Laurentia Sumarni

TRANSLATION
FROM THEORY TO PRACTICE

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T R A N S L A T I O N

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The contents of the book entirely the responsibility of the author

Preface from The Publisher

A book is a cultural product beneficial to measure a nation's civilization. The more the quality books are published, the more advanced the civilization is.

However, comparing the statistic of the number of the books published in the neighbouring countries, we find an alarming fact. In a year the number of books published in Indonesia is just 8.000 titles, a very small number considering Indonesia is a populous country reaching 249.9 million lives. Malaysia has published books as many as Indonesia, but its population is just 27 million lives, less than one fourth of Indonesia's population. Vietnam, a relatively new independent country, has succeeded to publish 15,000 titles of books per year, more than twice as much Indonesia has. Japan, whose population is 129 million people, publishes more than 60.000 books per year. England populated by more or less 54 million people shows a fantastic record: 110.155 titles per year. For developing countries, like Indonesia, UNESCO has set a standard that at least 50 book titles should be read by one million people, while for developed countries, at 500 book titles for one million of their people. Indonesia is much lower than the UNESCO standard.

What we describe above is in terms of quantity, not the quality. Indonesian Publishers Association (IKAPI) reported that the books were mostly a collection of already-published writings, compiled and re-published under different titles. The report also highlighted that the appreciation for writers, in terms of the social recognition and economic

compensation, is far from decent benefit. The copyright protection seems not working since piracy is still rampant in this country.

Efforts to rectify such condition need to be implemented continuously. Sanata Dharma University Press (SDUP) as a member of Indonesian Higher Education Publishers Association (APPTI) has participated in the nation-wide movement to enhance the book industry in Indonesia by drafting some regulations which support the industry. In the academia world, books are the main parameter to measure the academic activities. Books published by prominent universities such as Oxford, Cambridge, Massachusetts, and Harvard are sought for by scholars. They become a vanguard of the science and technology development. Therefore, one of the strategies devised to raise universities' competitive edge is by enhancing the quantity and the quality of scientific publication through the universities' publishing entities.

Within its wall, Sanata Dharma University Press has attempted to publish scientific books and textbooks. Sadly to admit, however, that the number of books written by lecturers is far from sufficient. The statistic shows that only 9% of 351 lecturers have published their books. In 2015 Sanata Dharma University Press held a Textbook Grants to accelerate the publication by Sanata Dharma University's lecturers. It is expected that the books published under this scheme will be beneficial for Indonesians and, hopefully, reach worldwide audience.

In accordance to that mission, Sanata Dharma University Press has initiated USD Textbook Series. In 2016, there are 12 textbooks to be published in this Series. They are: *Kalkulus Differensial* by Herry Pribawanto Suryawan; *Aljabar Max-Plus* by Marcellinus Andy Rudhito; *English Grammar for University Students* by Harris Hermansyah Setiajid; *Understanding Indonesian Plays: Wayang and Brechtian Strategy as Seen in Arifin C. Noer's Work* by Antonius Herujiyanto; *Evaluasi Pembelajaran* by Sebastianus Widanarto Prijowuntanto; *Translation: From Theory to Practice* by Laurentia Sumarni; *Words' Wonder: Beginner's Guide To Literature* by Novita Dewi; *Logika* by Drs. Y.B. Adimassana; *Pengantar Bahasa Pemrograman Java* by Johanes Eka Priyatma; *Self-Regulated Learning Konsep, Implikasi, dan Tantangannya Bagi Siswa di Indonesia* by Titik Kristiyani; *Hipertensi Case-Based*

Preface

This book has been written and compiled from many sources and is aimed to at providing theoretical foundations to students who are learning the arts and skills of translating. Since translation is both science and skills, understanding of the theories is beneficial before embarking on a translation project. This book, which has also been drawn from the writer's personal research, also provides overview of relevant theories that translation students or translators need to justify their decision making.

This book consists of 14 units ordered based on the logical order of theory and practice. Each unit consists of discussion of theories proposed by some prominent experts in translation and translation studies, and exercises to give students hands-on experiences in translation. Translation task is also provided at the end of the unit which students may do at home for individual practice.

The first unit deals with the first question people ask about translation. The theories and the writer's personal experience are expected to answer the question. The second unit talks about form and meaning, the dilemma that translators experience in every decision making. The third unit discusses units of translation in which meaning can be decoded. As we know, meaning can arrive at many different levels. Unit 4 addresses problems in translation dealing with collocations, culture-specific terms and idioms. Unit 5 deals with translating grammatical and lecical features of texts which often pose problems to translators. In addition, issues on equivalence and translatability are

discussed in Unit 6, while Unit 7 explores translation procedures proposed by prominent experts in translation in great detail, along with examples in Indonesian context.

Unit 8 deals with translating Javanese cultural words in the light of intertextuality, while Unit 9 is concerned with terminology which often causes headache in the part of translators. Unit 10 addresses the importance of cultural studies and cultural knowledge in translating. Translation in mixed mode is elaborated in Unit 11 which is concerned with subtitles, dubbing and voiceover as well as audiovisual translation and machine translation. Unit 12 provides practice of translation in several different text type, for example fiction, legal translation, abstract, poetry, etc. Unit 13 discusses translators' best friends, namely dictionaries. Unit 14 provides supplementary translation exercises for independent practice.

This book also contains alphabetically-ordered glossary and index to find important keywords in the book. Hopefully this book meets the needs of students and novice translators who are eager to embark on translation journey and continues to provide supports for professional translators as well.

Table of Contents

Unit 1
What is Translation?

Thanks
You're welcome.

Thanks.
That's alright.

Thanks.
No worries.

Terimakasih.
Sama-sama

Translation is taken for granted.

Translation is only relegated to an element of language learning.

Translation is an everyday phenomenon. When communication takes place, the process of translation also takes place. Translation as a profession and discipline has been taken for granted for a long time. It was always considered as a part of language teaching and learning. While the practice of translation has been established for centuries, the development of the field into an academic discipline only took place towards the end of the twentieth century. Before that, translation had often been relegated to an element of language learning (Munday, 2008). In the late eighteenth century to the 1960s and beyond, language learning in secondary schools in many countries was dominated by what was known as grammar-translation method (Cook 2010: 9-15) as quoted in Munday (2008).

Translation was regarded as secondary to language learning and teaching. Translation method was used to teach reading in a second or foreign language classes and would soon abandoned as soon as the learners could read the original texts. With the rise of direct method and communicative approach, the grammar-translation method lost its influence and the use of mother tongue was discouraged. From then on, translation has been abandoned from language learning and it has been restricted only to higher level and university language courses and professional translator training (Munday, 2008).

Long history of translation and interpreting in human civilization.

Malmkjaer and Windle (2011:1) state that "the central place occupied by translation and interpreting in human culture has long been recognized, and can hardly overstated. In a globalized world, it is all too easy to take it for granted, and forget that, without these activities, linguistic communities would be condemned to a degree of cultural isolation which is nowadays difficult to imagine." This explains how great the role of translation and interpreting is in the cross-cultural and cross-linguistic communication, and how easily translation and interpreting are to be downstated and taken for granted. The ever-increasing volume of international contract and trade, cross-cultural cooperation and international encounter, and of text generated by the rise of the Internet, add to the need for translation and a concomitant need for a deeper understanding of the process. Translators and interpreters have served throughout the ages as the conduits by which scientific, cultural and intellectual exchange takes place when the participants have no common language, and they continue to do so.

Important role of translators in the development of science, knowledge, literature, etc.

Before we go any further, let us define translation according to several prominent experts in translation.

Definitions	**DEFINITIONS OF TRANSLATION**
	translation *n*. **1** the act or an instance of translating. **2** a written or spoken expression of the meaning of a word, speech, book, etc. in another language. (*The Concise Oxford English Dictionary*)
Process *Product*	The first sense relates to translation as a **process**, while the second to the **product**. The first focuses on the role of the translator in taking the original or source text (ST) and turning it into a text in another language (the target text, TT). The second sense centres on the concrete translation product produced by the translator.
The focus of translation is on preserving the meaning and style of the source text.	Dubois (in Bell, 1991:5) defines translation as "the expression in another language (or target language) of what has been expressed in another source language, preserving semantic and stylistic equivalences." The focus is on preserving the meaning and style of the source text. Translation, as the process of conveying messages across linguistic and cultural barriers, is an eminently communicative activity, one whose use could well be considered in a wider range of teaching situations than may currently be the case (Ian Tudor, quoted in Duff, 1959:5).
Translation is a broad notion which can be understood in many different ways.	**Translation** is "an incredibly broad notion which can be understood in many different ways. For example, one may talk of translation as a **process** or a **product,** and identify such sub-types as **literary translation**, **technical translation**, **subtitling** and **machine translation**; moreover, while more typically it just refers to the **transfer of written texts**, the term sometimes also includes interpreting." (*Dictionary of Translation Studies*, Shuttleworth and Cowie 1997:181).

Translation has several meanings.

Munday (2008:5) states that "translation has several meanings: it can refer to the **general subject field**, **the product** (the text that has been translated) or **the process** (the act of producing the translation, otherwise known as **translating**). The process of translation between **source text** (or **ST**) in the original verbal language (**the source language** or **SL**) into a written text (the **target text** or **TT**) in a different verbal language (the **target language** or **TL**).

INTRALINGUAL, INTERLINGUAL AND INTERSEMIOTIC TRANSLATION

Translation is often confused with interpreting, which is strictly speaking 'oral translation of a spoken message or text' (1997:83). Translation covers broad issues. Roman Jakobson (1959/2000) makes a very important distinction between three types of written translation:

Interlingual translation

Interlingual translation or translation proper

Intersemiotic translation

1. **Intralingual translation** – translation within the same language, which can involve rewording or paraphrase;
2. **Interlingual translation** – translation from one language to another; this is called 'translation proper'.
3. **Intersemiotic translation** – translation of the verbal sign by a non-verbal sign, for example music or image.

Benevuti! may be what many people expect as a translation of **Welcome! (BE)**, but how do we explain **Hi (AmE)!**? *Sama-sama* is understood as the equivalent for **You're welcome**, although Australians prefer to say '**No worries**' to respond to thanking. What about the flag symbol being understood as a country, nationality or language? Such visual phenomena are seen on a daily basis: no-smoking or exit signs in public places or icons and symbols on the

computer screen, such as the hour-glass signifying 'task is under way, please wait' or as it sometimes seems, 'be patient and don't touch another key!' Can you think of any other visual phenomena around you and what they stand for? (in Hatim & Munday, 2004: 3)

Task: Look again at the examples. Think how they correspond to the three types of translation.

The case of intralingual translation:

> J.K. Rowling's Harry Potter children's books have been translated over 40 languages and have sold millions of copies worldwide. It is interesting that a separate edition is published in the USA with some alterations. The first book in the series, *Harry Potter and the Philosopher's Stone* (Bloomsbury 1997), appeared as *Harry Potter and the Sorcerer's Stone* in the USA (Scholastic 1998). As well as the title, there were other lexical changes: British *biscuits, football, Mummy, rounders* and the *sweets sherbet lemons* become American *cookies, soccer, Mommy, baseball* and *lemon drops*. The American edition makes a few alteration of **grammar** and **syntax**, such as replacing *got* by *gotten, dived* by *dove*, and *at weekends* by *on weekends*, and occasionally simplifying the sentence structure.
> (Hatim & Munday, 2004)

How do you translate *apartemen, lantai satu, televisi, kereta bawah tanah, trotoar, jalan masuk,* dan *keran air* into American English, British English and Australian English?

Concept box: **The Scope of translation.** In conclusion, translation involves the following.

> 1. The **process** of transferring a written text from SL to TL, conducted by a **translator,** or translators, in a specific **socio-cultural context**.
> 2. The **written product**, or TT, which results from that process and which functions in the **socio-cultural context** of the TL.
> 3. The **cognitive, linguistic, visual, cultural and ideological phenomena** which are an integral part of 1 and 2.
>
> Note: SL = Source Language, TL = Target Language, TT = Target Text, ST = Source Text
> (Hatim & Munday, 2004:6)

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The Concise Oxford Dictionary

Unit 2
Form and Meaning

Translation is basically a change of **form**. The **form** of a language refers to *the actual words, phrases, clauses, sentences, paragraphs*, etc. These **forms** are referred to as the *surface structure of a language*. Translation consists of transferring the **meaning** of the source language into the target language which is done by going from the **form** of the first language/source language (Bahasa Indonesia) to the **form** of the second language/target language (English) by way of semantic structure. *It is **meaning** which is being transferred and must be held constant. Only the **form** changes.*

Translation, then, consists of 1) **studying** the *lexicon, grammatical structure, communication situation, and cultural context* of the *source language text*, 2) **analyzing** it in order to *determine* its **meaning**, and then 3) **reconstructing** this same **meaning** using the *lexicon* and *grammatical structure* which are appropriate in the *target language and its cultural context*.

For example:

English: What is your name?

Spanish: Como se llama? (literally "how yourself you-call?") (Larson, 1984: 5)

Indonesian: Siapa namamu? (literally "who is your name?")

Indonesian: telur ceplok (telur mata sapi)

English: sunny side-up

Javanese: Joko uripe lola.

Indonesian: Joko hidup sebatang kara.

English: Joko lives alone. Joko has nobody.
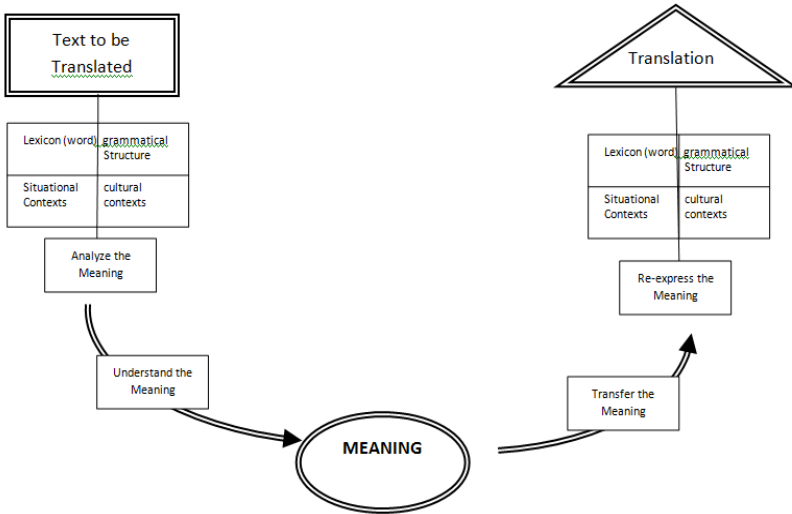
Figure. 1
The Translation process according to Larson and developed by Said.
(in Suryawinata & Hariyanto, 2000)

The best translation:
a) Uses normal TT form
b) Communicates the same meaning
c) Maintains the dynamic of the ST.

Thus, the **best translation** is the one which a) *uses the normal language **forms** of the receptor language*, b) *communicates, as much as possible, to the target language speakers the same **meaning** that was understood by the speakers of the source language*, and c) *maintains the dynamics of the original source language text*.

CHARACTERISTICS OF LANGUAGE THAT AFFECT TRANSLATION

Meaning components are packaged differently.

1. **Meaning** components are packaged into lexical items, but they are packaged differently in one language than in another.

   Anak-anak → many children

   Ular-ular (Javanese) → long and boring speech given during a wedding reception by an elderly

man to give advices of marriage life to the newlywed couple

2. The same **meaning** will occur in several surface structure lexical items (**form**s).
In English, the word *sheep* occurs. However, the words *lamb* (young), *ram* (adult male sheep), and *ewe* (adult female sheep) also include the **meaning** of sheep. In Huambisa (Peru), lamb would be translated by 'sheep its child", ram by "sheep big", and ewe by "sheep its woman". In Indonesian, lamb would be translated by '*anak domba*", ram by "*domba jantan*", and ewe by "*domba betina*".

3. One **form** will be used to represent several alternative **meanings**. The word run may have more than 50 **meanings**. Most words have more than one **meaning**. There will be a primary **meaning** – the one which usually comes to mind when the word is said in isolation – and secondary **meanings** – the additional **meanings** which a word has in context with other words. In English, we can say *the boy runs*, using *run* in its primary **meaning**. We can also say *the motor runs*, *the river runs*, and *his nose runs*, using run in secondary senses, i.e. with different **meanings**. In Indonesian, those sentences mean *anak itu berlari, mesinnya jalan, air sungai mengalir, dan hidungnya meler.*

4. The same grammatical pattern may express several quite different **meaning**s. For example, the English possessive phrase *my house* may mean '*the house I own', 'the house I rent', 'the house I live in', 'the house I built'* or *'the house for which I drew up the*

plans.' Only the larger context determines the **meaning**.

