between word-for-word translation and free translation (p. 46). In the process of translation, translators look for grammatical constructions of the source language that are matching to, equivalent with or close to the target language. This translation method is detached from the context. This method is first carried out like word-for-word translation, but the translator then adjusted the arrangement of his words according to the grammar of the target language. See the following examples modified from Moentaha (2006) and Machali (2009).

1. ST: Hi, smart boy. You have done a perfect job.

TT: *Hey, anak cerdas, kamu telah berhasil mengerjakan sebuah pekerjaan yaang sempurna.*

The phrase ‘smart boy’ has been translated according to the Indonesian phrase structure into ‘*anak cerdas*’ and the sentence ‘You have done a perfect job’ has been translated into ‘*Kamu telah berhasil*

mengerjakan sebuah pekerjaan yang sempurna ' quite well and acceptably.

2. ST: It's raining cats and dogs.

TT: *Hujan kucing dan anjing*.

See the example 2. The source text has been translated into the target text using the literal method. In this case the translator used a transposition technique to translate the plural noun of 'cats and dogs' into a single form '*kucing dan anjing*'. The translation is really literal, the translator used the acceptable grammar based on the target language grammar.

3. ST: His action is in the right track.

TT: *Aksinya berada di jalan yang benar*.

What happened with the example 3. The phrase 'his hearth' was literally translated '*Langkahnya*' that followed the Indonesian phrase structure correctly. The possessive pronoun 'his' that is put before the noun 'action' was translated as '*nya*' put after the noun '*langkah*'. The phrase 'the right place' was translated into '*jalan yang benar*' according to the Indonesian phrase structure as well.

4. ST: Sooner or later the situation will change.

TT: *Lebih cepat atau lambat situasinya akan berubah*.

The translation result of example 4 is literal because the sentence has been translated literally to the target language that followed the target language sentence structure correctly. The phrase 'sooner or later' as the adverb was translated into the same part of speech '*lebih*

cepat atau lambat'. The next part of the sentence 'the weather will change' was translated into the same tense as simple future tense '*situasi akan berubah*'. See the modal auxiliary 'will' that was translated into '*akan*' that directs to the future tense in Indonesian language.

What has been stated before, literal translation also called linear translation is between the word-for-word translation and free translation. In the process of translation, translators look for the grammatical construction of the source text that are similar or close to the target text grammatical patterns. The process of translation is delivered by carrying out word-for-word translation process but then adjusted to the correct arrangement of the words or grammatical equivalence. See the following example:

5. ST: His house is in the left side.

TT: *Rumahnya berada di sisi kiri.*

The example 5 of literal translation was translated literally adapted to the target language grammar construction. 'His house' was translated literally to '*Rumahnya*', and 'is in the left side' was also translated based on the target language structure to '*berada di sisi kiri*'. From all cases discussed above, we can conclude that the literal translation help us see grammatical problems that need to be addressed in the target language.

Questions

1. What is the difference between literal translation and word-for-word translation? Give two other examples.
2. What is the difference between literal translation as a technique and as a method?
3. Mention five examples of literal translation products.
4. Look for the translation products in your daily life that use literal translation method.
5. Pick up one label product, brochure, or leaflet that is written in bilingual version (Indonesian-English or English-Indonesian). Compare two languages and analyze the translation method. Check whether it is translated literally or not.

Task

Translate the following sentences into Indonesian language literally.

1. Literal translation is a translation of a text done by translating each word separately, without looking at how the words are used together in a phrase or sentence (Wikipedia, 2020).
2. Literal translation is a term used to describe a word-for-word translation that sticks too close to the source text (Gengo.com, 2020).
3. Literal translation is a translation that sounds unnatural in the target language, is usually hard to read and does not convey the meaning of the original text (Gengo.com, 2020).

4. Literal translation refers to a method to render of text from one language to another by following closely the form of the source language (Ccjk.com, 2020).
5. Free translation is suitable in case the translation is difficult to be understood or accepted by the readers or the translation seems not as attractive or powerful as the original text by approach of literal translation (Ccjk.com, 2020).
6. Today translation is a highly-developed practice and there are plenty of perspectives and classifications, systemizing the various approaches to it (Mitratranslations.com, 2020)
7. Free translation reproduces the matter without the manner, or the content without the form of the original (linguistikid.com, 2017).
8. Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (linguistik.com, 2017).
9. Adaptation is a straightforward concept wherein culturally-specific imagery and meanings are substituted with appropriate meanings that work in the target language – for example, if a proverb would not make sense in the target culture, it would be adapted (onehourtranslation.com, 2015)
10. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers (translationjournal.net, 2007).



Chapter 6

Faithful Translation



What is the purpose of faithful translation. It is well known, Newmark (1988) said that this translation techniques is attempt to reproduce the contextual meaning of the original text precisely within the boundaries of the grammatical structure of the target text (p. 46). In this case words with cultural contents in the source language are translated into the target one but still keeping grammatical deviation and the word choices still remains or are left unchecked. This method of translation adheres to the purpose of the source text, so sometimes the translation resultss are still stiff and often strange.

By using this translation method, the translator maintains aspects of the format like in legal texts, aspects of the form in poetic texts, forms of metaphors in literary texts and forms of terms in texts of informatics, so readers will see the target language still keeps the loyalty to the source language terminologies, even though the translation is not commonly known because the translator borrowed the original words. This translation method is often referred to what Hoed (2003) said as

‘*translationese*’(=unggrammaticality of translation, due to overly literal translation of idioms or syntax). See and compare the following examples of the faithful translation.