My car *My* foot	<u>ownership</u> <u>part of *my*</u> <u>body</u>	*My* village	Residence (the village where I live)
My singing	<u>actor activity</u> <u>(I sing)</u>	*My* brother	<u>kinship</u>
My book	<u>ownership or</u> <u>authorship</u> (the book I own or the book I wrote)	*My* train	<u>use</u> (the train I ride on)

5. <u>Whole sentences may also have several functions.</u> <u>a question **form** may be used for a nonquestion.</u> For example, the question "*Mary, why don't you wash the dishes?*" has the **form** of a question, and may in some context be asking for information, but it is often used with the **meaning** of *command (or suggestion), rather than a real question.*

6. <u>A single **meaning** may be expressed in a variety of</u> <u>**forms**.</u> For example, the **meaning** 'the cat is black' may be expressed by the following: *the cat is black, the black cat,* and *the cat, which is black.* In addition, the **meaning**s of "*Is this place taken?*", *"Is there anyone sitting here?", and "May I sit here*?" are essentially the same. Take a look at these:

Others blamed John because of his difficulty.
Others blamed John for the difficulty.
Others blamed the difficulty on John.
Others said John was responsible for the difficulty.
Others accused John of being responsible for the difficulty.

CONCLUSIONS

Only when a **form** is used in its primary **meaning** or function is there a one-to-one correlation between **form** and **meaning**. The other **meaning**s are secondary **meaning**s or figurative **meaning**s. This characteristic of 'skewing', that is, *the diversity or the lack of one-to-one correlation between **form** and **meaning***, is the basic reason that translation is a complicated task. If there were no skewing, then all lexical items and grammatical **forms** would have only one **meaning**; and a literal word-for-word and grammatical structure-for-grammatical structure translation would be possible. But the fact is that a language is a complex set of skewed relationships between **meaning** (semantics) and **form** (lexicon and grammar). Each language has its own distinctive **forms** for representing the **meaning**. Therefore, in translation the same **meaning** may have to be expressed in another language by a very different **form**. To translate the **form** of one language literally according to the corresponding **form** in another language would often change the **meaning**, or at least result in a **form** which is unnatural in the target language. **Meaning** must, therefore, have priority over **form** in translation. It is **meaning** which is to be carried over from the source language to the target language, not the linguistic **forms**.

Literal translation: A 'word-for-word' translation which follows closely the **form** of the source language.

Meaning must have priority over form in translation.

Idiomatic translation: a translation which has the same **meaning** as the source language but is expressed in the natural **form** of the target language.

Literal translation *Idiomatic translation* *The goal of translator is to keep the meaning constant.*	<u>The goal of a translator is to keep the **meaning** constant</u>. Wherever necessary, the target language **form** should be changed in order that the source language **meaning** not be distorted. Since a **meaning** expressed by a particular **form** in one language may be expressed by quite a different **form** in another language, it is often necessary to change the **form** when translating.

EXERCISES: Form and Meaning

I. <u>Identifying the change of meaning versus the change of form.</u>
    Ex. They robbed the old man.
         The old man was robbed by them.
         Answer: Change of form → active /passive

1. The students like to study semantics.
    The students like studying semantics.

2. I bought a pair of horseshoes.
    I bought a pair of leather shoes.

3. Go to bed.
    I want you to go to bed.

4. He saw the bird.
    She heard the cat.

II. <u>List as many grammatical forms as you can which realize the same meaning as the one given below. Then put the same meaning into Bahasa Indonesia in as many forms as possible.</u>

Ex. The cat is black   kucing hitam, kucing cemani

   The black cat   kucing yang warnanya hitam,
                                       kucing berbulu hitam
   The cat, which is black   kucing hitam warnanya,
                                         kucing yang bulunya hitam

1. John bought a car.
2. a hot day
3. mother's long blue dress
4. Peter's house

III. For each pair of sentences, state whether the two sentences are 1) the same in meaning or 2) different in meaning.
  1. (a) It rained all night.
      (b) Rain fell all night.
  2. (a) John was very surprised when he heard the news.
      (b) The news very much amazed John when he heard it.
  3. (a) He remained silent.
      (b) He did not say anything.
  4. (a) I bought cloth to make Mary a new dress.
      (b) I bought a new dress for Mary.
  5. (a) John is ill; he has a bad case of malaria.
      (b) John is very ill indeed.

Task 1: *Take a look at the sample texts below. Compare the source text with the target text. What do you think about the choice of words? Are they translated adequately? Do you have other alternative words? Comment on the overall translation.*

Source Text (English)

The Milkmaid and Her Pail - An Aesop's Fable

A Milkmaid had been out to milk the cows and was returning from the field with the shining milk pail balanced nicely on her head. As she walked along, her pretty head was busy with plans for the days to come.

"This good, rich milk," she mused, "will give me plenty of cream to churn. The butter I make I will take to market, and with the money I get for it I will buy a lot of eggs for hatching. How nice it will be when they are all hatched and the yard is full of fine young chicks. Then when May day comes I will sell them, and with the money I'll buy a lovely new dress to wear to the fair. All the young men will look at me. They will come and try to make love to me,—but I shall very quickly send them about their business!"

As she thought of how she would settle that matter, she tossed her head scornfully, and down fell the pail of milk to the ground. And all the milk flowed out, and with it vanished butter and eggs and chicks and new dress and all the milkmaid's pride.

Do not count your chickens before they are hatched.

http://oldfables.blogspot.com/2010/12/milkmaid-and-her-pail.html

Target Text (Indonesian)

Pemerah Susu dan Ember nya

Seorang wanita pemerah susu telah memerah susu dari beberapa ekor sapi dan berjalan pulang kembali dari peternakan, dengan seember susu yang dijunjungnya di atas kepalanya. Saat dia berjalan pulang, dia berpikir dan membayang-bayangkan rencananya kedepan.

"Susu yang saya perah ini sangat baik mutunya," pikirnya menghibur diri, "akan memberikan saya banyak cream untuk dibuat. Saya akan membuat mentega yang banyak dari cream itu dan menjualnya ke pasar, dan dengan uang yang saya miliki nantinya, saya akan membeli banyak telur dan menetaskannya, Sungguh sangat indah kelihatannya apabila telur-telur tersebut telah menetas dan ladangku akan dipenuhi dengan ayam-ayam muda yang sehat. Pada suatu saat, saya akan menjualnya, dan dengan uang tersebut saya akan membeli baju-baju yang cantik untuk di pakai ke pesta. Semua pemuda ganteng akan melihat ke arahku. Mereka akan datang dan mencoba merayuku, tetapi saya akan mencari pemuda yang memiliki usaha yang bagus saja!"

Ketika dia sedang memikirkan rencana-rencananya yang dirasanya sangat pandai, dia menganggukkan kepalanya dengan bangga, dan tanpa disadari, ember yang berada di kepalanya jatuh ke tanah, dan semua susu yang telah diperah mengalir tumpah ke tanah, dengan itu hilanglah semua angan-angannya tentang mentega, telur, ayam, baju baru beserta kebanggaannya.

Jangan menghitung ayam yang belum menetas.

http://www.ceritakecil.com/cerita-dan-dongeng/Pemerah-Susu-dan-Ember-nya-57

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Progress is impossible without change,
and those who cannot change their minds
cannot change anything

-George Bernard Shaw-

Unit 3
Units of Translation

Roman Jakobson claims that "all cognitive experience and its classification is conveyable in any existing language' (Jakobson 1959:238). While modern British English concepts such as the *National Health Service, congestion charging*, or in the USA, *Ivy League universities, Homeland Security* and *speed dating*, might not exist in a different culture, it should not stop them being expressed in some way in the target language (TL). Jakobson goes on claiming only poetry 'by definition is untranslatable' since in verse the form of words contributes to the construction of the meaning of the text. Such statements express a classical dichotomy in translation between sense/content on the one hand and form/style on the other.

Sense / content	←——————→	form / style
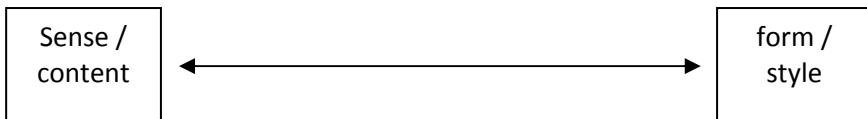
The sense may be translated, while the form often cannot. To sum up,

Literal translation: style/form-based
Free translation: sense/meaning-based

Literal translation is more oriented to the style and form of the source language (form-based translations), while free translation or idiomatic translation is more oriented to the sense or meaning of the source text to be rendered into the target text. Idiomatic translations

Idiomatic translation intends to communicate naturally (TT-oriented).

make every effort to communicate the meaning of the source language text in the natural forms of the receptor language (meaning-based translations).

Modified   Inconsistent   near

Very Literal	Literal	Literal	Mixture	Idiomatic	Idiomatic	Unduly Free
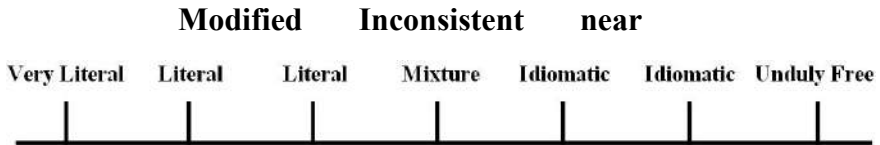
Figure 1.
Types of translation according to Larson
(Larson, 1984: 17)

Literal translation

The following is the types of translation according to Larson (1984:15). An interlinear translation is a completely literal translation. A literal translation sounds like nonsense and has little communication value especially between two languages which are culturally and linguistically distant, such as between English and Indonesian. For example:

Indonesian: Selamat pagi!

Literal translation: Safe morning!

When greeting someone in English using "Safe morning," it would invite frowns. It simply makes no sense in English. The appropriate greeting is "Good morning!"

Modified literal translation

Being uncommon, a truly literal translation is partially modified. Translators modify the order and grammar enough to use acceptable sentence structure in the receptor language, while the lexical items are translated literally. In a modified literal translation, the translator usually adjusts the translation enough to avoid real nonsense and wrong meanings, but the unnaturalness still remains (p.16). For example:

English: It is fun to watch fireworks.

Indonesian: *Ini adalah menyenangkan untuk menonton kembang api.*

Idiomatic translations

Idiomatic translations, according to Larson (1984:16), use the natural forms of the receptor language, both in the grammatical constructions and in the choice of lexical items. A truly idiomatic translation does not sound like a translation.

Unduly free translation

Unduly free translation contains **ideas which are not included in the original text and change historical and cultural facts of the original text.**

Ideal translation: transferring exact ST meaning by abiding the rules of TT
Goal of translators

Ideally, translation is a process of transferring **meaning** from the source language to the target language by abiding the rules of the target language.

So, where should the translator's goal be? The goal of translators should be to reproduce in the receptor language a text which communicates the same message as the source language but using the natural grammatical and lexical choices of the receptor language (Larson, 1984:17).

Figure 2 in the next page shows the types of translation according to Peter Newmark (1988). The continuum goes depending on which emphasis the translators want to orient themselves to. An SL-oriented translation ranges from word-for-word translation, literal translation, and faithful translation. This is usually called semantic translation in which the translation preserves the semantic of the SL. On the otherend of the continuum, a TL-oriented translation ranges from adaptation, free translation, and idiomatic translation. The focus is on translating communicatively.

SL Emphasis	TL Emphasis
Word-for-word Translation	Adaptation
Literal Translation	Free Translation
Faithful Translation	Idiomatic Translation
Semantic Translation	Communicative Translation

Figure 2.
Types of Translation according to Peter Newmark (1988:45-47)

Case to learn:

The spoken and written form of names in the Harry Potter books often contributes to their meaning. In Harry Potter and the Chamber of Secrets, one of the evil characters goes by the name of Tom Marvolo Riddle, yet this name is itself a riddle, since it is an anagram of 'I am Lord Voldemort' and reveals the character's true identity.

In the published translations, many of the Harry Potter translators have resorted to altering the original name in order to create the required pun: In French, the name becomes 'Tom Elvis Jedusor' which gives 'Je suis Voldemort' as well as suggesting an enigmatic fate with the use of the name Elvis and the play on words 'jeudusor' or 'jeu du sort' meaning 'game of fate'. In this way the French translator, Jean-Francois Menard, has preserved the content by altering the form.

COMPREHENSIBILITY AND TRANSLATABILITY

Not all texts or text *users are the same. Text type, audience or purpose of translation are important factors to consider.*

Hatim & Munday (2004: 14) state that literal translations often fail to take into account that **not all texts or text users are the same**. Not all texts are as 'serious' as the Bible or the works of Dickens, nor are they all as 'pragmatic' as marriage certificates or instructions on a medicine bottle. Similarly, not all text receivers are as intellectually rigorous or culturally aware as those who read the Bible or Dickens, nor are they all as 'utilitarian' as those who simply use translation as a means of getting things done. **Ignoring** such factors as **text type, audience or purpose** of translation has invariably led to the rather pedantic form of **literalism**, **turgid adherence to form** and almost **total obsession with accuracy**.

Translatability vs comprehensibility Translatability: meaning can still be adequately expressed across languages.

The **problem** with many published TTs is essentially one of **impaired 'comprehensibility'**, an issue related to 'translatability'. **Translatability** is a relative notion and has to do with the extent to which, **despite obvious differences in linguistic structure (grammar, vocabulary, etc), meaning can still be adequately expressed across languages**. But, for this to be possible, **meaning has to be understood not only in terms of what the ST contains**, but also and equally significantly, in terms of such **factors as communicative purpose, target audience and purpose of translation**. Thus, while there will always be entire chunks of experience and some unique ST values that will simply defeat our best efforts to convey them across cultural and linguistic boundaries, **translation is always possible and cultural gaps are in one way or another bridgeable**. To achieve this, an important criterion to heed must be **TT comprehensibility.**

Another criterion to consider: TT comprehensibility.

Translation units

The translation strategies '**literal**' and '**free**' are linked to different **translation units**, '**literal**' being very much *centred on adherence to the individual word*, while '**free**' translation aims at *capturing the sense of a longer stretch of language*.

The Unit of Translation

This term refers to *'the linguistic level at which ST is recodified in TL'* (Shuttleworth and Cowie 1997:192). The element used by the translator when working on the ST may be the *individual word, group, clause, sentence or even the whole text*. (Hatim & Munday, 2004:17)

TEXT TYPES

Katharina Reiss (1977/89:113-14) builds the concept of equivalence but views the text, rather than the word or sentence, as the level at which communication is achieved and at which equivalence must be sought. Below, text types are classified as follows:

No	Types	Sub-types
1	Literature	*Prose, poetry, drama*
2	Journalism	*Oratory, essay, articles*
3	Newspapers	*Editorial, headlines, brief news, feature stories, advertisement, classified*
4	Scientific	*Expressions, terminology, argument, footnotes, references*
5	Official Documents	*Business reports, laws, diplomatic documents, military documents, etc*

Mona Baker (1992:11) examines translation at different levels. She says that meaning can be carried by units smaller than the word. However, it can be carried by units much more complex than the single word and by various structures and linguistic devices. In short, she views equivalence at the levels of word, collocation and idiom, grammar, thematic and information structure, cohesion and pragmatics. Further, she maintains that there is no one-to-one correspondence between orthographic words and elements of meaning within or across languages.

EQUIVALENCE AT DIFFERENT LEVELS

Translation process involves transferring the smallest units of translation from the source text to the target text. Thus, the translator's task is to determine the smallest units to be translated, at different levels at which the equivalence is sought. Meaning can be carried in different levels or hierarchy. The language hierarchy is as follows:

- phoneme
- morpheme
- word
- phrase
- clause
- sentence
- text

Phoneme level

Translation at the phoneme level is often done when translating proper name or geographical name, for example France is often transliterated into Perancis in Indonesian. Jakarta is often pronounced as [ʤəkɑːtə] in English.

Morpheme level

Morpheme is the smallest unit of meaning. Morpheme in ST sometimes has equivalent in the TT, e.g. "**non**-profit" *nirlaba*; "**self**-sufficient" *swasembada;* "**pre**history" *prasejarah*. Some do not have one-to-one equivalent, especially the inflectional morphemes, i.e. –ing, -ed, -es, etc.

Word level

Translation at the word level is the common norm in translating.
e.g. Yesterday   he   came   here.
     Kemarin   ia   datang   kemari.

When the sentence is simple, it will be easy to translate at the level of word. However, sometimes translation must be done in a higher level, i.e. phrases, because meaning cannot be understood at the word level. For example, "Let's **go dutch**", which means *Yuk makan tapi bayar sendiri-sendiri*.

Phrase level

The typical examples of translation at this level usually deal with idiomatic expressions,
e.g. a fly in the ointment ------ *rintangan kecil*
       A drop in the bucket   ------ *setetes air di lautan*
       The salt of the earth ------ *putra terbaik*

*Word order
English: Adj +N*

Non idiomatic phrases in Indonesian usually have different word order from that of English. English phrases usually have **adjective + noun** order, whereas

Indonesian phrases have **noun + adjective** order.
For example:

1	2	3	4
Severe	Acute	Respiratory	Syndrome

Ind: Noun + Adj

It's important for translators to remember this difference when translating NOUN PHRASES from and to Indonesian.

Sentence level

When phrases are not the smallest unit of translation, translators must seek equivalence at sentence level. Compare the translation of these sentences, taken from *Kamus Inggris-Indonesia* by John M. Echols and Hassan Shadily.

Birds of a feather flock together.	*Rasam minyak ke minyak, rasam air ke air.*
To kill two birds with one stone.	Sekali merengkuh dayung, dua tiga pulau terlampaui.

Usually translation at the sentence level deals with proverbs and fixed expressions, such as "Many happy returns of the day" -- *Selamat ulang tahun*. However, some non-idiomatic expressions must also be translated at this level, e.g. "Do not imagine such vain things" --- *Jangan begitu naif*; "Will you leave a message?" --- *Apa yang harus saya sampaikan kepadanya?*

Text level

At this level, the unit of translation is the text as a whole. The example of this is the translation of prose and poetry. Sometimes, a word or a sentence cannot be understood in isolation without looking at the text. The poem by below may well exemplify the point.

And turned me round	*Dari bulu mata*
to hide the flood	
That in my een was	*Kujatuhkan tetesan air mata.*
swelling	

Wi' altered voice, quoth I, Sweet Lass	*Dan, dengan mengubah suara, Kuajukan pertanyaan pada seorang dara,*
Sweet as yon hawthorn blossom	*Yang mana, aku sendiri tidak tahu*
O! happy,	*Kemudian aku berkata: kau lebih cerah*
happy may be,	*Dari pada hari yang indah,*
That's dearest to thy bosom.	*Dan yang paling bahagia ialah Yang paling mahal bagimu.*

(Taken from Moentaha, 2008:43)

The unit of translation in the poem above is the text. Although there is no one-to-one equivalent between the form of ST and TT, the content of the poem in the ST is equivalent with that of the TT.

WHAT IS GOOD TRANSLATION?

The ABC's of Translation

The success of a translation is measured by how close it comes to certain ideals. These are sometimes called **The ABC's of Translation**. **The ideal translation should be ...**

Accurate

Accurate,
reproducing as exactly as possible the meaning of the source text.

Beautiful,

Beautiful

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

Communicative,

Communicative

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

Larson's definition of the best translation

Larson (1984:6) states that the "best translation is the one which a) **uses** the normal language forms of the receptor language, b) **communicates**, as much as possible, to the receptor language speakers the same meaning that was understood by the speakers of the source language, and c) **maintains the dynamics** of the original source language text." Maintaining the

Nida's dynamic equivalence

'dynamics' of the original ST means that the translation is presented in such a way that it will evoke the same response as the source text attempted to evoke. Nida and Taber introduce "formal correspondence", *which focuses attention on the message itself, in both form and content*, and "dynamic equivalence", *which is based on the principle of equivalent effect* (1964:159). For example: Lamb of God → Seal of God
> Shall I compare thee with a summer day?
> (Shakespeare)

Task 1: In order to produce good translation, a good translator must look at the context around which a word occurs. Check these out! How would you translate these sentences idiomatically? Clue: use verb "look".

1. Lihat, alangkah cantiknya dia.

    _____

    _____

2. Dia kelihatan sakit ketika aku jumpa dia.

    _____

    _____

3. Dengar, saya tidak keberatan kau meminjam buku saya, tetapi kau harus permisi dulu.

    _____

    _____

4. Siapa yang akan jaga rumah kalau kita pergi berlibur?

    _____

    _____

5. Aku tidak bisa membedakan. Semua tampak sama.

    _____

    _____

6. Awas! Licin sekali.

    _____

    _____

7. Kita akan melihat (memeriksa) hal ini nanti.

    _____

    _____

8. Coba lihat itu!

   _____

   _____ _____

9. Saya sangat berharap ketemu lagi minggu depan.

   _____

   _____ _____

10. Melihat tampangnya, saya tidak bisa mempercayainya.

    _____

    _____ _____

Task 2: Look at the poem and its English translation. Compare the ST and the TT. How does the translator translate the Indonesian words? Jakobson claims that only poetry 'by definition is untranslatable' since in verse the form of words contributes to the construction of the meaning of the text. What do you think about this claim? Can you give examples?

LUKISAN WANITA 1938	**A WOMAN'S POTRAIT 1938**
Lukisan dengan lengkap citarasa giwang, gelang, untaian kuning hijau selendang, menyembunyikan kehamilan	The painting conveys her exquisite taste: ear studs, bracelets, green and yellow *selendang*; the sash conceals her pregnancy.
Kehamilan maut yang nanti menjemput luput diredam Kehamilan hidup yang nanti merenggut goresan dendam Gejolak dan kemelut keprihatinan gagal direkam pada sapuan dan garis wajah yang menyerah, pada alur sejarah	The death she is carrying can't be disguised. The life she carries will grasp and cling on. Yearning, restlessness and turmoil, of fear are not recorded in the brush-strokes, pencil outline of face surrendering to the flow of history.
Lukisan dengan sapuan akhir yang cemerlang, kelengkapan wajah diperoleh dalam bingkai kenangan	The painting, with its final brilliant gesture, only fully reveals this face when it is framed by memory.
Juli 1989	July 1989

Toety Herati, 2008

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Unit 4
Problems in Translation

Problems in translation deal with **linguistic and cultural (un)translatability**. Unlike French and English, Indonesian and English are **linguistically** and **culturally distant** languages. They do not share a lot of linguistic and cultural features in common. However, lexically, both English and Indonesian use affixes. Their grammar is expressed through *syntactic words*, *word order, and suprasegmental units* (stress, rhythm, and intonation). However, they are different in terms of **lexicon, grammar, collocation and culture**.

LEXICAL DIFFERENCES

A word, as a lexical unit of a language, carries **many meanings** (polysemous). For example, the word "house" may mean *rumah* atau *gedung tempat tinggal*. "House" may also be translated into *dinasti* as in the "House of Carringtons", or *dewan* in "the House of Representatives". In addition, the word "house" in "the House of Commons" does not have anything to do with "house" or *rumah.* On the other hand, the word *rumah* in these words should not be translated with "house", *rumah makan* (restaurant), *rumah sakit* (hospital), *rumah sakit jiwa* (soul asylum), *rumah yatim piatu* (orphanage). Thus, the **lexical meaning of a word is not one-to-one, relationship with another word in another language.**

Meaning varies across languages.

Translators must be aware of meaning variations across languages.

The semantic fields in one language can be different from those in another language.

*In translating, translators must **find equivalents by considering their semantic fields**.*

Meaning also varies across languages. The word "rice" can be translated into Indonesian *padi, gabah, beras*, and *nasi*. It's important to see these different meanings when translating "rice" into Indonesian. Similarly, when translating "go" into German, it is important to know whether the equivalent word would be "gehen (on foot)" or "fahren (by car)". The word *hutan* may be translated into "woods", "forest", "jungle", "wilderness" in English. Likewise, Eskimo even has around fifty words for "snow". The Russian word *ruka* refers to the "hand and arm", making it problematic to translate. Therefore, translators must be aware of **meaning variations** across languages.

In linguistics, we have known **semantic fields**, conceptual concepts which reflect the divisions and subdivisions imposed by a given linguistic community on the continuum of experience, e.g. the field of 'plants' with subdivisions such as "flowers", "shrubs", and "trees". "Plants" are the **hypernym** (*superordinate*) and "flowers", "shrubs", and "trees" are **hyponyms** (*subordinate*). Sometimes, **the semantic fields in one language are different from those in another language**. For example, the verbs "hear" (*mendengar*) and "see" (*melihat*) have their own lexical meanings, but they belong to the same semantic field, "perception". Overlapping semantic fields are problematic in translation. Words that have multiple meanings (polysemous words) are often untranslatable. In translating, translators must **find equivalents by considering their semantic fields**.

GRAMMATICAL DIFFERENCES

Other than lexical problems, **English differs from Indonesian in terms of grammatical categories**. English is marked by <u>*tense, number, aspect, and gender*</u>. Time in **English** is **grammatically-marked**, while In **Indonesian**, it is **lexically-marked**. It means that the change in time in English is indicated by a change of verbs. For example:

	Indonesian – *lexical*	English -- *grammatical*
	Dia menari. The basic meaning of the sentence.	It's hard to translate because the time indicator is unclear.
Past	Dia menari *kemarin*.	She danc**ed**.
Perfect	Dia *telah* menari.	She **has** danc**ed**
Progressive	Dia *sedang* menari.	She **is** danc**ing**.
Future	Dia *akan* menari.	She **will** dance.

Plural words in Indonesian are indicated by **reduplication** or the **addition of determiner** *para, kaum, banyak*, etc. **In English**, plurality is indicated by the **addition of morpheme –s** (chair-chair**s**), morpheme **–n** (ox-ox**en**), change of vowels **–a** into **–e** (man-m**e**n), a transformation of **–oo-** into **–ee-** (goose – g**ee**se), etc. **However, English plural forms may not always be translated into plural in Indonesian**. For example: wild plants growing in the forests – *tanaman liar yang tumbuh di hutan*, not *<u>tanaman-tanaman</u> liar yang tumbuh di <u>hutan-hutan</u>*. (Widyamartaya, 1989)

Indonesian and English are neither polysynthetic language in which aspect is indicated in the word. According to Baker, 2011: 300, **Aspect** is a *grammatical category which involves using affixes and/or changing the form of the verb to indicate the temporal distribution of an event, for example whether an event is completed (perfective) or whether it is momentary or continuous (imperfective)*. Both English and Indonesian mark aspect through time indicator. For example:

	English	Indonesian
In English, time markers which indicate aspects are **preposition** or **adverbs**.	**On Saturdays** he **went** to the cinema. **When he had finished his work last night**, he **went** to the cinema.	**Setiap hari Sabtu**, dia **pergi** ke bioskop. **Usai merampungkan pekerjaannya tadi malam**, dia **pergi** ke bioskop.
The perfective aspect	He **is eating** a noodle soup.	Dia *sedang makan* Indomie.
	He **ate** it up.	Dia *telah makan habis* Indomienya.
	She **shaved** my beard.	Dia *telah mencukur* jenggotku.
	She **shaved off** my beard.	Dia *telah mencukur licin* jenggotku.

In translating English sentences into Indonesian or vise versa, it's important to take aspect into account. The Indonesian aspectualizer is *telah* which is sometimes translated into "have + past

Gender affixes.

Man/woman
Man/wati
Male/female
Pria/wanita
Boy/girl
Lady/gentleman

-ness
__a/__i

-ine

-ness, -cock, -hen
She-, Billy-, Nanny-
Buck, Doe, Jack,
Jenny, Tom, Tabby

Jantan-betina

participle". However, not all completed action can be translated into "have + past participle". For example, *Di tahun 2007, dia telah memiliki anak* should be translated into "In 2007, she had a baby", instead of "*In 2007, she has had a baby*."

English and Indonesian have different affixes to indicate male-female.

	English	**Indonesian**
Suffixes, prefixes and modifier to indicate gender	Camera**man** – camera**woman** **Male** dancer – **female** dancer **Boy**friend – **girl**friend **Lady** friend – **gentleman** friend Brother – sister	Kamera**wan** – kamera**wati** Penari **pria** – penari **wanita** Pacar (no gender distinction in Indonesian) Teman **wanita** – teman **laki-laki** Saudara **laki-laki** – saudara **perempuan**
Zero – ness = --a, --i	God – godd**ess** Steward – steward**ess** Heir – heir**ess**	Dew**a**-dew**i** Pramugar**a** – pramugar**i** Ahli waris **laki-laki** – ahli waris **perempuan**
Zero --- ine	Hero -- hero**ine**	Pahlawan **pria** – pahlawan **wanita**
--or --- --	Aviat**or** – aviat**rix**	"pria—wanita"

rix	Dominat**or** – dominat**rix**		
For animals, there are variations.	Lion – lion**ess** pea**cock** – pea**hen** **Cock** sparrow – **hen** sparrow Goat – **she** goat **Billy** goat – **nanny** goat	**Buck** rabbit – **doe** rabbit **Jack** ass – **jenny** ass **Tom** cat – **tabby** cat Sheep --- ewe Deer – doe	**Jantan --- betina**

Collocation

Lexical patterning cannot be expressed in rules, but may be identified as **recurrent patterns** in the language; such as the **likelihood of certain words occurring with other words** and the **naturalness or typicality of the resulting combinations**. Two of the examples are **collocation** and **idioms and fixed expressions** (Baker, 1988).

Collocation means the **tendency of certain words to co-occur regularly in a given language**. First, the co-occurrence tendency is related to their propositional meanings. For example: *cheque* is more likely to occur with *bank, pay, money,* and *write* than with *moon, butter, playground* or *repair*. However, meaning cannot always account for

collocational patterning. Look at the table for the words likely and unlikely co-occur.

Likely	**Unlikely**
Pay a visit	*Perform a visit
Rancid butter	*Addled butter
Addled eggs	*Rancid eggs
Break rules	*Break regulations
Wasting time	*Squandering time
Pronounce a death sentence	*Deliver a death sentence

When two words collocate, the relationship can hold between all or several of their various forms, combined in any grammatically acceptable order. For example: *achieving aims, aims having been achieved, achievable aims,* and *the achievement of an aim* are all acceptable in English. On the other hand, **words will collocate with other words in some of their forms but not in others**. For example: we *bend rules* in English but are unlikely to describe rules as *unbendable*. We describe it as *inflexible,* instead.

Words will collocate with other words in some of their forms but not in others.

The patterns of collocation are largely **arbitrary** and **independent of meaning**. Some collocations are a **direct reflection of the material, social, or moral environment in which they occur**. This explains why *bread* collocates with *butter* in English but not in Arabic. The English collocation reflects the high value that English speakers place on order and the Arabic collocation reflects the high respect accorded by Arabs to the concept of tradition.

*The patterns of collocation are largely **arbitrary** and **independent of meaning**.*

Some English words have a **much broader**

collocational range than others. The English verb *shrug* has a rather limited collocational range. It typically occurs with *shoulders*. *Run*, by contrast, has a vast collocational range. It typically collocates with *company, business, show, car, stockings, tights, nose, wild, debt, bill, river, course, water,* and *color.*

The range is influenced by two factors. The first is its **level of specificity**; the more general a word is, the broader its collocational range; **the more specific it is, the more restricted its collocational range**. The word *bury* is likely to have a much broader collocational range than any of its hyponyms, such as *inter* or *entomb*. Only people can be interred, but we can bury p*eople, a treasure, feelings,* and *memories*. The second factor is **the number of senses it has**. For example: in its sense of '*manage*', the verb *run* collocates with the words like *company, institution*, etc.

Some collocations may seem untypical in everyday language but are common in specific registers. For example: In statistics, the word *biased error* and *tolerable error* are acceptable. Register-specific collocations are not simply the set of terms that go with a discipline. It is not enough to know that *data* in computer language forms part of compound terms such as *data processing* and *data bank* and to become familiar with the dictionary equivalents of such terms in the target language. In order to translate computer literature, a translator must be aware that in English computer texts, d*ata may be handled, extracted, processed, manipulated, retrieved,* but not typically *shifted, treated,*

arranged, or tackled.

Most **collocations have unique meanings**. What a word means often depends on its association with certain collocates. When trying to translate the meaning of a word in isolation, we tend to contextualize it in most typical collocations. The **meaning of the isolated word** depends largely on **its pattern of collocation**. For example: dry (*dry bread, dry sound, dry voice, dry country,* and *dry humor*).