1. ST : He is a broker in the stock exchange.

TT : *Dia seorang pialang di bursa efek.*

2. ST : The local government closed a bonded zone.

TT : *Pemerintah daerah sudah menutup sebuah kawasan berikat.*

The focus of the faithful translation in the sentences above is at the level of words and phrases. In the first example, the translator translated the word ‘broker’ faithfully to ‘*pialang*’, even though it is not a common term yet usually used by many people. Here he tried to be loyal by maintaining the scope of the vocabulary or register of economics or the stock exchange term. The word ‘broker’ itself does not have another equivalent in Indonesian language, except the translator can define it by using amplification or paraphrasing technique. As well as the previous terms, the phrase ‘bonded zone’ in the second example was translated to ‘*kawasan berikat*’. Here the translator also tried to be loyal to the source language, so the translation result is very unusual and seems forced.

Additionally, Soehendar (2012) declared that faithful translation tends to produce the exact contextual meaning of the target text with the limited grammatical structure. In this translation method, the cultural vocabulary is transferred or transformed and the

abnormality of grammatical and lexical level is maintained. The translation product is made to be faithful much to the author's intention and realization of the source language. So this method seeks to as far as possible maintain or be loyal to the content and form of the original language. See the following example:

3. ST : Born without arms, he was sent to special schools.

TT1: *Lahir tanpa lengan, dia dikirim ke sekolah khusus.* (Literal Translation)

TT2: *Karena dilahirkan tanpa lengan, dia bersekolah di sekolah khusus.* (Faithful Translation)

On the other hand Perman (2011) proposed some comments on the challenge of faithful translation. What are the conditions of faithful translation method to meaning? According to a model developed by the ESIT (*Ecole Supérieure d'Interprètes et de Traducteurs* = Higher School Interpreters and Translators) in Paris, there are two basic equations that must be maintained:

1. **The meaning as understood by the translator must be the same as what the speaker means.** This is the purpose of the comprehension (or decoding) phase. In order to give meaning to a message, the translator has to rely on and interpret the **speaker's intention**. In order to do this, the translator must have some linguistic competence (like knowing what such and such words mean) and some extra-linguistic

knowledge (the translator must have the cognitive requirements necessary to recognize the different clues to really understand the meaning).

2. **The meaning understood by the reader/hearer of the translation must be the same as the meaning understood by the recipient in the source language.**

This is the purpose of the recreating (recoding) phase which involves finding equivalent words, expressions, etc., in your own language. In order to be faithful to the meaning, the translator must also be faithful to the target language and to the recipient of the target language.

So, faithfulness to the meaning covers three types of faithfulness, such as speakers intension, target language, and recipient of the translated text. In relation to the speaker's intention, if the translation result is not faithful to what the speaker means, it is not faithful to the meaning. This implies that the translator should have enough linguistic and non-linguistic knowledge to understand the message. Then for maintaining the faithfulness in the target language, if the translation result contains language errors, it is also not faithful to the meaning. The translator has to accommodate to target linguistic conventions. It can be said that the he should have complete mastery of the target language and must be able to proper equivalents. Even the expressions and the words in translated text are strange and difficult to understand. Associated with the recipient of the translated

text, if the translation is not clear to the recipient, it means that it is not faithful to the meaning. It can be said that it is necessary for the translator to add extra information to adjust to the readership with a different background in order to have pleasant translation for them to hear or to read. Thus, a faithful translation is when the translation is meaningful to the readers and produces the same effect.

Questions

1. What is faithful translation? Mention five other examples of faithful translation.
2. What is the difference between faithful translation and literal translation?
3. What products of translation do you know that use faithful translation?

Task

Find out some examples of bilingual translation products. Analyze the faithful translation stated in the texts and make a list of it.



Chapter 7

Semantic Translation



Newmark (1988) and Machali (2000) put their comments on semantic translation definition. According to them, semantic translation is a more flexible translation method than faithful translation. The product of faithful translation is more rigid and uncompromising with the rules of the target language or tied much to the source language, while semantic translation is more flexible than faithful method in reproducing words in the target language. Semantic translation takes into account the aesthetic elements of the source language (SL) by compromising the meaning as long as it is within the limits of reasonableness. See the following example.

ST: *She is a book-worm.*

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

In the example above, the phrase ‘book-worm’ was translated flexibly according to the cultural context and acceptable functional limits in the target language, though the correct translation should be ‘*Dia seorang kutu buku*’. The translator should search the equivalent expression in

Indonesian language that its meaning or terms is the same as what is in the English tradition. Culturally Indonesian culture has the term '*kutu buku*' to dub people who love much to read books or a bookaholic.

On the other hand, Admin (2019) added that semantic translation emphasizes on the source language. This method seeks to change the meaning of the source language by shifting contextual meaning as close as possible to the syntactic and semantic structure in the target language. It involves component analysis so that it reaches the equivalent in the target language according to the context. For example, the words 'mom' and 'madam' have the same meaning '*Ibu*' (=mother) in Indonesian. However, the word "madam" is used for others who are not related by blood, for example, female teachers while 'mom' refers one's own mother.