Problems in translating Collocations
a. The engrossing effect of source text patterning
   Translators sometimes may get quite engrossed in the source text and may produce the oddest collocations in the target language for no justifiable reason. For example: *strong tea* is literally '*dense tea'* in Japanese. *Keep the dog* is unacceptable in Danish because they usually '*hold the cat'*. To avoid this problem, translators must not carry over source-language collocational patterns which are untypical of the target language. In Indonesian, "beat the egg" (*memukul telur*) is uncommon; instead, we say *mengocok telur*.
b. **Misinterpreting the meaning** of a source-language collocation
   A translator can easily misinterpret a collocation in the source text due to interference from his/her native language. This happens because it corresponds in form to a common collocation in the target language. For example, "pay a visit" means *berkunjung* not *membayar kunjungan*.
c. The **tension between accuracy and**

*c.   The **tension between accuracy and naturalness***

naturalness

A translator ideally aims at **producing a collocation which is typical in the target language** while at the same time **preserving the meaning associated with the source collocation**. There is a tension between what is typical (naturalness) and what is accurate (accuracy). Accuracy is no doubt an important aim in translation, but it is also important to remember that the use of common target language patterns which are familiar to the target reader plays an important role in keeping the communication channels open.

d. Culture-specific collocation

*d.   **Culture-specific collocation***

Some collocations reflect the cultural settings If the cultural settings of the source and target languages are significantly different, there will be instances when the source text will contain collocations which convey what to the target reader would be unfamiliar associations of ideas. In short, collocations are fairly **flexible patterns of language** which allow several variations in form. Although the meaning of a word often depends on what other words it occurs with, we can still see that the word has individual meaning in a given collocation.

CULTURAL DIFFERENCES

Cultural differences

In addition to lexical and grammatical differences, translation is problematic when it comes to cultural differences. Cultural differences refer to differences of world view which are reflected in the language. **Idioms** are **frozen patterns of language which allow little or no variation in form and often**

carry meanings which cannot be deduced from their individual components. Unless consciously making a joke or playing on words, a speaker or writer cannot normally do the following with an idiom:

a. change the order of the words in it (*like two pods in a pea) → It should be: "like two peas in a pod."
b. delete a word from it (*spills beans) → "spill the beans."
c. add a word from it ("to face the classical music) → "to face the music"
d. replace a word with another (*bury a hatchet) → bury the hatchet."
e. change its grammatical structure (*the music was faced) → "to face the music."

The main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the **ability to recognize and interpret an idiom correctly**. As there are various types of idioms, some are more recognizable than others. Those which are easily recognizable include expressions which violate truth conditions such as It*'s raining cats and dogs, throw caution to the winds, storm in a tea cup, jump down someone's throat*, etc. Expressions which start with like (simile-like structures) also tend to suggest that they should not be interpreted literally.

Two cases of misinterpretation:

1. **Some idioms are misleading**. They seem transparent because they offer a reasonable literal interpretation and their idiomatic meanings are not necessarily signaled in the

surrounding text. For example: *go out with* (have a romantic or sexual relationship with someone), and *take someone for a ride* (deceive someone in some way). A translator who is not familiar with the idiom in question may easily accept the literal interpretation and miss the play on idiom.

2. An idiom in SL may have a close counterpart idiom in the TL in the surface.

2. An idiom in the source language may have a very close counterpart idiom in the target language which looks similar on the surface but has a totally or partially different meaning.

For example: the idiomatic question *Has the cat got your tongue*? is used to urge someone to answer a question or to contribute to a conversation.

Indonesian: *Apakah lidahmu kelu?*

Difficulties in translating idioms

1. It does not have equivalents in the TL.

2. It may have a similar counterpart in the TL, but its context of use may be different.

3. It may be used in

The difficulties in translating idioms

1. **An idiom or fixed expression may have no equivalent in the target language**. It is culture-specific, and therefore untranslatable. For example: *Yours sincerely* is translated into *Dengan hormat*; *to carry coals to Newcastle* is translated into *menggarami air laut*.

2. **An idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different**. "To sing a different tune" is an English idiom which means "to say or do something that signals a change in opinion because it contradicts what one has said or done before". In Chinese the same 'to sing different tunes' (chang-dui-tai-xi) means contradictory points of view but has quite a different usage". (Baker, 1988)

3. **An idiom may be used in the source text in**

the ST in both its literal and idiomatic senses.

both its literal and idiomatic senses at the same time. For example: "to find the needle in the haystack" -> *mencari jarum di tumpukan jerami.*

4. *Using idioms is a matter of style.*

4. The convention of using idioms in written discourse, the context in which they can be used, and their frequency of use may be different in the source and target languages. Using idioms is a matter of style. In translating novels, idioms are replaced with idioms in the target language. In translating non-literary texts, idioms are not necessarily be translated into idioms.

Sometimes, we are tempted to find the keywords *meja, hijau, susu, tuba, cucuran atap, pelimbahan, dayung, pulau*, etc in the Indonesian-English dictionary and we curse under our breath in desperation for not finding the meaning of the idiom. Of course! In fact, the English versions of these idiomatic expressions are not semantically related to those words in Bahasa Indonesia. Idioms (Beekman and Callow, 1974: 121) in Larson (1984:125) are expressions of 'at least two words which cannot be understood literally and which function as a unit semantically'. Larson points out that the sensitivity in using idioms in the receptor language naturally is very crucial to help him make the translation agile and maintain the style of the source language (1984: 126). An idiom is shortly defined as an expression whose meaning does not seem to follow logically from the combination of the meaning of its parts. There are different types of idioms.

Lexemic idioms

1. Lexemic idioms:

Verbal: get away, go on
Noun: hot dog
Adjective: salt and pepper
Adverbial: like a breeze

Idiomatic pairs

2. Idiomatic pairs
    Peace and quiet, safe and sound, on and off, up and down, read and weep, etc.

Phraseological idioms

3. Phraseological Idioms
    To kick the bucket, to be caught between the devil and the deep blue sea, to be off one's rocker, etc.

Proverbial idioms

4. Proverbial idioms
    Don't count your chicken before they're hatched, don't wash your dirty linen in public, the early bird catches the worm, etc.

One-word idioms

5. One-word idioms
    Lemon, yellow, chicken, looney, jerk, bitch, hip, lousy, heart-throb, etc.

So, how to translate idioms? Either from English to Indonesia or the other way around. All idioms have underlying meaning, so they can't be interpreted literally. Even when using seemingly common phrases, we may think we are saying one thing, but another person who is unfamiliar with the language might think we are saying something else. For these reasons, when idioms are translated word for word from one language to another, they often do not make sense. Therefore, in translation, if we want people to understand the meaning of the original idiom in the source language, we have to find an accurate way to state that meaning of the idiom in the target language.

All languages have **idioms**, i.e. a string of words

whose meaning is different from the meaning conveyed by the individual words. In Indonesian, to say that someone has *'kepala batu'* means that the person is 'stubborn'. The meaning has nothing to do with stone *(batu)* or head *(kepala)*. Languages abound in such idioms. The following are a few English idioms using into and in: *run into debt, jump into a fight, wade into adversity, stumble into acquaintance, fall in love, in and out*. A few Indonesian idioms are: *membabi buta, mata-mata, menggantang asap, bagai katak dalam tempurung*, etc. A literal word-for-word translation of these idioms into other languages will not make sense. The form cannot be kept, but the target language word or phrase which has the equivalent meaning will be the correct one to use in the translation.

Indonesian Idioms	Literal Translation	Idiomatic Translation
Bertekuk lutut	*bend on one's knees*	*surrender*
Bertepuk sebelah tangan	*clap with one hand*	*one sided love affair*
Mendapat durian runtuh	*getting a falling durian*	*getting a fortune*
Bersilat lidah	*to fight with the tongue*	*ito debate / argue*
Mengais rejeki	*scouring for fortune*	*making money / earning a living*
Maling teriak maling	*a thief calling a thief*	*a pot calling the kettle black*
Nasi sidah	*rice has*	*Don't cry over*

menjadi bubur	*changed to porridge*	*spilt milk*
Air susu dibalas air tuba	*milk is traded with poison*	*Biting the hands that feed one*
Hidup tidak selebar daun kelor	*life is not as wide as kelor leaf*	*There are plenty of fish in the sea*

The following are examples of English idiomatic expressions:

English Idioms	**Literal Indonesians**	**Idiomatic Indonesian**
"Kick the bucket"	*menendang ember*	*meninggal dunia*
"Pass the hat"	*ambilkan topi itu*	*mengumpulkan uang*
"Bump into"	*menabrak*	*bertemu orang yang kita kenal dengan tidak sengaja*
"In the soup"	*di dalam soup*	*mengalami kesulitan*
"A good egg"	*telur yang bagus*	*manusia berbudi*

Literal translation will only result in awkward and meaningless expressions. Therefore, it is important for the translator to be first sure of the meaning of the idiom in the source language and then look for the natural equivalent one in the receptor language to express the meaning of the idiom as desired in the original source language.

Four main language

According to Larson (1984) there are four main

characteristics that may affect translation.

language characteristics which may affect translation.

First, the meaning components are put into lexical items but every language associates them differently. E.g. ate (past tense) does not have the equivalence in Bahasa Indonesia. The translator must translate the word in the source language into several words in order to make the meaning clearer. *Second*, the same meaning component can appear in different surface forms of words. E.g. give – *menyumbang, memberi, mengucapkan*, etc depending on the context.

Third, sometimes we find that a word can have several other meaning representatives. A lot of words have primary meaning (meaning that appears in our brains directly if the word is said out of the context) and its secondary meaning (additional meaning of a word if it is connected with other words. E.g. deep (*dalam*) river, deep (*nyenyak*) sleep.

Fourth, a single meaning component can be expressed in various forms. E.g. "Is the seat taken?', 'Is there anyone sitting here?', etc.

Don't translate a word class in SL into a similar word class in TL.

Larson explains that because every language has its own system, it is better if a translator does not translate a word class in a certain language into a similar word class in another language (1984: 62). Larson adds that nouns and pronouns refer to THINGS, the verbs refer to EVENTS, the adjectives and adverbs refer to ATTRIBUTES, and the conjunction, preposition, particles, etc., refer to

Skewing: translating

RELATIONS. Therefore a noun in Indonesian may

an SL noun into TL verb.

be translated into a verb in English, e.g. *pengelolaan* becomes "to manage" instead of "management." This process is called skewing and it happens all the time during the translation process. Without skewing the relationship, the translation will sound boring and monotonous. Skewing adds dynamics and 'life' to the text.

ST: *Pengelolaan sampah yang efektif membutuhkan ketrampilan yang memadai*

TT: To manage waste effectively requires adequate skills.

kewing adds dynamics and "life" to the text.

Collocation

Collocation

Collocation refers to sequences of lexical items which habitually co-occur, but which are nonetheless transparent in the sense that each lexical constituent is also a semantic constituent. Collocation is concerned with how words occur together, for instance which words may occur in constructions with which other words. Knowing which words go together is an important part of understanding the meaning of the text and translating it well. Sometimes we must translate collocations into different words which are combined to indicate the same meaning. E.g. take medicine is *minum obat*, instead of *ambil obat*. *Jenazah orang itu* instead of *bangkai orang* or *bangkai burung merpati* instead of *jenazah burung itu*. *Sekelompok pejabat* and *segerombolan penjahat* instead of *segerombolan pejabat* and *sekelompok penjahat*, eventhough they are not much different nowadays. A translator must translate collocations as natural as possible in the receptor language.

Sometimes we must translate collocations into different words which are combined to indicate the same meaning.

A translator must translate collocations as natural as possible in the receptor language.

Connotation

Connotative meanings usually differ one from another based on the cultural background. We often find difficulties in translating connotations because a word which has a positive connotation in one culture may actually have a negative connotation in another. E.g. pig-headed, a name-calling '*anjing* (sorry!)' to insult someone, chicken or yellow to refer to someone who is coward.

Connotative meanings usually differ one from another based on the cultural background.

Besides carrying factual information by reference to THINGS, EVENTS, ATTRIBUTES, and RELATIONS, words also reflect attitudes and emotions. People react to words emotionally and do not think according to their REFERENTIAL MEANING only. E.g. *(babu – maid), pelayan-waiter, pembantu-servant, kacung-errand boy.* Calling 'mother' shows respect; calling 'mommy' shows intimacy. In studying the lexicon of a language, it is important not only to know the referential meaning of the word but also knowing which words are considered positive or negative in their connotation.

Words also reflect attitudes and emotions

It is important not only to know the referential meaning of the word but also knowing which words are considered positive or negative in their connotation.

Translating lexical words is another difficult problem in translation because words in the source language might not exist in the receptor language. Beekman and Callow suggest three basic alternatives a translator can use to find an equivalent expression in the receptor language.
1) a generic word with a descriptive phrase,
   Translating this can be done by paraphrasing, especially when words found in the source language do not occur in the receptor language. E.g. *tempe, pedukuhan, lotek, sarung, ngigel, wayang kulit*, etc.
2) a loan word,

A generic word with a descriptive phrase

Loan words

Commonly used for the names of people, places, and geographical areas, food, special drink, etc. For example: *Amazon*, *Nile River*, *Bantul, spaghetti, tequila*, etc.

3) a cultural substitute.

Cultural substitute

When a translator translates the word for some THING or EVENT which is not exactly the same but occurs in the receptor language. E.g. 'parrot fashion' is not *pameran busana burung kakatua*, but *membebek*.

Naturalness of the translation

NATURALNESS OF THE TRANSLATION

A competent translator should work hard to make his/her translation in receptor language looks natural in a way in which the desired meaning can be expressed although it takes changes in the source language form. To ensure naturalness, Newmark (1988: 178) mentions that the translation work can be in the translator's own dialect or his conception of the source language.

Over-translation and Under-translation

Over-translation and under-translation
Over translation happens when the translator adds something to the real meaning intended in the text of the source language.
Under translation happens when the translator reduces the meaning.

Over-translation happens when the translator translates a sentence, a clause, or a phrase in the source language longer than it should be. His work adds something to the real meaning intended in the text of the source language. Under-translation happens when the translator reduces the meaning. This is caused by the different language structure between the source and the target language. The fact that a translation may be longer or shorter than the original does not determine the quality of the translation.

Figurative senses of lexical items

Figurative senses of

lexical items

Translators must be aware of three senses which occur within words. 1) primary sense is a sense which come to minds when the word is cited in isolation. 2) secondary sense, a sense which is dependent upon context for an indication of the sense intended. 3) figurative sense, a sense based on associative relations with the primary sense.

Metonymy

1. Metonymy: the use of words in a figurative sense which involves association. E.g. The kettle is boiling. Figurative senses cannot usually be translated with a literal form of the word.

Synecdoche

2. Synecdoche: figurative senses based on part-whole relationship. E.g.
   a. Don't tell a soul. (person)
   b. There are a lot of lonely hearts out there. (person)
   c. She said it to my face. (me)

3. Euphemism

Euphemism

   We use euphemism to avoid offensive expressions which are considered unpleasant, racist, or sexist. Euphemism is usually used for expressions in the area of sex, death, and supernatural. E.g. to die (pass away) – *meninggal, gugur, berpulang; orang tidak punya (poor people), bercinta (to have sex), mau ke belakang* (go to the restroom to mean simply to urinate), etc.

4. Hyperbole: hyperbole is the deliberate exaggeration of metonymy or synecdoche used

Hyperbole

   for effect of what is saying and is not meant to be understood as if it were a literal explanation. E.g. I'm freezing to death – I'm very cold. To translate a hyperbole translators must find an

equivalent which evokes the same effect.

A change caused by translation

To express the meaning, a language has its own way in using linguistic devices. E.g. plural s – reduplication (kids – *anak-anak*), he/she – *dia*, passive sentence in Bahasa Indonesia may change into active sentence in English, etc. The changes may not only cover textual language but also cover semantic and cultural adjustment.

CULTURE AND TRANSLATION

The relationship between language and culture that can be found in a translation task needs to be well understood by translators because translation is not only a matter of transferring one language into another but also the culture. Translators must comprehend those differences of cultural viewpoint in order to get good understanding of the source text and can translate it to the people who have different set of beliefs, attitudes, values, and rules. E.g. American address system – you= *Bapak/ibu/saudara*.

Translators should develop cultural sensitivity in order to translate correctly. Understanding culture does make a difference in translation.

1. Idiomatic Translation

The meaning-based translation of the source language text in the natural forms of the receptor language will lead to a better result. Idiomatic translation (meaning-based) is the one that communicates the source language text's meaning

and in a natural form of the source language. The meaning should be held constant, not the form. A truly idiomatic translation does not sound like a translation, it sounds like it was written originally in the receptor language.

Meaning and shades of meaning

2. Meaning and shades of meaning

A translator must first analyze the text in the source language carefully to transfer the equivalent meaning into receptor language. The translator must not only maintain the meaning, but also the shades of meaning. Sad = grief : *sedih* sad= *sedih* grief: *kesedihan yang mendalam.*

Emotive meaning

3. Emotive meaning

Transferring the same emotional effect can be challenging for translators since each culture has a different way of communicating.

E.g. Now what?   – *Jadi bagaimana?*
I see   – *Saya paham kok.*
Yeah, right   – Y*ah, terserahlah*,
How could you? – *Teganya dirimu padaku!*

A good translator selects forms that communicate the same meaning and emotive meaning. Whichever form is chosen, it should communicate both the information and the emotion of the source language.

Phonology

4. Phonology

In translation, we may find phonological devices such as intonation patterns, stress or certain words, a change in tone, etc. Phonological devices are used to indicate prominence in oral material. The translator should identify the prominence in the

source language first and then find the same devices in the receptor language which indicates unity and prominence.

Languages abound in idioms, secondary meanings, metaphors, and other figurative meanings.

Each language has its own idiomatic way of expressing meaning through lexical items (words, phrases, etc). Languages abound in idioms, secondary meanings, metaphors, and other figurative meanings.

Two things are necessary for a good translation – an adequate understanding of the source language (Bahasa Indonesia) and an adequate command of the language into which one is translating (the target language/English). A translator who takes time to study carefully the source language text, to write a semantic analysis of it, and then to look for the equivalent way in which the same message is expressed naturally in the target language, will be able to provide an adequate, and sometimes brilliant, translation. His goal must be to avoid literalism and to strive for a truly idiomatic target language text.

In translating a fiction, there are a lot of idiomatic expressions as well as figurative languages, such as idiom, metonymy, personification, etc. Therefore, to determine the equivalent meaning, translators should analyze the idiomatic expressions carefully and recognize the types of each figurative language, such as metaphor, simile, metonymy, personification, euphemism, hyperbole, etc. Every translator must communicate not only the same information, but he must also attempt to evoke the same emotional response as the writers of the original attempted to evoke. A good translator must be aware of aspects

such as idiomatic expressions, figurative language, connotation, collocation, undertranslation, overtranslation, different cultural background, etc.

Strategies in translating idioms

1. **Using an idiom of similar meaning and form**
   This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source language idiom and in addition consists of equivalent lexical items. For example: "to find the needle in the haystack" -> *mencari jarum di tumpukan jerami*.

2. **Using idiom of similar meaning but dissimilar form.**
   For example: "like father like son" -> *buah tidak jatuh jauh dari pohonnya*

3. **Translation by paraphrase** is done when a match cannot be found in the target language or when it seems that inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages. E.g. "don't count your chicken before they are hatched"

4. **Translation by omission** is done when the idiom has **no match** in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons. It is omitted when the omission does not affect comprehensibility.

5. **Strategy of compensation** means that one may either **omit or play down a feature** such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target language. For example: English

puns in Asterisk comic -> *Lukanis Perbanikus* etc.

EXERCISES

Try translating these into English:
Menebus resep
Mengais rejeki
Bersilat lidah
Berpangku tangan
Sekelompok burung bangau
Berlinang air mata
Diam seribu basa
Di siang bolong
Semalam suntuk

In each of the following pairs of sentences, which is more idiomatic English? How would the meaning be expressed idiomatically in Bahasa Indonesia?
(a) The storekeeper said that we will refund your money.
(b) The storekeeper promised to refund our money.
(a) A certain boy told me this little story at a party.
(b) He is one boy. He told the one little story. This is a game he said.
(a) He then reported his misfortune to the police, who are searching diligently for the thief.
(b) He then his mishap reported to the police, who are the thief intensively searching.

Look for literalisms in the following translations into English and underline the words or phrases that do not sound natural in English. Suggest a more **idiomatic** way of saying it.
We offer as attractions horse trip or car by fields

and forests. (Tourist Brochure)

To move the cabin push button of wishing floor. If cabin should enter more persons, each one should press number of wishing floor. (Instructions in elevator/lift)

The archeological matters in Egypt indicated that the princesses in those days had used natural cosmetic to polish their beauty. (Newspaper)

A hold-up (robbery) took place of a motorcycle rider at Kampung early yesterday morning. (Newspaper)

When you feel cold, because of the climate, or you feel something had in your bones, please rub Param Kocok Super Kecil. Shake well the solution before use. (Directions with medicine)

Each of the following are sentences written by an Indonesian who is not yet fluent in English. The form used shows examples of how their mother-tongue language structures have been carried over into English. The same information is then given in parenthesis in idiomatic English. What changes were made in correcting the English? These changes pointed out some of the differences between Indonesian and English.

1. Sir, the problems of before don't forget.
   (Sir, please don't forget the problems we discussed earlier).

2. To the honorable Mister Guests, we please you sit down.
   (Ladies and Gentlemen, please have a seat).

3. My motive to write this letter is to give know you something.
   (The reason why I wrote this letter was to let

you know something).

4. Correctly, I have saw you and she together at town with my eyes and head myself.
(In fact, I have seen you and her with my own very eyes at downtown).

5. I have crying until no more eyes water thinking about you.
(I cried my eyes out, thinking about you).

6. If there are mistakes, I'm sorry.
(I am sorry for any mistakes I made).

7. Please apologize if I make mistakes to you.
(I'd like to apologize for any mistakes I made).

Task 1: Translate these idioms. Can you find the corresponding idioms in Bahasa Indonesia?

1. early bird catches the worm
2. easy come easy go
3. face the music
4. like water off a duck's back
5. having cold feet
6. pull someone's leg
7. to skate on thin ice
8. to poke his nose where it doesn't belong
9. it costs me an arm and a leg
10. fill someone's shoes
11. get under someone's skin
12. hit the ceiling
13. lay a finger on someone
14. make both ends meet
15. over my dead body
16. packed in like sardines
17. run-off-the-mill
18. soaked to the skin
19. tip someone off
20. wear and tear

Task 2: Read Obama's inauguration speech. He used some idioms and metaphors in his speech. Find them and translate them.

OBAMA: My fellow citizens:

I stand here today humbled by the task before us, grateful for the trust you have bestowed, mindful of the sacrifices borne by our ancestors. I thank President Bush for his service to our nation, as well as the generosity and cooperation he has shown throughout this transition.

Forty-four Americans have now taken the presidential oath. The words have been spoken during rising tides of prosperity and the still waters of peace. Yet, every so often the oath is taken amidst gathering clouds and raging storms. At these moments, America has carried on not simply because of the skill or vision of those in high office, but because we the people have remained faithful to the ideals of our forebears, and true to our founding documents.

So it has been. So it must be with this generation of Americans.

That we are in the midst of crisis is now well understood. Our nation is at war, against a far-reaching network of violence and hatred. Our economy is badly weakened, a consequence of greed and irresponsibility on the part of some, but also our collective failure to make hard choices and prepare the nation for a new age. Homes have been lost; jobs shed; businesses shuttered. Our health care is too costly; our schools fail too many; and each day brings further evidence that the ways we use energy strengthen our adversaries and threaten our planet.

These are the indicators of crisis, subject to data and statistics. Less measurable but no less profound is a sapping of confidence across our land — a nagging fear that America's decline is inevitable, and that the next generation must lower its sights.

Today I say to you that the challenges we face are real. They are serious and they are many. They will not be met easily or in a short span of time. But know this, America — they will be met.

On this day, we gather because we have chosen hope over fear, unity of purpose over conflict and discord.

On this day, we come to proclaim an end to the petty grievances and false promises, the recriminations and worn out dogmas, that for far too long have strangled our politics.

We remain a young nation, but in the words of scripture, the time has come to set aside childish things. The time has come to reaffirm our enduring spirit; to choose our better history; to carry forward that precious gift, that noble idea, passed on from generation to generation: the God-given promise that all are equal, all are free and all deserve a chance to pursue their full measure of happiness.

In reaffirming the greatness of our nation, we understand that greatness is never a given. It must be earned. Our journey has never been one of shortcuts or settling for less. It has not been the path for the faint-hearted — for those who prefer leisure over work, or seek only the pleasures of riches and fame. Rather, it has been the risk-takers, the doers, the makers of things — some celebrated but more often men and women obscure in their labor, who have carried us up the long, rugged path towards prosperity and freedom.

For us, they packed up their few worldly possessions and traveled across oceans in search of a new life.

For us, they toiled in sweatshops and settled the West; endured the lash of the whip and plowed the hard earth.

For us, they fought and died, in places like Concord and Gettysburg; Normandy and Khe Sahn.

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Unit 5
Translating Grammatical and Lexical Features

Reconsider these:

1. **Literal / Form-based Translations** attempt to follow the form of the source language.
   For example:
   Kamu ditunggu tadi → You were waited*
   Jangan berpangku tangan saja → Do not just put your hand on the other*.
   Laki-laki itu menjadi mata gelap → The man became dark eyes*.

2. **Idiomatic / Meaning-based Translations** make every effort to communicate the meaning of the source language text in the natural forms of the target language.
   For example*:*
   Kamu ditunggu tadi → (idiomatic: Someone was waiting for you when you were out).
   Jangan berpangku tangan saja → Do not just sit and do nothing.
   Laki-laki itu menjadi mata gelap → The man became very angry.

The translator's goal should be to reproduce in the target language a text which communicates the same message as the source language but using the natural grammatical and lexical choices of the target language.

In order to translate idiomatically a translator will need to make many adjustments in form.

Parts of speech

Parts of speech are language specific. Each language has its own division of the lexicon into classes such as nouns, verbs, adjectives, etc. Different languages will have different classes and subclasses. For example: Indonesian forms the noun phrase using the noun + adjective order, while English uses adjective + noun order.

For example: *rumah cantik* → a beautiful house, *jalan panjang berliku-liku* → a long and winding road, *meja kayu jati yang diplitur halus* → a finely-polished teakwood table.

Pronouns

Pronouns. Pronominal systems vary greatly from language to language and the translator is obliged to use the forms of the target language even though they may have very different meanings than the pronouns of the source language.

For example: *If a translator is translating into Javanese, he must distinguish degrees of honor even though nothing in the source language indicates these distinctions. He must understand the culture of Javanese and the cultural context of the text he is translating in order to choose correctly.*

Another example: *In English, the first person plural pronoun "we" is often used when the real meaning is the second person "you". The reason for the use of exclusive "we" is to show empathy and understanding.* E.g. Kami minta maaf atas kesalahan kami → *I'd like to apologize for my mistakes.* Apakah Anda baik-baik saja? → *Are you alright?* Bapak diminta untuk berpidato → *You are kindly requested to deliver a*

speech, Sir. Apakah Beliau bisa diganggu? → *May I disturb him?*

Grammatical constructions

Grammatical constructions also vary between the source language and the target language. It is not uncommon that passive constructions will need to be translated with an active construction or vice versa, depending on the natural form of the target language.
For example:
Kelas dimulai jam 7. → The class began at seven
                         o'clock.
Kepada yang terhormat para hadirin, kami persilahkan duduk →
(Ladies and Gentlemen, please have a seat).

Caution: Grammatical choices in the translation must be based on the function of the grammatical construction in the target language, not on a literal rendition of a source language form.

It is important to understand that there is no **one-on-one translation**. In order to translate, a translator must be **fluent in both languages, source and target**. He/she must speak good Bahasa Indonesia or at least know the **grammar and language device usage of his own language**. Unreadable translation happens when the text is **translated literally without applying the good grammar of Bahasa Indonesia**. In other words, the text is in Indonesia words, but the meaning and the sentence structure are in English. To avoid that, there are some guidelines to point out that there are some differences in grammar use in both English and Bahasa Indonesia, therefore, blind translation must be avoided. These following guidelines proposed by Widyamartaya (1993) consist of some instructions on how to translate lexical and grammatical items.

1. VERBAL NOUNS

To leave a concrete impression, verbal nouns with abstract concept (*imbuhan pe-an*) must be avoided. Replace verbal nouns with verb (untuk me…..).
For example:
*For a further **elucidation** of this important point we have to turn back to what happened in Java.*
Translated into:
***Untuk menerangkan** hal yang penting ini lebih lanjut kita harus kembali kepada apa yang terjadi di Pulau Jawa. (instead of* **Penerangan lebih lanjut …..**)
It would be better if some verbal nouns in English are replaced with verbs in Indonesian.

2. PLURALITY

Bahasa Indonesia does not have nominal concord. Plural nouns in English are not necessarily translated into plural nouns in Indonesia (reduplication).
For example:
Few members support the movement.
Translated into:
Tidak banyak anggota yang mendukung gerakan itu.
Plural nouns are sometimes translated into *tiga, seratus, banyak, sedikit, beberapa, para, semua, kaum, sekelompok.*

3. DEFINITE ARTICLE

The definite article in English, i.e. *the* has Indonesian equivalent: *-nya, itu, tersebut, tadi. The* is not always translated.

e.g. *Some of the men work in the prison factory, where they make mailbags but Coke often works in the fields outside.*

⟶ *Mereka yang bekerja di pabrik penjara, tempat mereka membuat kantung-kantung surat, Coke kerap kali bekerja di ladang di luar.*

4. INDEFINITE ARTICLE

Indefinite article

The indefinite articles in English are not necessarily translated. *A and an* are used to describe a general or conceptual nouns.

e.g. *A dog is an intelligent*

⟶ *Anjing binatang yang cerdas.*

My mother is a teacher in a private school. → *ibu saya (adalah) (seorang) guru di (sebuah) sekolah swasta.*

I haven't got a real sister. Or a real brother. But today I was getting two new sort-of-brothers. I was getting a new stepdad too.

⟶ *Aku tidak memiliki kakak atau adik kandung perempuan atau laki-laki. Tapi hari ini aku mendapat dua saudara laki-laki baru. Bahkan, aku mendapat seorang ayah tiri pula.*

5. RECOGNIZE SUBJECT AND PREDICATE

Recognize subject and predicate

Before translating, long sentences must be identified for the elements. Types of sentences are *simple sentence, compound sentence, complex sentence, compound complex sentence.*

a. Simple sentences consist of one subject and one predicate.

   e.g. The subject is interesting.

   Mata kuliah ini menarik.

It is important to study history.

Belajar sejarah itu penting.

b. Compound sentences consist of two simple sentences combined by coordinate conjunctions (AND, BUT, OR SO).

e.g. Bali is a beautiful island AND there are many visitors there.

   Millions of people study English BUT only few succeed.

c. Complex Sentences have more than one subject and predicate which consist of main and sub clauses.

e.g. The course *that the students take* sometimes does not suit their talent and ability.

Long and complicated sentences

6. LONG AND COMPLICATED SENTENCES

To translate this kind of sentence, divide it into several short and separated sentences first. For example:

Against this background it is difficult to explain the Indian influence on Old Javanese – which was, as we have seen, almost exclusively Sanskrit – as being the result of ordinary social contacts or, in particular, as has been suggested, of intermarriage between Indonesians and foreigners of Indian origin who had established themselves either temporarily or permanently in Java.

Dengan latar belakang ini, sulit untuk menjelaskan pengaruh India dalam bahasa Jawa Kuno yang seperti kita lihat merupakan bahasa Sansekerta, sebagai akibat dari kontak biasa atau khususnya seperti yang pernah dikemukakan sebagai akibat dari adanya kawin campur antara orang Indonesia dan orang asing keturunan India

yang menetap di Indonesia, baik secara sementara maupun permanen.

7. RECONSTRUCT SENTENCES

Sometimes you need to reconstruct sentences in translating straight and long phrases.
For example:

…. the gross commercialism and ostentatious life style of many of the newly rich in Modern Southeast Asia.
Orang kaya baru di masyarakat Asia Tenggara yang modern menganut komersialisme yang kasar dan gaya hidup yang pongah.

8. THE SUBJECT IN SL DOES NOT HAVE TO BECOME A SUBJECT IN TL

You do not have to translate the active forms in English into its Indonesian active ones. For example:
a. Deborah leads a very easy life and always has breakfast in bed.
   Hidup Deborah sangat enak dan sarapannya disiapkan di tempat tidur.
b. Those French cigarettes make a terrible smell.
   Rokok Perancis menimbulkan bau yang menusuk.

9. PRONOUN 'IT'

Pronoun 'it' does not necessarily mean *itu, ini, hal ini*, or *hal itu* in Indonesian equivalent. The pronoun can be one of the elements in the following patterns:

It + to be + ….. + Infinitive Phrase
It + to be + …… + Relative Clause

Pronoun 'it' in those patterns should not be translated. For example:
It is frightening to realize that a small test-tube full of germs could destroy a whole civilization.