The followings are the characteristics of the semantic translation according to Newmark (1981) in Pro Translasi (2017):

1. Siding with the original author;
2. Using the thought process of the source language writer;
3. Concerning the source language writer as an individual;
4. Oriented to the semantic structure and syntax of source languages. As much as possible keep the sentence length, clause position, and word position;

5. Faithful to the original author of the source language, more literally;
6. Informative;
7. Usually more rigid, more detailed, more complex, but shorter than the source language;
8. Private;
9. Bound to the source language;
10. More specific than the original text (over translate);
11. The impression carried is deeper;
12. More "ugly" than the original text;
13. Eternal, not bound by time and place;
14. Broad and universal;
15. Accuracy is a must;
16. Translators may not correct or correct the logic or style of the sentence in the source language;
17. Errors in the source language text must be indicated in the footnotes;
18. The target is the correct translation;
19. The translation units tend to be words, words, and clauses;
20. Can be used for all types of expressive texts
21. The translation is art;
22. One man's work;
23. In accordance with the opinion of the relativist account that perfect translation is not possible;
24. Giving priority to meaning.

Semantic translation involves the analysis of meaning components in order to gain the equivalent of the

source language in the target language by linking it to the context (Nababan, 2004a). See the following examples and compare them each other.

Context A/Situation A

Source Text:

Mrs. Green : You must mend the door right now!

Jane : Yes, mom.

Target Text:

*Nyonya Green: Kamu harus memperbaiki pintunya
sekarang!*

Jane : Ya, ma. (=Baik, ma.)

Context B/Situation B

Source Text:

Mrs. Green : You must mend the door right now!

Jane : Yes, madam.

Target Text:

*Nyonya Green: Kamu harus memperbaiki pintunya
sekarang!*

Jane : Ya, bu. (=Baik, ibu.)

When it is viewed, the words '*mom*' and '*madam*' in the two dialogs above are actually the same, that both refer to the same referent, namely Mrs. Green (Jane's mother). What distinguishes the two words is the meaning they have. Two of the meanin components of the word 'mom' are (1) informal and (2) intimate, while the

components of the meaning of the word '*madam*' are (1) formal and (2) unintimate. If we want to translate the two expressions, according to the semantic translation method, we have to gain the same meaning component in the target language with the equivalent meaning component in the source language/English (Nababan, 2004b). So, if the word '*mom*' is translated into Indonesian language, it will be '*ma*', because the meaning components of the word '*mom*' and '*ma*' are the same.

Questions

1. What is semantic translation?
2. Mention five other examples of semantic translation.

Task

Pick up one a page of novel that has Cultural Specific Items (CSIs). Translate the cultural terms semantically (referring to the cultural context of the source language).



Chapter 8

Adaptation



Newmark (1988) said that adaptation is the freest translation method that leads to the closest equivalence of the target language. Indeed, this method of translation tends to maintain the source language and prioritizes target readers. Though the term is ‘adaptation’ but it does not mean to sacrifice the theme, character or plot of the source language. If so, it is not adaptation but creation. Adaptation is widely used to translate poetry and drama. There is a culture transition of the source language (SL) to the target language (TL) and the source text is rewritten and adapted to the target text. If a poet adapts a play to be played, he must maintain all the characters and the plot of the original work but he can adapt the source text dialogue to the target language culturally and contextually. One example of adaptation product is the translation of Shakespeare's drama entitled ‘Macbeth’ adapted by the poet W.S. Rendra. He maintained all the characters and the plot of the original work but he adapted the dialogue to Indonesian culture (Machali, 2000, p. 53).

In the same context Hoed (2003) stated that adaptation method maintained the cultural elements of the source language by adapting to the cultural elements in the target language. For example in fables, the themes, lines and moral values are maintained, but the characters are adapted to local figures, such as ‘fox’ (*rubah*), adapted into ‘mouse deer’ (*kancil*).

The following is another example of the adaptation method taken from a 1968 Beatles song lyric verse titled “*Hey Jude*” by The Beatles that was adapted from English into Indonesian (Baladewa, 2010).

ST: Hey Jude, don’t make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better

TT: *Kasih, dimanakah*
Mengapa kau tinggalkan aku
Ingatlah-ingatlah kau padaku
Janji setiamu tak kan kulupa

See the song translation above. The English song lyrics were freely translated Indonesian by adapting them culturally and contextually. The phrase ‘Hey Jude’ was translated to ‘*Kasih*’ (Love) that is regardless of structure or grammar, but it focuses directly on the meaning. The translator freely translated the author’s intention of the source text and sought free equivalents according to his own interpretation. There is an extreme transposition and modulation here.

The next problem is the translation of the phrase 'don't make it bad'. It was translated to the questioning expression '*dimanakah*' (= 'where is it'). It is very free even an extreme free of translation. Translator no longer paid attention to the existing structure and grammar, but he focused on translating the words. He tended much to transfer it to the target language properly.

The same case occurred in the lines of the poem, for example a compound sentence 'Take a sad song and make it better' in the form of imperative sentence was translated to a questioning expression '*Mengapa kau tinggalkan aku*' (Why did you leave me?). The next lyric 'Remember to let her into your heart' was translated differently. There is a transposition technique used to translate the third singular pronoun 'her' (= *dia perempuan*) to the first singular pronoun '*ku*', the phrase 'into your hearth' was translated to a phrase with a repositioning '*padaku*' (=to me). Then the lyric 'you can start to make it better' was translated freely to '*Janji setiamu tak kan kulupa*' (=Your promise will be not forgotten) without regarding to the structure and grammar of the source text. The translator really translated the source text into the target text freely much.