10. TO BE AND OTHER LINKING VERBS

To be and linking verbs

It is better for you not to translate *To Be* or other Linking Verbs into *adalah* or *merupakan* in Indonesian translation.
For example:
The next step is to consider the keywords and phrases.

11. TENSES

Tenses

- Indonesian does not recognize verbal concord and tenses. Therefore, verbs in the past forms or perfect tenses should not be translated with the word *telah* as long as the context of time is clear.
- The future tense is not necessarily translated with the words *akan, mau,* or *hendak* when the context of time referring to the future is clear.
- Progressive forms do not need to be translated into *sedang* or *tengah*.

For example:
- *The car sales dropped significantly in 1998.*
- *Millions of people will feel much safer when the total ban of nuclear weapons is effective.*

12. PREPOSITION 'OF'

a. Preposition 'of' expressing possessions, if possible, does not have to be translated into *dari* or *daripada*. Use the translations *milik or kepunyaan* instead.
For example:
The holy places of Buddhism   the tail of my cat

b. Preposition 'of' with verbal nouns
For example:
The interpretation of relevant sources

c. Preposition 'of' expressing limited relations
For example:
Faithfulness of transmission

d. Preposition 'of' expressing characteristics or situations.
For example:
A substance of a great benefit

13. CONSTRUCTING EFFECTIVE SENTENCES

Even though you are not the author of passages/books to be translated, you must be able to express the author's ideas in target language effectively. Therefore, you need to be able to construct/write effective sentences in the TL.
The characteristics of effective sentences are:

a. **The Subject and The Predicate of The Sentence Are Explicitly and Clearly Stated**
For example:
- *Berhubung itu, mengemukakannya juga minat baca kaum remaja semakin menurun.*

This sentence does not have a subject.

The Subject and the predicate of a sentence must be closely attached.

b. The Subject and The Predicate of A Sentence Must Be Closely Attached

For example:

Pembangunan terang menuju zaman keemasan yang baru, menghendaki pengembangan bakat-bakat pendukung kebudayaan bangsa di segala lapangan, mulai dari hal-hal yang tampaknya kecil seperti cara mengatur rumah tangga, cara bergaul, dan cara memperoleh hiburan sampai meningkat ke masalah-masalah besar seperti pembangunan kota, memproduksi pangan, menciptakan berbagai bentuk kesenian baru, pendeknya segala soal yang membina kebudayaan baru.

c. The Modifier Should Be Placed Appropriately

For example:

The modifier should be placed appropriately

- *Tahun ini SPP mahasiswa baru saja dinaikkan.* (squinting modifier)
- → *Tahun ini SPP mahasiswa baru saja dinaikkan*

d. Use Punctuation Correctly

For example:

Use punctuation correctly

- *Kita semua mengemban amanat penderitaan rakyat harus selalu mengupayakan kesejahteraan bangsa kita, baik jasmani maupun rohani.* (Fused sentence)
- → *Sebagai pengemban amanat penderitaan rakyat, kita harus selalu mengupayakan kesejahteraan bangsa kita, baik jasmani maupun rohani*

e. Avoid Ambiguity, Redundancy, and Hypercorrection

For example:

- *Dalam bahasa Indonesia tidak mengenal bentuk jamak.* (ambiguity)

→ Omit "*Dalam*"

f. Maintain Coherence and Cohesion

For example:

- *Atas perhatiannya, saya ucapkan terima kasih*. (the use of pronoun)

→ *Saya mengucapkan terima kasih atas perhatian saudara.*

g. Use Transitional Signals Appropriately

To show contradictory use *however, nonetheless.* To show addition use *in addition, moreover, furthermore.*

"For example", "for instance", "such as" are used to show illustration.

h. Be Careful Of Parallel Structure

For example:

- *Secara tegas dan konsekuen pemerintah menindak para pelaku penyelundupan karena mereka menjatuhkan industri dalam negeri, aparatur pemerintah dirusak, dan mereka rongrong kewibawaan pemerintah.*

→ *Secara tegas dan konsekuen pemerintah menindak para pelaku penyelundupan karena meraka menjatuhkan industry dalam negeri, merusak aparatur pemerintah dengan merongrong kewibawaan pemerintah.*

i. Maintain Variation

To liven up the language, variation is needed. For example, active-passive forms, long-short sentences, types of sentences.

- Life for someone like Meredith was never enterly easy.

→ *Bagi gadis seperti Meredith, hidup tidaklah begitu mudah.*

j. Conform With Effectivity Principles

For example:

Adalah fakta yang jelas bahwa ia tidak bersalah.

It is a fact that he is innocent. Or That he is innocent is a clear fact.

k. Noun Phrase

Noun phrases seem to dominate the elements of the sentences. Noun phrases can function as Subject, Object, Complement, and Adverb after prepositions.

For example:

1. <u>Some students in this group</u> perform <u>good</u>
            S   O
    <u>results.</u>
2. <u>Those people</u> are <u>American tourists</u>.
           S   Complement
3. There are <u>many kinds of magazines</u> on <u>the</u>
                              S
    <u>market place.</u>
              adverb
4. It is <u>a bad habit </u>to cheat <u>in the exams.</u>
              Compl   Adverb

The order of Noun Phrase. Noun Phrase can be very long and is composed in this following order.

$$1 \pm 2 \pm 3 \pm 4 \pm 5 \pm 6 \pm$$

Pre-modifier

N O U N   H E A D

$$\pm 7 \pm 8 \pm 9 \pm 10 \pm 11 \pm 12$$

post-modifier

1. Determiner: this, that, these, those, a/an, one, two, the, some, any, many, much, a few, a little, few, little, all, all the, each, every, both, either, neither, no, John's, my, his, her, whose, half, half the, a lot of, lots of, a number of, a great number of, an amount of, a great amount of, a great deal of, etc.
2. Adverb: extremely, extraordinary, quite, very, so, rather, well-, etc.
3. Adjective, adjective phrase: good, observable, beautiful, good-looking, etc.
4. Preposition: in, with, for, around, down, under, between, among, above, etc.
5. Participle, present and past participle: wearing, smiling, written, invented, designed, etc.
6. Noun: **love** letter, **business** affair, **television** set, etc.
7. **NOUN HEAD**
8. preposition / prepositional phrase: in, with, for, around, down, under, between, among the crowd, etc.
9. adjective/adjective phrase
10. adverb
11. noun / noun phrase / noun clause: who, that, which, where, when, etc.

12. Participle: Present Participle & Past participle
13. Adjective clause: which, that, etc.

I. Take a look at the following noun phrases. Identify the NOUN HEAD by circling it. Underline the pre-modifier once, and the post-modifier twice. Then translate the Noun Phrases.

1. each developmental stage
2. students' living cost
3. extremely generous people
4. the long-nosed crocodiles
5. the snow-covered mountain
6. unbreakable kitchen utensils
7. youth today
8. the still of the night
9. parents interested in this field
10. a few books to read
11. the color of the sea
12. the forgotten facts in history
13. the reason why the government always changes its policy
14. those who pass the test
15. a psychological approach to the problem
16. other living things on earth
17. microbes too small to see
18. fertile land forming the main food supplier
19. wild plants growing in the forests
20. a musical composition consisting of eight movements
21. a few contagious diseases caused by virus
22. the effects of low standard of living conditions
23. the government's attempts to improve the socio-economic condition of the people
24. the careless wasting of our natural resources
25. more serious attention to the prevention of this irresponsible practice

II. Identify the Noun Phrases in these following passages and then translate the texts into good Bahasa Indonesia.

1. The Role of Mental Health in Learning

Mental health and learning are closely related. There is some relationship between them. Mental health is essential for effective learning; good learning is a sign of mental health.

In activities in the classroom, peer groups, family and community, children and youth find happiness if they can fully use their intellectual talents. It is important for a teacher to observe this thing, because without good mental health it is impossible for a child to be creative and productive in his social life.

2. Juvenile Delinquency

There are many young people who are really working hard and curious about their studies. On the other hand, there are some of them who are reluctant to do their work, and moreover, they will perform bad actions such as stealing, gambling, taking harmful drugs, making free loves, or committing other serious crimes. These things happen in most countries in the world --- in the underdeveloped, developing or developed countries.

The causes are of various kinds; and so the ways to handle the problem also vary. Based on the previous experience, some experts say that psychological and cultural approaches to the problem are more effective.

3. Food Problems

One of our most important problems is food supply. According to the statistical data from FAO (Food and Agriculture Organization), which is part of UNO (United Nations Organization), the world's food resources decrease every year while the number of the world's population is always increasing.

We can see such a case in our country, for instance. The fertile land which forms the main food supplier is changed into housing areas or industrial factories which sometimes do not have anything to do with the people's urgent need for food.

Your Task:
Read and compare these two texts.

BAB III

Dinamika Gerakan Serikat Buruh Dewasa ini:
Pasar Tenaga Kerja Lentur (LMF) dan Gejolak Perburuhan

Dinamika kebanyakan gerakan serikat buruh di Indonesia dewasa ini sangat dipengaruhi oleh kebijakan perekonomian, khususnya dengan kebijakan pasar tenaga kerja lentur (Labour Market Flexibility). LMF di claim oleh para pendukungnya sebagai bentuk kebijakan perekonomian global yang mampu meningkatkan efektivitas dan efisiensi para pelaku usaha. Hal ini akan dicapai melalui serangkaian kebijakan pasar tenaga kerja yang lentur.
Walaupun secara historis dan politis banyak serikat-serikat buruh di Indonesia yang terfriksi (terpecah-pecah) satu sama lain, dan mengambil strategi yang berbeda-beda dalam melakukan antisipasi terhadap masalah-masalah yang dihadapi, tetapi faktor-faktor ekonomis, khususnya kebijakan tenaga kerja lentur ini, telah mempersatukan mereka dalam kerangka analisis dan penentuan agenda atau fokus isu perjuangan bersama. Fakor-faktor ekonomis ini juga memberikan warna baru terhadap pola dan strategi pemaknaan hubungan industrial, baik dalam konteks hak-hak minimum, cara penyelesaian sengketa, fungsi dan peran serikat buruh, serta hak-hak non-normatif lainnya.

Chapter III

Current Trend of Labor Movement:
Labor Market Flexibility (LMF) and Labor Actions

Currently, the dynamics of the most labor movements in Indonesia is influenced by the economic policies, particularly those governing Labor Market Flexibility (LFM). LMF is claimed by its proponents as a form of global economic policies considered capable of increasing effectiveness and efficiency of the business activities. This can be achieved through a series of policies regarding Labor Market Flexibility.

Even though many Indonesian labor unions are historically and politically different and interest-driven in dealing with and overcoming problems, economic factors such as the policies on labor market flexibility have united them in one analytical framework to set up a working agenda and issue focus for which they will struggle to achieve. These economic factors also give fresh air to the patterns and strategies to understand industrial relationship, both in the context of labor minimum rights, dispute settlement measures, the function and role of labor unions, and other normative rights.

II. Translate these following sentences into English

Kalau selama ini faktor politis, peran intelektualitas dan hukum mempengaruhi strategi pengorganisasian, orientasi gerakan dan tipologi serikat buruh, maka faktor-faktor ekonomis justru memberikan bobot pada isi dan nuansa pada analisis masalah yang dihadapi. Dengan kata lain, jika pengaturan hukum memberi kerangka formal terhadap peran serikat buruh, maka faktor-faktor ekonomis mengisi argument praktis, normatif dan ideologis atas kerja-kerja mereka sebagai serikat buruh.

Salah satu indikasi bangkitnya persatuan buruh adalah perlawanan buruh terhadap upaya revisi atas UU No.13/2003, yang merupakan basis utama bagi diterima atau ditolaknya secara legal kebijakan pasar tenaga kerja

lentur dalam sistem perburuhan Indonesia.[1] Aksi ini sendiri pada awalnya dipenuhi dengan perbedaan-perbedaan pandangan[2] diantara berbagai federasi dan konfederasi serikat buruh. Namun pada akhinya aksi protes terkonsolidasi.

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[1] Menurut catatan Lembaga Informasi Perburuhan misalnya (LIPs) selama kurun waktu dari tahun 1999 sampai 2005 tejadi eskalasi gejolak . Jika pada tahun 2001 hanya mencapai 46 kasus maka pada tahun 2005 aksi buruh melibatkan 730 ribu buruh. Triger utama dari gejolak perburuhan itu memang masih di sekitar pemutusan hubungan kerja, upah minimum dan kurangnya jaminan sosial, serta kebijakan-kebijakan seperti cuti harian, cuti hamil, dan lain-lain, yang banyak berkaitan dengan pemenuhan hak-hak buruh secara mendasar.

[2] Dari berbagai wawancara dengan informan kunci di KSPI, GSBI dan diskusi bersama dengan aktivitist KASBI, Aliansi Buruh Menggugat, diperoleh keterangan bahwa pada awalnya ada konfederasi serikat buruh status-qua,/mainsteam yang menolak untuk terlibat dalam aksi 1 Mei dengan alasan adanya perbedaan cara pandang atas hari buruh. Namun diduga ini juga merupakan pesanan karena takut terjadinya upaya mempolitisir isu dan aksi buruh, untuk menggoyang pemerintah.

Unit 6
Issues of Equivalence
and Translatability

This unit pays attention to the procedures in translating a text, methodology, aptitude of good translators, the infrastructure and translation training. All of these aspects are very important to produce adequate translation. There are several steps that translators must take to translate. They are:

1. READING THE SOURCE TEXT CAREFULLY

First of all, translators should be aware of the fact that incorrect comprehension of a text considerably decreases the quality of the translation. We must, therefore, use reading comprehension strategies for translation (*underlining words, detecting translation difficulties, contextualizing lexical items—never isolating them -, adapting, analyzing, and so on*.) This initial step must be carefully done, otherwise translator's poor comprehension will cause translationese, which of course result in poor translation and customer's dissatisfaction.

In reading the texts, translators may find difficulties when they encounter cultural words. Cultural words carry significant meaning for the culture because they reflect the cultural point of view and practices. Nida (2001:73) posits that "the conceptual world of a particular culture may include hundreds of presuppositions that significantly order the manner in which people reason, and many of these underlying

Translators must be sensitive and aware of both cultures, or "bilingual and bicultural."

Cultural presuppositions refer to underlying assumptions, beliefs, and ideas that are culturally rooted, widespread, but rarely if ever described or defined because they seem so basic and obvious as not to require verbal formulation.

1) *Techno-economic system*

cultural concepts seem almost nonsensical to people in other cultures". Thriveni (2001) says that "cultural meanings are intricately woven into the texture of the language". Two different cultures may have different ways of looking at experiences as reflected in their different languages. This difference may hinder communication. As communication mediator, a translator needs to find appropriate ways to say things in another language. To make an effective cultural transfer, the translator must be sensitive and aware of both cultures, or "bilingual and bicultural", as Vermeer put it.

A translator's ignorance of the ST and TT cultures may lead to misreading in translation. Ke (1999:133-134) argues that "misreading in translation is often caused by translator's presuppositions about the reality of the source language community. These presuppositions are usually culturally-derived. Cultural presuppositions refer to underlying assumptions, beliefs, and ideas that are culturally rooted, widespread, but rarely if ever described or defined because they seem so basic and obvious as not to require verbal formulation". Further, he distinguishes four different subsystems in the culture that may evoke different cultural presuppositions across different cultures. They are:

1) **Techno-economic system**:
   Ecology (flora, fauna, climate, etc)
   Means of production, exchange and distribution of goods
   Crafts, technology, and science
   Artifacts

Translators should be aware of the cultural presuppositions related to this subsystem, for example, plants and animals have different cultural significance in Javanese and English-speaking cultures. Birds have profound cultural significance in Javanese culture. They are symbols in art, story, and dance. They have been symbols of war, peace, wisdom, love, evil, hope and luck and associations that birds carry are culture-specific. For example, *perkutut* (morning dove) symbolises one of man's symbols of success in the Javanese tradition. For the Egyptians, the ibis is the reincarnation of Toth, the god of wisdom, while the falcon personifies Horus, the protector of royalty (Andreu et al, 1997). Assuming that these culture-specific associations are the same across cultures will lead to misreading in translation.

2)   **Social System**:
      Social classes and groups
      Kinship system (typology, sex and marriage, procreation and paternity, size of family, etc)
      Politics and law
      Education
      Sports and entertainment
      Customs
      General history

Ke (1999) points out that cultural presupposition deserves special attention from translators because they can substantially and systematically affect their interpretation of facts and events in the source text without their even knowing it. For example, the idea of courtesy may be universal, but people from different cultures employ different expressions to denote

Birds have profound cultural significance in Javanese Culture.

2) Social system

The idea of courtesy may be universal, but people from different cultures employ different expressions to denote courtesy

courtesy. Javanese people always greet a friend by asking "Where are you going?", "What are you doing?" or "Have you eaten yet?", while Westerners will say "Hello", "How are you?" or "It's such a lovely day, isn't it?". Clearly, greetings have pragmatic force and should not be translated literally.

3) Ideational System
Cosmology
Religion
Magic and witchcraft
Folklore
Artistic creations as images
Values (moral, aesthetic, etc)
Cognitive focus and thinking
Patterns
Ideology

3) Ideational System

Some Javanese still believe in superstition. There are days that are considered sacred, when they can perform certain cultural duties, such as marriage, cleaning or circumcision. Some folklore also has significant roles in Javanese culture and provides references and guidance for what is good or not good to do. For example, when there was no electricity, legend said that a ghost would roam around the village to kidnap children who were still playing outside. Therefore, parents would require their children to be inside the house after dark. Translators must be aware of the cultural presuppositions behind these cultural values.

Translators must be aware of the cultural presuppositions behind these cultural values.

    The Javanese concept of time is different from that of English-speaking culture. Becker (1995:23-70) strongly argues that in the Javanese concept, spatial order is more paramount than temporal order in phenomenological organization. The word *besok*

"tomorrow" can refer to "the day after today" or "sometime in the indefinite future". Likewise, the word *kemarin* "yesterday" may refer to "the day before today", "a week ago", or "a year ago".

4) **Linguistic Systems**:
   Phonology and graphemics
   Grammar (morphology and syntax)
   Semantics and pragmatics

Comparable words in different languages carry strikingly different associations. In Javanese, for instance, to be called a "dog" can be insulting and may initiate a fight. For Americans, however, "dog" may not be associated with bad name-calling.

   Ke (1999) posits that translators and foreign-language teachers need to become fully aware of cultural presuppositions. First, a correct interpretation of the source message relies on an understanding of the relevant features of the source culture. The presuppositions a translator harbours about the ST may be based upon the realities of his or her own culture. Cultural values such as individualism and privacy are seen as selfishness by a translator growing up in a culture where collectivism is the backbone of the society. Second, communicative errors are usually more covert and harder to detect than grammatical errors and may therefore cause serious misunderstanding in the target readers. Javanese people who grew up in a society where frankness means rudeness may be taken aback by the bluntness of Westerners.

   Every aspect of culture can lead to presuppositions that are fundamentally different from those bred by other cultures. Nida (2001:73) concludes that "without the knowledge of the beliefs and practices

Nida (2001:73) concludes that "without the knowledge of the beliefs and practices of other cultures, a translator's perspective of the world is tragically restricted.

of other cultures, a translator's perspective of the world is tragically restricted. And it is not surprising that the most serious mistakes in translation are made because of ignorance about the views and values of other cultures." Thus, to avoid misreading in translation, the translator must be aware of these cultural presuppositions in order to understand and make others understand so that cross-cultural communication can take place smoothly.

2. PROBLEM SOLVING

2. Problem Solving

Every unit of translation poses different degree of translation difficulties to translators. These problems need to be solved. Finding solutions to dilemmas is a constant in the work of the translator. This includes translating problems such as linguistic or cultural "untranslatability," being able to manage *losses and gains*, solutions to *lexical ambiguity*, etc., through various translation procedures or mechanisms such as compensation, loans, explanatory notes, adaptation, equivalence, paraphrasing, analogies, etc. Translators should also be aware that meaning is not only conveyed by words. Baker (1988) states that equivalence may arrive at any levels, be they word, sentence, text, or discourse. Therefore, adequate decoding and re-coding of nomenclatures, figures, tables and charts; standardized terms, acronyms, metonyms, toponyms, etc. is a matter that must be properly considered and handled with care.

Translators should also be aware that meaning is not only conveyed by words.

3. ASPECTS TO CONSIDER BEFORE TRANSLATING

A good translator should define some essential starting-points to estimate a text to be translated, such as the author of the text, the aim of the text, the readership, and the standard to be used, for which it is important to identify and categorize the author, the message, the kind of discourse, the translator and the readership. These information are very important before embarking on a translation project. These information will also determine the style and tone the translated texts. For example, before translating Harry Potter, the translator must consider who the author is, whether the novel aims to entertain or to inform, who will read the novel, etc. If the translator does not know these information, chances are he or she will translate using inappropriate registers and style.

In dealing with cultural differences, the German theologian and philosopher Friedrich Schleiermacher proposed in his lecture "On the Different Methods of Translation" that "there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Lefevere 1977:74). In line with Schleiermacher, Venuti, the American translation theorist, admitted that translation can never be completely adequate to the foreign text. Therefore, translator is allowed to "choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignising method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text,

In translating culturally-loaded source-language expressions, translators may sometimes adopt domestication, at other times foreignisation or the combination of both.

Newmark's strategies to translate cultural words.

Internal factors in translating cultural words.

Cultural awareness and cultural orientation.

sending the reader abroad" (Venuti, 1995:20). In practice, a translator will always be between these two conflicting poles, between fluency and accuracy, between "naturalness of expression (Nida 1964:159) and "signifying the linguistic and cultural differences in the foreign text (Venuti, 1995:20). In domestication, "the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences, basically domestic, drawn from the receiving language and culture to enable the foreign to be received there" (Venuti, 2000:468). On the other hand, foreignisation "resists dominant target-language cultural values so as to signify the linguistic and cultural difference of the foreign text" (Venuti 1995:23). To summarise, domestication focuses on replacing the source culture with the target culture, while foreignisation aims to preserve the differences of the source culture. Therefore, the degree of foreignness can show whether the translators choose to domesticate or to foreignise the culture-specific SL items.

In reality, translators move freely along the continuum from one extreme to another. In translating culturally-loaded source-language expressions, translators may sometimes adopt domestication, at other times foreignisation or the combination of both. Consciously or unconsciously, translators follow certain translation strategies and principles in dealing with ST. They may be faithful to the original message as intended by the author, while some other translators are more concerned with the target reader's response. Some translators may want to introduce the SL culture as much as possible by retaining the foreign words and giving amplification with TL expressions. In some cases, they use both approaches so as to match their purpose. There are external and internal factors

influencing a translator's choice of strategies when translating cultural words. Newmark (2006:119) argues that choosing the correct strategies will depend on (1) the text-type and the purpose of the text; (2) the motivation and cultural, technical and linguistic level of readership; (3) the importance of the cultural word in the text; (4) the existence of recognised translation; (5) the recency of the cultural word; and (6) the future of the cultural word. These factors determine whether a cultural word needs to be transliterated, adapted, glossed, or retained in the TT.

Apart from the contextual factors, internal factors also play an important role in influencing the choice. He Xue-bing (2006:91) argues that cultural consciousness and cultural orientation influence the translator's choice. Cultural consciousness refers to "a way of thinking of the translator, his/her conscious judgment of and sensitivity to culture". A translator is said to have cultural consciousness when he has "a thorough understanding of the source language and culture so as to go beyond time and space and effectively convey the author's idea in the original to target readers, especially when the translator and the original author are of two different cultural backgrounds" (2006:91). In translating Mangunwijaya's *Burung-burung Manyar*, Thomas Hunter, an American who has lived in Indonesia for many years, shows his high cultural consciousness. In his introduction to the translation, he says that

> [p]art of the solution to the problems presented by the character of Larasati as a woman lies in reading a novel like The Weaverbirds with a healthy dose of cultural sensitivity, an understanding that not all cultures can, or should, evolve towards emancipation in precisely the

3 models of cultural orientation:
- *SL culture-oriented*
- *TL culture-oriented*
- *A compromise between the two.*

same way or at precisely the same speed. This may be asking a great deal when the cultural presuppositions that effect [sic] a Javanese or Indonesian view of emancipation may not be immediately obvious to the general reader.

(Hunter, 1991:xiv).

His translation is an effort to understand the cultural background of the novel *Burung-Burung Manyar* as shown through his translation of the rich culture-specific items. He is aware of the cultural presuppositions that would affect the readability and intelligibility of the ST. His task is to facilitate the cross-cultural communication between the author and TL readers. He uses both domestication and foreignisation in dealing with Javanese expressions that are not recognizable in English.

In addition to cultural consciousness, there are 3 models of cultural orientation, according to He Xue-bing (2006:91), namely SL culture-oriented, TL culture-oriented, and a compromise between the two. These orientations influence the choice of translation strategies and techniques, whether translators tend to reduce the cultural differences and replace foreign expressions with the familiar TL expressions, or whether the foreignness of expressions that are quintessential to the ST is retained to give local colour in the TT. Equally important, translators use the compromise model to seek "compromise and balance between two different cultures in order that to some extent the SL culture would not be distorted and acculturated into the TL culture at the same time" (He Xue-bing, 2006:92) .

4. PRE-EDITING

Another important aspect is the **pre-editing of the original text to detect eventual source text defects**, on the one hand, and the post-editing of the translated text to verify the use of the most adequate syntactic, semantic and graphemic levels (recognition of the reviser's role), on the other hand.

Among formal matters, translators should be aware of and control **the sound effect and cadence of the translated text** ("translating with the ear") to avoid cacophonous combinations and calque on the source language.

Regarding the use of translation procedures and strategies, translators must constantly make choices, in each paragraph, sentence or translation unit, so as to decide which of them is the most useful for the transfer of the ideas in the text being translated.

Last, but not least, translators should observe that the essence—in terms of **meaning and sense, register and style, etc.— and the lay out of the original text— in terms of format, i.e. sources, paragraphs, indentation, columns, tables**, etc.—is properly adhered to in the translated unit.

For the methodology of translation, Gerding Salas proposed a translation methodology which used a cooperative work procedure. Her approach is described below in an attempt to develop some workshop activities for the translation process—as a cooperative activity with the students—through a graded and sequential procedure. We must assume that students have sound linguistic knowledge, both theoretical and practical, and a wide cultural bilingual background, achieved during their first years in college.

This methodology, consisting of a step-by-step procedure workshop, (stages may sometimes be sequential and successive, sometimes, alternated) has proven quite successful in my classes in terms of students' motivation, productivity and the quality of their work. However, I do think that this methodology can be improved.

1. The teacher makes a **selection of the material** to be translated. Texts must be chosen according to previously defined objectives for translation practice, taking into account the degree of difficulty of the texts (semantic, cultural, stylistic, etc.), the topic or the specific knowledge area (science and technology; social, institutional, economic and/or political topics; and literary or philosophical works), the translation problems to be solved, and so on.

2. After **browsing through the text** (scan reading and/or skim reading), the students, assisted by their teacher, should identify *the source, the norm, the type of text, the register, the style and the readership* of the text selected. It is a kind of game of the imagination in which the text is real but the client and her/his needs are imaginary.

3. The students should **read the whole text at least twice**: The first reading will be comprehensive and general, to become acquainted with the topic and to understand the original, always bearing in mind that meaning is context-determined.

4. The second reading must be a "deep" reading, placing emphasis on **items where translation problems may appear**. In other words, this is what I have called "**reading with translation**

intention," i.e. doing pre-editing and assessing the quality of the writing (Reminder: Not all texts are well written). In my opinion, when translating into the TL, if the translator detects mistakes (usually due to misprints) in the original text, s/he should be entitled to amend them in her/his version if too obvious or else consult the client or an expert in case of doubt. When doing this "reading with translation intention," students should first **underline unknown terms** and then they should mentally confront potential translation difficulties in the text with suitable translation procedures.

5. The teacher then **divides the text** into as many segments as students in the group. Depending on the **degree of difficulty and the length of the text**, these segments may be **paragraphs, columns, pages or even whole chapters**. Then, each student is assigned a fair portion of the text. The segment distribution order should rotate so that a different student begins a translation unit every time.

6. If the topic is already quite familiar to the students, they do a preliminary translation. As this is the first approach to the text, it will probably lack **naturalness**, since students tend to transfer SL units of translation to TL units of translation ("**one-to-one translation**," Newmark, 1995a). This first approach can often be made orally and suggested annotations may be written in the margins.

7. If the topic is completely unknown to the students, they should consult **complementary literature**. In other words, before beginning the transfer process, they should resort to various

documentation sources, especially parallel texts (those which are similar in nature and style) in the language of the original. This allows them to achieve a deeper understanding of the topic under study.

8. Once the "one-to-one" version is accomplished, the students do a **second version of their own translation**—this time a written draft—handling the most suitable translation strategies and procedures and being faithful in the transfer of ideas.

9. With the original text in front of her/him and being careful to follow the same correlative order of the SL text, each student reads out her/his own version of the translated text, making the necessary pauses between sentences.

10. The students and the teacher follow the reading of each text attentively. As a monitoring activity, everybody should feel free to stop the reading at the end of a given sentence and have the reading of the segment repeated, when the situation warrants **comments, suggestions, questions, contributions**, etc. The students have to "defend" their work against criticism.

11. During this procedure, the students and the teacher need to set up all **necessary conventions with regard to the homogeneity of** the terms and the **coherence and cohesion of the final version**.

12. As Newmark states, "*translation is for discussion*" (Newmark, 1995b). Students should then be encouraged to take notes and discuss the (in) convenience of the contributions and

comments arising from this analytical reading of each one of the different versions proposed.

13. As a metacognitive activity, the students, assisted by the teacher, analyze the translation strategies and procedures used, and discuss the reasons taken into account in the choice of each analyzed criterion: "*The ability to discuss translations in an objective way is central to a translator's competence"*, (Kussmaul, 1995).

14. The students hand in the final version of their revised and post-edited segments, which have already been amended in the light of the whole text. The work must be typed, double-spaced and paged according to the original.

15. The teacher makes a final revision (second post-edit), gives formative evaluation and makes comments, emphasizes findings, "happy" solutions and creative acts, on the one hand, and analyzes failures and weaknesses in the process, on the other.

Teachers are assumed as a facilitator of the translation task, since the lion's share of the transfer process is accomplished by the students, mainly collectively, but also individually. It is considered valid for students to consult all possible information sources, including the traditional written forms, the "live" sources or informants, e.g. their own teacher (the "client," in this case), experts in the topic, native speakers, translation software, term data bases and the international data processing nets. For this process to be efficiently carried out, the following minimum conditions should be met:

The Profiles of the Students

Here are a list of profiles of students which are required to be good translators according to Gerding-Salas.

- Sound linguistic training in the two languages
- Knowledge covering a wide cultural spectrum
- High reading comprehension competence and permanent interest in reading
- Adequate use of translation procedures and strategies
- Adequate management of documentation sources
- Improvement capacity and constant interest in learning
- Initiative, creativity, honesty and perseverance
- Accuracy, truthfulness, patience and dedication
- Capacity for analysis and self-criticism
- Ability to maintain constructive interpersonal relationships
- Capacity to develop team work
- Efficient data processing training at user's level (an introductory course is NOT enough)
- Acquaintance with translation software for MT and MT edition

In sum, translators must understand the original text, for which they must have wide general knowledge, handle the vocabulary of the topic in the SL as well as in the TL and, last but not least, write their own language well (Orellana, 1994).

Profile of the Educators

It is also important in translator training to describe the profile of the educators (Gerding-Salas, 2000). They must have:

- Sound knowledge of the SL and the TL, translation theory, transfer procedures, cognition and methodology
- Comprehension of what translation is and how it occurs (Bell, 1994)
- Permanent interest in reading various kinds of texts
- Ability to communicate ideas clearly, empathically and openly
- Ability to work out synthesis and interrelationship of ideas
- Capacity to create, foster and maintain a warm work environment, "*an atmosphere of sympathetic encouragement*" (Kussmaul, 1995)
- Capacity to foster search and research
- Accuracy and truthfulness; critical, self-critical and analytical capacity
- Clear assessment criteria

The Infrastructure Needed to Translate

In order to translate successfully, translators need infrastructure. The following is the infrastructure they need according to Gerding-Salas (2000). They are:

- Terminological resources (tools to save time and to make translation more profitable): Monolingual and bilingual dictionaries, specialized dictionaries, encyclopedias, glossaries, various texts on translation theory and practice, access to international data processing nets, informants, expert and other sources.
- International collaboration via congresses, symposia, seminars, conferences, inquiries through international nets, etc.

- PCs, translation software, printers and printing material, term data bases.
- Appropriate environment: The right place and enough time for reflection: Ideally, a translation laboratory.