Bosco (2008) put his comment that adaptation occurs when something specific in the source language culture is expressed in a totally different way that is familiar or appropriate to the target language culture. It is a transposition in cultural environment. Should *pincho* (a

Spanish restaurant menu dish) be translated as *kebab* in English? It involves changing the cultural reference when a situation in the source culture does not exist in the target culture (for example France has Belgian jokes and England has Irish jokes).

Questions

1. What is the difference between adaptation as a technique and as a method?
2. Why does a translator use adaptation method?
3. Find out in your daily life the translation products of adaptation method. List 10 examples in English and Indonesian language.

Task

Do investigation in your surroundings the usage of adaptation method of translation. Interview some translators and ask the reasons why they used adaptation method of translation.



Chapter 9

Free Translation



Newmark (1988) and Machali (2009) again put their comments on free translation definition. According to them, it is the translation method that prioritizes the contents of the source text form and transforms it to the target text freely (p. 53). Free translation is a translation that reproduces the general meaning of the original text in the target text and may or may not closely follow the form of the original text. In relation to this issue, Catford (1978) strengthens his argument that free translation is a type of translation that is not tied to the equivalent searching of a word or expression but for the equivalent more emphasized on a broader level than the sentence.

This translation method usually takes the form of paraphrases that are longer than the original form, so that the contents or messages are more clearly accepted by the target language users. The translation is long-winded at length, even it looks like not a translation, like a creation. See the example given by Soemarno (2001).

1. ST: The flowers in the garden.

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

In this case the translator translated the source text to the target text naturally by inserting a certain phrase as the sentence element to clarify the information stated in the sentence or expression. For example in example 1, the translator inserted the words '*yang tumbuh*' (=that is growing) using amplification technique to clarify the sentence subject 'Flowers' (=bunga-bunga). In other words, in the example of number 1, there has been a shift called 'shunt up' because the prepositional phrase 'in the garden' is translated into a clause '*yang tumbuh di kebun*'.

2. ST: How he lives on what he makes?

TT: *Bagaimana dia dapat hidup dengan penghasilannya?*

Next, see example 2. Translator added a modality '*dapat*' (=can) to the target text that does not appear in the source text. The clause 'on what he makes' was translated to the phrase '*dengan penghasilannya*' (=with his income). It means that, there has been a transposition in the second example that is called the shunt down. Though the the interrogative form of the source text was not transformed at all in the target language. Both used interrogative sentence.

3. ST: *Tatik is growing with happiness.*

TT: *Tatik, hatinya, berbunga-bunga.*

In the third example, the translator used transposition to translate the sentence 'Tatik is growing with happiness', into Indonesian sentence '*Tatik*

berbunga-bunga' by inserting the apposition '*hatinya*' (=her heart) that is not stated in the source language.

4. ST: *He kissed his wife.*

TT: Dia telah mencetak sebuah ciuman pada bibir istrinya yang merah.

What happened in fourth example? This example is a very extreme free translation. The result of the translation seems more radical, though it keeps and maintains the message of the original text. The translator radically translated the word 'kissed' into '*mencetak*' like what a football player does 'to kick the ball to the goal' or 'to goal' = '*mencetak goal*'. Actually the translation can be literally '*Dia telah mencium istrinya*'.

Questions

1. What is free translation?
2. What is the difference between free translation and adaption method of translation? Mention five other examples.
3. Why do translators use free translation method?
4. How do you recognize that the translation is free translation?
5. To what extent can we translate a text freely?

Task

Find out some products of free translation used in promotion media dan any other sites. List them and compare both the source texts and target texts.



Chapter 10

Idiomatic Translation



Many translation experts define this translation method. One of them is Larson (in Choliludin, 2006, p. 23) who said that idiomatic translation uses the natural grammatical forms and lexical choices in the target language. A truly idiomatic translation does not look like a translation, it is like a native words. As if the writing directly written by the original or native speakers. In terms of idiomatic translation usage, a good translator will translate the text idiomatically, searching equivalent as natural as possible, replacing the original idioms with the target idioms. In short, in this case, idioms are translated into idioms, proverbs to proverbs, metaphors to metaphors, figuratively to figuratively, personification to personification, assonance to assonance, and alliteration to alliteration. Newmark (1988) added that idiomatic translation reproduces messages in the target language text with expressions that are more natural and familiar than the source language text (p. 47).

Additionally Choliludin (2006) gave several examples of idiomatic translations (pp. 222-225). See one by one below and compare them one another.

1. ST: Excuse me, Salina!

TT: *Permisi, Salina!*

Translator translated the expression ‘excuse me’ idiomatically to ‘*permisi*’. Both the source language and the target language expressions are idioms that can replace each other. The translation result seems more natural and easy for readers to understand. The word ‘*Permisi*’ does not look like a translation of ‘Excuse me’. It seems natural. The translation result will be accepted by the target language user community (TL).

2. ST: I can relate to that.

TT: *Aku mengerti maksudnya*.

According to the second example, the source text and the target text replaced each other. One complements the other because both are equivalent. The phrase ‘can relate to that’ can be expressed idiomatically to ‘*mengerti maksudnya*’. The other alternative translation of that phrase can be ‘*nyambung*’ or ‘*bisa nyambung*’. So the translation can be ‘*Aku bisa nyambung*’ (= *Aku paham*) or ‘I can relate’ (= I understand).

3. ST: You’re cheery mood.

TT: *Kamu kelihatan ceria*.

Next, the English phrase ‘cheery mood’ in example 3 might mean ‘*suasana hati yang ceria*’ or ‘*riang gembira*’

that was translated idiomatically to, '*kelihatan ceria*' or '*tampak ceria*' (=look cheerful).

4. ST: Tell him, he is not in a cage now.

TT: *Ayo, berilah dia semangat bahwa dia orang Bebas sekarang.*

Please see the fourth example. The English sentence 'He is not in a cage' means 'He's not in a cage anymore'. The phrase can be same as '*Dia sudah tidak berada dalam sangkar (=penjara) lagi*'. This idiomatic translation result is very precisely in accordance with the cultural context of the target language and really easy for readers to understand.

5. ST: Excuse me?

TT: Maaf, apa maksud Anda?

Please also see example 5. The expression 'excuse me' in example 5 is different contextually from what stated in example 1. The expression 'excuse me' in example 1 refers to someone asking permission to do something because he is worried about disturbing somebody else, while in the context of example 5, someone wants to clarify someone's intention. It is as the interlocutor.

In relation to the idiomatic translation, proverb is the translation object. Translating proverbs are groups of words or sentences that remain in their order, usually accentuating certain intentions or concise sentences or concise sentences, containing comparisons, parables,

advice, life principles or rules of conduct (Holman and Harmon, 1995, p. 858).

There are many forms of proverb, such as metaphor, language rhythm, and alliteration forms. The translation of this proverb requires translator skills to look for equivalents of proverbs in the target language that correspond idiomatically to the target socio-cultural context. Translating proverbs is replacing it with the same proverbs in another language.

Ekasari (2005) gave several examples of proverbs translated from English into Indonesian (pp. 7-8). Please see and analyze them carefully.

1. ST: A bad workman always blames his tools.

TT: *Buruk muka cermin dibelah.*

2. ST: A bird in the hand is worth two in the bush.

TT: *Harapkan burung terbang tinggi, punai di tangan dilepaskan.*

3. ST: A bird may be known by its song.

TT: *Bahasa menunjukkan bangsa.*

4. ST: A bolt from the blue.

TT: *Bagaikan tersambar petir di siang bolong.*

The followings are some other examples of English proverbs that correspond to Indonesian proverbs idiomatically.

Table 10.1 Examples of Proverb Translation

Teks Sumber (ST)	Teks Sasaran (TT)
Where there is a will, there is a way.	<i>Dimana ada kemauan, di situ ada jalan.</i>
Killing two birds with one stone	<i>Sekali merengkuh dayung, dua tiga pulau terlampaui</i>
It's better to give than to receive.	<i>Lebih baik member daripada menerima.</i>
It's no use crying over spilt milk.	<i>Nasi sudah menjadi bubur.</i>
An empty barrel resounds loudly.	<i>Tong kosong nyaring bunyinya.</i>
Like two drops of water A friend in need is a friend indeed.	<i>Bagai pinang dibelah dua Teman sehidup semati</i>
A penny saved is a penny earned.	<i>Sedikit-demi sedikit, lama- lama menjadi bukit</i>
An apple a day keeps the doctors away.	<i>Lebih baik menjaga daripada mengobati.</i>
A fruitless life is useless life.	<i>Tiada karya tiada guna.</i>
A little better than none	<i>Lebih baik sedikit daripada tidak sama sekali</i>
All start is difficult.	<i>Setiap permulaan itu sulit.</i>
A slander is more dangerous than murder.	<i>Fitnah lebih kejam daripada pembunuhan.</i>
All the world is a stage.	<i>Dunia adalah panggung sandiwara.</i>

Patience brings rewards.	<i>Orang sabar disayang Tuhan.</i>
An empty purse frightens away friends.	<i>Ada uang abang sayang</i>
An onion a day keeps everyone away.	<i>Lebih baik mencegah daripada mengobati.</i>
When in Rome, do as the Romans do.	<i>Dimana bumi dipijak, di situ langit dijunjung.</i>
Home sweet home	<i>Rumahku sorgaku</i>
Like father, like son, like mother, like daughter	<i>Buah jatuh tidak jauh dari pohonnya</i>
Swept away on the main street	<i>Seperti air di daun talas</i>
Many hands make light work	<i>Berat sama dipikul, ringan sama dijinjing</i>
One rotten apple spoils the barrel	<i>Karena nila setitik, rusak susu sebelanga</i>
All doors open to courtesy	<i>Mulut manis mematahkan tulang</i>
The early bird catches the worm	<i>Siapa cepat, dia dapat</i>
A stitch in time saves nine.	<i>Sambil menyelam minum air</i>
Barking dogs seldom bite	<i>Air beriak tanda tak dalam</i>
Practice makes perfect.	<i>Alah bisa karena biasa</i>
Better late than never	<i>Lebih baik terlambat daripada tidak sama sekali</i>

Everyone can find fault,
few can do better.

Between the devil and
the great sea
Great talkers are little
doers.

A burn child, dread fire

However long the night,
the dawn will break.

Still waters run deep.

No pain, no gain

Like homewards fish
goes to depth
Don't build castle in the
air.

There's no smoke
without fire.

Cleanliness is next to
godliness.

Punctuality is the soul of
business.

The apple doesn't fall far
from the tree.

*Kuman di seberang lautan
kelihatan, gajah di pelupuk
mata tidak kelihatan*

*Bagai makan buah
simalakama
Ringan mulut berat tulang*

*Sekali terkena, kedua kali
tahu*

*Serapat-rapatnya bangkai
ditutup, akhirnya tercium
juga.*

*Air tenang
menghanyutkan.*

*Berakit-rakit ke hulu,
berenang-renang ke tepian
Bagaikan ikan pulang ke
lubuk*

*Bagai pungguk merindukan
bulan*

Ada asap, ada api.

*Kebersihan sebagian
daripada iman.*

Rajin pangkal pandai

*Air cucuran atap jatuhnya
ke pelimbahan juga.*

Tall oaks grow from little acorns. Look before you leap!	<i>Sedikit demi sedikit, lama- lama menjadi bukit Sedap jangan langsung ditelan, pahit jangan segera dimuntahkan Membeli kucing dalam karung</i>
A pig in a poke	<i>Mendirikan benang basah Air susu dibalas air tuba</i>
Building castle in the air Bite the hand that feeds one	<i>Menggarami air laut</i>
Carrying coals to new castle	<i>Better to ask the way than go astray</i>
Malu bertanya sesat di jalan	<i>Tak putus dirundung malang</i>
It never rains but it pours.	<i>Seperti otak udang</i>
The lights are on but there's nobody home.	<i>Senjata makan tuan</i>
Evil done to other, come back to the perpetrator.	<i>Lidah lebih tajam daripada pedang</i>
The tongue wounds more than a lance	<i>Maju terus pantang mundur</i>
Don't fall before you are pushed.	<i>Tak ada gunung yang tak bisa didaki</i>
No mountain is too high to climb.	<i>Jangan bermain api jika tidak ingin terbakar.</i>
He who plays fire gets burnt.	

Like heaven and earth	<i>Bagaikan langit dan bumi</i>
Like chicken, no paw no eat	<i>Ibarat ayam, tak mengais tiada makan</i>
Don't judge a book from the cover.	<i>Jangan menilai orang dari luarnya saja.</i>
Nobody's perfect.	<i>Tak ada gading yang tak retak.</i>
Opportunity seldom knocks twice.	<i>Kesempatan jarang berulang dua kali.</i>
Every cloud has a silver lining.	<i>Setiap kejadian pasti ada hikmahnya.</i>
Keep your hands clean	<i>Lempar batu sembunyi tangan</i>
On a hiding to nothing	<i>Bagaikan telur di ujung tanduk</i>
Pin bigger than pole	<i>Besar pasak daripada tiang</i>
Do not cry for the moon.	<i>Bagai pungguk merindukan bulan.</i>
Man proposes, God disposes.	<i>Manusia berencana, Tuhan yang menentukan</i>

Questions

1. What is idiomatic translation?
2. What is the difference between idiomatic and semantic translation?
3. When does a translator use idiomatic translation?
4. Why do translator use this translation method?

5. What texts can be translated using idiomatic translation method?

Tasks

1. Have translation of English proverbs, metaphors, similes, and personification, then analyse them whether all are translated into Indonesian language naturally.
2. Translate the figure of speech into English naturally (*See Assignment 1*).
3. Translate the following English proverbs into Indonesian naturally. (*See Assignment 2*).

Assignment 1

No.	Indonesian
1.	Harapkan burung terbang tinggi, punai di tangan dilepaskan.
2.	Sedikit demi sedikit, lama-lama menjadi bukit.
3.	Buruk muka cermin dibelah.
4.	Sekali mendayung, dua tiga pulau terlampaui.
5.	Karena nila setitik rusak susu sebelanga.
6.	Dunia adalah panggung sandiwara.
7.	Senyumannya adalah pelangi di kala hujan.
8.	Hidup adalah perjuangan.
9.	Keberagaman adalah bumbu kehidupan.
10.	Kau adalah jantung hatiku.
11.	Setangkas kera
12.	Wajahnya pucat bagaikan bulan kesiangan.
13.	Dia secepat kilat.

14. Harapannya bagaikan cahaya lilin dalam kegelapan.
 15. Bagaikan pungguk merindukan bulan.
 16. Bunga-bunga menari bersama rerumputan.
 17. Sinar mentari pagi berjingkat melalui padang rumput.
 18. Bunga-bunga menari diterpa angin sepoi-sepoi.
 19. Angin menangis di gelap malam.
 20. Matahari bermain petak umpet dengan awan.
-

Assignment 2

No.	English
1.	<i>A bird in the hand is worth two in the bush.</i>
2.	<i>A penny saved is a penny earned.</i>
3.	<i>A bad workman blames his tools.</i>
4.	<i>Killing two birds with one stone.</i>
5.	<i>Good things come to those who wait.</i>
6.	<i>A leopard cannot change its spots.</i>
7.	<i>A monkey in silk is a monkey no less.</i>
8.	<i>A picture is worth a thousand words.</i>
9.	<i>A spark can start a fire that burns the entire prairie.</i>
10.	<i>Be swift to hear, slow to speak.</i>
11.	<i>An apple a day keeps the doctors away.</i>
12.	<i>An onion a day keeps everyone away.</i>
13.	<i>Barking dogs seldom bite.</i>
14.	<i>The dogs are barking, the caravan moves on.</i>
15.	<i>Building castles in the air.</i>
16.	<i>Do not teach your grandmother to suck eggs.</i>
17.	<i>Enjoy when you can, end endure when you must.</i>
18.	<i>Even homer sometimes nods.</i>
19.	<i>Every cloud has a silver lining.</i>

20. *Every dark light is followed by a light morning.*
 21. *Home sweet home*
 22. *A rolling stone gathers no moss.*
 23. *Huge winds blow on high hills.*
 24. *It is no use crying over spilt milk.*
 25. *Lighting never strikes twice in the same place.*
-



Chapter 11

Communicative Translation



Newmark (1988) argued that when we use communicative translation method, we attempt to translate contextual meanings in the source language text to the target language text, both in aspects of language and its contents, so the target readers can easily accept and understand the translation (p. 47). Furthermore, Machali (2009) stated that communicative translation method pays attention to the principles of communication, both the readership and the purpose of translation (p. 55). The translation of the word 'spine' in the phrase 'thorns spines in old reef sediments' into other meanings can be the example. If 'spine' is translated by a biologist, the equivalent is '*spina*' (Latin technical term), but if it is translated for other general purposes, it can be translated to 'thorn' (= *duri*).

On the other hand, Nababan (2003) explains that communicative translation basically emphasizes the transfer of messages (p. 41). This translation method is very concerned with the reader or listener who does not expect any difficulties and obscurity in the translated text.

This method also pays attention to the effectiveness of the target language and of course the readership. The expression, for example, '*Awas Anjing Galak*' can be translated to 'Beware of the dog!', instead of using the expression 'Beware of the vicious dog!'. Indeed in that context, the dog is fierce or vicious. In this case, the word fierce or vicious is not mentioned in the phrase 'Beware of the dog'. Thus the expression basically indicates that the dog is fierce (vicious).

According to Handoko (2017), communicative translation is very subjective because it tries to achieve the effect of certain thoughts or actions on the target language. It aims more at satisfaction not on the accuracy, so that what is asked is not a matter of accuracy but is satisfied or not. Therefore, the weakness of communicative translation is the loss of some of the meaning of the source language. Any simplification in the communicative method, for example, often results in the loss of some meaning, that always causes partly omission meaning.

On the other hand, Handoko (2017) conveys 24 characteristics of communicative translation. The followings are the characteristics:

- 1) Reader centered;
- 2) Pursues author's intention;
- 3) Related to speech. It adapts and makes the thought and cultural content original more accessible to reader;

- 4) Effect-oriented. Formal features or original sacrificed more readily;
- 5) Faithful, freer;
- 6) Effective;
- 7) Easy reading, more natural, smoother, simpler, clearer, more direct, more conventional, confirming to particular register of language but longer;
- 8) Social;
- 9) Target language biased;
- 10) Under translated: use of 'hold-all' term;
- 11) Less powerful;
- 12) Maybe better than original because gain in force and clarity, despite loss in semantic content;
- 13) Ephemeral and rooted in its context, 'existential';
- 14) 'Tailor-made' or targeted for one category or readership; does one job, fulfils one particular function;
- 15) A certain embroidering, a stylistic synonymy, a discreet modulation is condoned, provided the facts are straight and the reader is suitably impressed;
- 16) The translator has the right to correct and improve the logic and style of the original, clarify the ambiguities, jargons, normalize bizarre personal usage;
- 17) The translator can correct mistakes of facts in original;
- 18) Target: a 'happy' version, i.e. a successful act;

- 19) Unit of translating: tends to sentences and paragraph;
- 20) Applicable to impersonal texts;
- 21) Basically the work of the translating is a craft;
- 22) Sometimes the product of a translation team;
- 23) Conforming the 'universalist' position, assuming that exact translation maybe possible;
- 24) More consider to the message than meaning.

Questions

1. What is communicative translation?
2. What is the difference with the semantic translation method?
3. Mention some other examples of communicative translation.
4. Why does a translator use communicative translation method?
5. How to justify that translation is communicative?

Task

Go to the public place or do browsing in the internet. Investigate communicative translation products in your surroundings and list them bilingually.



Chapter 12

Conclusion



Translation techniques and translation methods have a very important role in the translation process, so these two things can help translators to produce translations that are accurate, natural, clear, and easily understood by the reader. The selection of appropriate translation techniques by translators can produce more acceptable translation results. For example the use of adaptation techniques to translate special terms that contain cultural elements, which are difficult to find an exact equivalent, able to provide diction solutions that are easily understood by the reading community, so that with this adaptation technique the reader no longer asks what the term means because the translator has chosen the translation of the term with an equivalent that is easily understood and accepted by them. For the same thing, translators can also use the correct translation method in accordance with the target source language, although the translation method is more likely to justify the entire text, so that the whole text can be determined, whether the translation is literal, free,

adaptable, faithful, semantic, idiomatic, or communicative.

Basically the translation techniques are choices that translators can choose for the sake of translating the text to make it easier and the results of the translation more accurate, legible, clear, and natural. If the translator does not have an equivalent and indeed there is no matching match, then he can choose the borrowing technique, both pure borrowing and borrowing impure or known as naturalization. Then if the translator finds a term that is contextually comparable to the equivalent in the target language even though it is not exactly the same, then he can use adaptation or modulation techniques. Furthermore, if he feels that in order to obtain a more precise meaning it must add or subtract certain sentence elements, then he can use the addition or subtraction technique. Then if he decides that by explaining the source text to the target text, especially in translating the term, that is by explaining, describing, or defining, then he can choose the amplification, description, or footnotes technique. There are still many efforts that can be done by translators to translate text better by using suitable translation techniques, for example, compensation techniques, discursive creations, established equivalents, transpositions, and others.

What about the translation method? Basically the same, translation can determine in advance, what translation product will be produced, so he will choose

what method is suitable for use. Indeed, this translation method tends to determine and aim at the translator or customer needs. If the customer wants the translation to be translated literally or he wants the translation text to be a literal translation, the translator must choose the literal method. If the result of the translation is a free translation, the translator must use the free translation method. Likewise with other translation products that will be produced. Everything will depend on the purpose or results of the translation. But this translation method must also be used if the translator discovers specific things, for example, if the source text is an idiom, then the translator inevitably has to use an idiomatic method, it is impossible for him to use the literal method to translate it. Likewise for the translation of other texts that require special treatment, such as translating something that must be carefully delivered communicatively, then he must use the method of communicative translation. Likewise for other cases that require the right method of translation.

Thus, choose the right translation technique and the appropriate translation method, so that the results of your translation will be of high quality.



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Glossary



- Accuracy : Accurateness; freedom from mistake or error
- Adaptation : A method or technique of translating a language unit by adapting the meaning or information of the source text (ST) into the target text (TT) that is socio-culturally appropriate for the target language user
- Addition : The technique of adding by inserting words or phrases in the translated language unit to clarify the message content
- Aesthetic function : Aesthetic functions that contain aesthetic value.
- Amplification : The technique of adding sentence or phrase elements to further clarify the information, usually the addition of these elements is added after a comma (,)
- Borrowing : Translation technique by borrowing words or phrases because there is no exact equivalent in the target text

Calque	: Direct translation technique based on morphemes (basic and bound) from ST to TT
Central meaning	: Central meaning or core meaning
Clarity	: Clearness in translation results
Communicative translation	: Translation method that prioritizes communicative delivery of message content in the target language
Connotative meaning	: A figurative meaning that is not based on the true meaning
Content	: The content of the message or information
Deletion	: Translation technique by eliminating one element of the phrase or sentence
Denotation	: Dictionary-based meaning of words
Diction	: Word choice
Distorsi	: Deviation of meaning
Domestication	: Strategy or ideology in translation that tends to maintain the target language
Duplet	: A translation approach that uses two techniques at once in the translation process
Error	: Mistake committed out of ignorance
Expressive function	: Expressive function of a language to express everything in the heart and mind

Faithful translation	: A translation method that preserves the source text information
Footnote	: A translation technique in the form of a marginal note as a way to explain a term found in the text above; an ancillary piece of information printed at the bottom of a page
Foreignization	: Translation strategy or ideology that is owned by translators with a tendency to maintain the content and form of the source language
Idiom	: A group of unified words that have new meanings that differ from the meaning of each word if interpreted separately
Inconsistency	: The condition of inconsistency in using an equivalent in the translation process
Informative function	: Language function used to express certain information
Intention	: The author's goal in the writing process or the translator's goal in the translation process
Literal paraphrase	: Re-expressing the meaning based on the reader's understanding in a literally different form of speech
Literal translation	: A translation method that tends to maintain the meaning and

		form of the source language by adjusting grammar and sentence structure in the target language
Literary devices	:	Literary tools, such as language style
Metalingual function	:	The meta function of language is the ability of the language or a set of symbols used to describe the language itself
Modulation	:	The technique of translation by shifting the meaning by not distorting the meaning itself
Naturalization	:	The technique of lending language units by adapting morphology and phonology in the target language
Naturalness	:	Acceptance or acceptability of the form or meaning in the target language
Naturalness test	:	Test the quality of the translation results by testing its acceptability or naturalness in the target language
Naturalness-rating instrument	:	Measuring tool for assessing the naturalness or acceptability of a translation result
Onomatopoeia	:	Sounds of imitation of living or inanimate objects
Paraphrase	:	Repetition of spoken or written language with different words in a short or simple form to further clarify the original meaning

Performance test	: Assessment of translation results by means of performance based on translation results
Pure borrowing	: The translation technique by borrowing a language from another language purely without any change in form
Register	: The style of language or grammar or words used for special situations
Rendering	: The process of translating a text from one language to another
Replacing	: The process of translating a word by replacing it with another word that is socioculturally accepted in the target language
Semantic translation	: The method of translation by looking for common and natural meanings in the target language
Teknik literal	: Translation technique by looking for a literal equivalent
Triplet	: Direct use of three techniques in the translation process

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Author's Bio



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TRANSLATION TECHNIQUES & METHODS

Translating a text is like swimming in the ocean. Really we must keep a complete preparation on theory and practice. If not, we can sink in the depth. Translating a text like entering the jungle. We may meet wild animals and bushes that can trap and kill us in minutes. We must have a complete stock to survive. If not, we can be lost in the dark. A translator must be fully equipped himself or herself with theory and practice of translation in order to render, reproduce, replace, and transform messages from the source language to the target language successfully. Mastering the translation methods and techniques is one of the keys.