Evaluation

As suggested by Kussmaul (1995), it is a good practice to classify the kinds of errors/difficulties. The most frequent types of difficulties arising from translation that I propose to assess in any translation are the following:

- Comprehension, sense and ideas
- Lexico-semantic level
- Morphosyntactic level
- Writing style and register
- Spelling and punctuation
- Creative solutions to translation problems
- Transfer and re-wording (use of translation procedures)
- Cohesion and coherence
- Assessment of the result and post-edition
- Format

The method of penalization of errors must be previously established, using clear criteria, and placing emphasis on the lack of **coherence**, especially regarding **meaning and sense**, whether it is due to **faulty translation**, **missing items** or the wrong application of **lexical, semantic, grammatical, graphemic and/or cultural transfer**.

The following unit will explore more deeply the procedures of translation as proposed by many prominent translation experts.

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Unit 7
Translation Procedures

GENERAL OVERVIEW OF TRANSLATION PROCEDURES

Nida's procedures

There seems to be countless methods or procedures to translate. Each theorist seems to have his / her own procedures. This unit will explore some of the procedures proposed by prominent experts. Nida (1964) describes the translating procedures as follows:

I. *Technical procedures introduce:*

Technical procedures

    A. analysis of the source and target languages;

    B. a through study of the source language text before making attempts translate it;

    C. Making judgments of the semantic and syntactic approximations. (pp. 241-45)

II. *Organizational procedures introduce*:

Organizational procedures

constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions (pp. 246-47).

Three global strategies (Seguinot)

Krings (1986:18) quoted in Ordudari (2004) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," and Seguinot (1989) quoted in Ordudari (2004) states that there are at least three global strategies employed by the translators:

(i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage.

Moreover, Loescher (1991:8) as quoted in Ordudari (2004) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." As it is stated in this definition, the notion of consciousness is significant in distinguishing strategies which are used by the learners or translators. In this regard, Cohen (1998:4) quoted in Ordudari (2004) asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic."

Global and locall strategies (Bell, 1998:188)

Furthermore, Bell (1998:188) differentiates between global (those dealing with whole texts) and local (those dealing with text segments) strategies and confirms that this distinction results from various kinds of translation problems.

Domesticating and foreignizing (Venuti, 1998:240)

Venuti (1998:240) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." He employs the concepts of domesticating and foreignizing to refer to translation strategies.

Jaaskelainen (1999:71) quoted in Ordudari (2004) considers strategy as, "a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilization of information." He maintains that strategies are "heuristic and flexible in nature, and their adoption implies a decision influenced by amendments in the translator's objectives."

Taking into account the process and product of translation, Jaaskelainen (2005) quoted in Ordudari (2004) divides strategies into two major categories: some strategies relate to what happens to texts, while other strategies relate to what happens in the process.

Product-related strategies and process-related strategies (Jaaskelainen, 2005:15)

Product-related strategies, as Jaaskelainen (2005:15) quoted in Ordudari (2004) writes, involves the basic tasks of choosing the SL text and developing a method to translate it. However, she maintains that process-related strategies "are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation" (p.16). Moreover, Jaaskelainen (2005:16) as quoted in Ordudari (2004) divides this into two types, namely global strategies and local strategies: "global strategies refer to general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making."

Newmark's methods of translation:

Newmark (1988b) mentions the difference between translation methods and translation procedures. He writes that, "[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (p.81). He goes on to refer to the following methods of translation:

Word-for-word translation

- *Word-for-word translation*: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.

Literal translation

- *Literal translation*: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.

Faithful translation

- *Faithful translation*: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

Semantic translation	• *Semantic translation*: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.
Adaptation	• *Adaptation*: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
Free translation	• *Free translation*: it produces the TL text without the style, form, or content of the original.
Idiomatic translation	• *Idiomatic translation*: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.
Communicative translation	• *Communicative translation*: it 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 (1988b: 45-47).
Equivalent effect	Newmark (1991:10-12) writes of a continuum existing between "semantic" and "communicative" translation. Any translation can be "more, or less semantic—more, or less, communicative—even a particular section or sentence can be treated more communicatively or less semantically." Both seek an "equivalent effect." In order to clarify the distinction between procedure and strategy, the forthcoming section is allotted to discussing the procedures of translating culture-specific terms, and strategies for rendering allusions will be explained in detail.

PROCEDURES OF TRANSLATING CULTURE-SPECIFIC CONCEPTS (CSCS)

Culture-specific concepts

Culture-specific concepts, according to Baker (1992:21), refers to a concept which is totally unknown in the target culture. The concept may be abstract or concrete and relate to a religious belief, a social custom, or even a type of food. Examples of culture-specific concepts are the English word "privacy", the Javanese "pekewuh", the Indonesian word "segan." Graedler (2000:3) quoted in Ordudari (2004) puts forth some procedures of translating CSCs:

Procedures of translating CSCs

1. Making up a new word.
2. Explaining the meaning of the SL expression in lieu of translating it.
3. Preserving the SL term intact.
4. Opting for a word in the TL which seems similar to or has the same "relevance" as the SL term.

Techniques for translating CBTs

Defining culture-bound terms (CBTs) as the terms which "refer to concepts, institutions and personnel which are specific to the SL culture" (p.2), Harvey (2000:2-6) quoted in Ordudari (2004) puts forward the following four major techniques for translating CBTs:

1. Functional equivalence

1. *Functional Equivalence*: It means using a referent in the TL culture whose function is similar to that of the source language (SL) referent. As Harvey (2000:2) quoted in Ordudari (2004) writes, authors are divided over the merits of this technique:

2. Formal equivalence

2. *Formal Equivalence* or *'linguistic equivalence'*: It means a 'word-for-word' translation.

3. Transcription or borrowing

3. *Transcription* or *'borrowing'* (i.e. reproducing or, where necessary, transliterating the original term): It stands at the far end of SL-oriented

strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator's note.

4. Descriptive or self-explanatory translation

4. *Descriptive* or *self-explanatory* translation: It uses generic terms (not CBTs) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original SL term to avoid ambiguity.

VINAY AND DARBELNET'S TRANSLATION PROCEDURES

Seven procedures

Vinay and Darbelnet's categorization of translation **procedures** is very detailed. They name two 'methods' covering seven **procedures**:

1. direct translation
2. oblique translation

1. **direct translation**, which covers **borrowing**, **calque** and **literal** translation, and
2. **oblique translation**, which is **transposition**, **modulation**, **equivalence** and **adaptation**.

These **procedures** are applied on three levels of language:

a. the **lexicon**
b.   the **grammatical structures** and
c. the '**message**',which is used to refer to the situational utterance and some of the higher text elements such as sentence and paragraphs. At the level of lacunae message, Vinay and Darbelnet discuss such strategies as **compensation**, an important term in translation which is linked to the notion of **loss** and **gain**.

PROCEDURE 1: BORROWING

Procedure 1: Borrowing

To overcome a lacuna, usually a metalinguistic one (e.g. *a new technical process, an unknown concept*), borrowing is the simplest of all translation methods. For instance, in order to introduce the flavour of the SL culture into a translation, foreign terms may be used, e.g. such Russian words as 'roubles', 'datchas' and 'apparatchik', 'dollars' and 'party' from American English, Mexican Spanish food names 'tequila' and 'tortillas', and so on. [. . .]

Other examples: *tsunami, magma, pizza, tortellini, feijuada, synthesizer*

PROCEDURE 2: CALQUE

Procedure 2: Calque

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. The result is either:

i. **a lexical calque**, as in the first example below, i.e. a calque which respects the syntactic structure of the TL, whilst introducing a new mode of expression; or
ii. **a structural calque**, as in the second example, below, which introduces a new construction into the language, e.g.:

English	*French calque*
Compliments of the Season :	Compliments de la saison!
Science-fiction :	Science-fiction

Other examples:

Terima kasih sebelumnya. → *Thanks before**

(Thanks in advance)

Nice to meet you → *Senang bertemu dengan Anda.*

PROCEDURE 3: LITERAL TRANSLATION

Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL.

I left my spectacles on the table downstairs : J'ai laisse mes lunettes sur la table en bas.

If, after trying the first three procedures, translators regard a literal translation [as] unacceptable, they must turn to the methods of oblique translation. By unacceptable we mean that the message, when translated literally:

  i. gives another meaning
 ii. has no meaning, or
iii. is structurally impossible, or
 iv. does not have a corresponding expression within the metalinguistic experience of the TL, or
  v. has a corresponding expression, but not within the same register.

PROCEDURE 4: TRANSPOSITION

The method called Transposition involves **replacing one word class with another without changing the meaning of the message**. Beside being a special translation procedure, transposition can also be applied within a language. For example: '*Il a annoncé qu'il reviendrait*' [*He announced he would return*], can be re-

expressed by transposing a subordinate verb with a noun, thus: '*Il a annoncé son retour*' [*He announced his return*]. In contrast to the first expression, which we call the base expression, we refer to the second one as the transposed expression. From a stylistic point of view, the base and the transposed expression do not necessarily have the same value. Translators must, therefore, choose to carry out a transposition if the translation thus obtained fits better the or allows a particular nuance of style to be retained. Indeed, the transposed form is generally more literary in character.

PROCEDURE 5: MODULATION

Procedure 5: Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL.

As with transposition, we distinguish between free or optional modulation and those which are fixed or obligatory. A classical example of an obligatory modulation is the phrase, 'The time when . . .', which must be translated as '*le moment où . . .*' [*the moment where . . .*]. The type of modulation which turns a negative SL expression into a positive TL expression is more often than not optional, even though this is closely linked with the structure of each language, e.g.:

It is important to know . . . → *Penting untuk diketahui bahwa.....*

Kamu ditunggu seseorang → *Someone is waiting for you.*

Jariku teriris. → *I cut my fingers.*

Lenganku patah → *I broke my arm.*

PROCEDURE 6: EQUIVALENCE

We have repeatedly stressed that one and the same situation can be rendered by texts using completely different stylistic and structural methods. In such cases we are dealing with the method which produces equivalent texts. The classical example of equivalence is given by the reaction of an amateur who accidentally hits his finger with a hammer: if he were French his cry of pain would be transcribed as 'Aie!', but if he were English this would be interpreted as 'Ouch!'. Most equivalences are fixed and belong to a phraseological repertoire of idioms, cliches, proverbs, nominal or adjectival phrases, etc. In general, proverbs are perfect examples of equivalences, e.g.:

Like a bull in a china shop : Comme un chien dans un jeu de quilles. [lit. *Like a dog in a game of skittles*]

Too many cooks spoil the broth : *Deux patrons font chavirer la barque.*

[lit. *Two skippers make the boat capsize*]

Idioms cannot always be translated by means of calque, for example,

'To talk through one's hat' and 'as like as two peas', 'killing two birds with one stone,' 'it's like a circus here.'

PROCEDURE 7: ADAPTATION

With this seventh method we reach the extreme limit of translation: it is used in those cases where the **type of situation being referred to by the SL message is unknown in the TL culture**. In such cases translators have to create a new situation that can be considered as being equivalent. **Adaptation** can, therefore, be described as a special kind of equivalence, a **situational**

equivalence. They are particularly frequent in the translation of book and film titles, e.g.:

Trois hommes et un couffin : Three Men and a Baby [*Three men and a Moses basket*]

Le grand Meaulne : The Wandere

NEWMARK'S TRANSLATION PROCEDURES

Newmark's Procedures

Then, the following are the different translation procedures that Newmark (1988b) proposes:

1. transference

1. *Transference*: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000:5) named "transcription." Transference *(emprunt,* loan word, transcription) is the process of **transferring a SL word to a TL text** as a translation procedure. It is the same as Catford's transference, and includes **transliteration**, which relates to the conversion of different alphabets: e.g. Russian (Cyrillic), Greek, Arabic, Chinese, etc- into English, The word then becomes a 'loan word'.

2. Naturalization

2. *Naturalization*: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. This procedure succeeds transference and **adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL**. E.g. subduction →subduksi (Newmark, 1988b:82)

3. Cultural Equivalent

3. *Cultural equivalent*: it means replacing a cultural word in the SL with a TL one. however, "they are not accurate" This is an approximate translation where **a SL cultural word is translated by a TL cultural word**; thus *baccalauriai* is translated as '(the French) "A" level', or *Abitur (MatUTa)* as '(the German/Austrian) "A' level; *Palais Bourbon*

as '(the French) Westminster1; *Montecitorio* as '(the Italian) Westminster'; *charcuterie* - 'delicatessen' (now English 'deli); *notaire* - Solicitor'. (Newmark, 1988b:83)

4. Functional equivalent

4. *Functional equivalent*: it requires the use of a culture-neutral word. This common procedure, applied to cultural words, requires the use of a **culture-free word**, sometimes with a new specific term; it therefore **neutralises or generalises the SL word**; and sometimes adds a particular thus: *baccalauriat* - Trench secondary school leaving exam'; *Sejm* - 'Polish parliament1; 'Roget' - *dictionnaire ideologique anglais*. This procedure, which is a cultural componential analysis, is the most accurate way of translating i.e. **deculturalising a cultural word**. (Newmark, 1988b:83)

5. Descriptive equivalent

5. *Descriptive equivalent*: in this procedure the meaning of the CBT is explained in several words. In translation, **description sometimes has to be weighed against function**. Thus for *machete,* the description is a 'Latin American broad, heavy instrument, the function is 'cutting or aggression; **description and function** are combined in 'knife'. *Samurai* is described as 'the Japanese aristocracy from the eleventh to the nineteenth century*; its function was *to provide officers and administrators', (Newmark, 1988b:83).

6. Componential analysis

6. *Componential analysis*: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components." (Newmark, 1988b:114)

7. *Synonymy*: it is a "near TL equivalent." Here economy trumps accuracy. (Newmark, 1988b:84). Newmark used the word 'synonym' in the sense of a near **TL equivalent to an SL word in a context**, where a precise equivalent may or may not exist. This procedure is used for a SL word where **there is no clear one-to-one equivalent**, and the **word is not important in the text**, in particular for adjectives or adverbs of quality (which in principle are 'outside' the grammar and less important than other components of a sentence): thus *personne gentille,* 'kind' person; *conte piquant,* 'racy story'; 'awkward' or 'fussy', *difficile;* 'puny effort, *effort faible. A* synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. Here **economy precedes accuracy**.

8. *Through-translation*: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. This is the same as Vinay and Darbelnet's calque. In theory, a translator should not 'initiate' a through-translation. In fact, through-translations in contiguous cultures sometimes fill in useful gaps, and perhaps it is time that 'Good appetite, 'through-compose, 'leading motive, 'relaxation (for *detente),* 'no longer the youngest', 'birthday child*, should finally enter familiar English, The most obvious examples of through-translations are the names of international organisations which often consist of 'universal* words which may be transparent for English and Romance languages, and semantkally motivated for Germanic and Slavonic: e.g., EEC, *Communaute' Economique Europeenne,*

Europdische Wirtschaftsgemeirtschaft (EWG, now *EG)* European Cultural Convention, *Convention culturelle europeenne; groupe d'gtudes,* 'study group' but *Arbeitsgruppe;* 'working party', *commission d'enquexe, Arbeitsausschuss.*

International organisations are often known by their acronyms, which may remain English and internationalisms (UNESCO, UNRRA, FAO) or French FIT (International Federation of Translators), but more often switch in various Ianguages. Translated brochures, guide-books and tourist material are apt to pullulate with incorrect through-translations: 'highest flourishing', 'programme building', etc., which are evidence of translationese. Normally, through-translations should be used only when they are already recognised terms. (Newmark, 1988b:84)

9. *Shifts or transpositions*: A 'shift* (Catford's term) or 'transposition1 (Vinay and Darbelnet) is a translation procedure involving a change in the grammar from SL to TL. One type, the change from singular to plural, e.g. 'furniture'; *des meublest* 'applause', *des applaudis-sements;* 'advice', *des consetis;* or in the position of the adjective: *la maison blanche,* 'the white house' is automatic and offers the translator no choice. A second type of shift is required when an SL grammatical structure does not exist in the TL. Here there are always options. Thus for the neutral adjective as subject,

(1) SL verb, TL noun *(essaie,* 'attempt')
(2) SL conjunction, TL indefinite adjective *(des que,* uany')
(3) SL clause, TL noun group *(dis qu'on essaie,* 'any attempt')

(4) SL verb group, TL verb *{est aux prises,* 'involves')

(5) SL noun group, TL noun *(des contradictions,* 'inconsistencies')

(6) SL complex sentence, TL simple sentence (etc!) (Newmark, 1988b:86)

10. modulation	10. *Modulation*: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. (Newmark, 1988b:88)
11. recognized translation	11. *Recognized translation*: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term." You should normally use the official or the generally accepted translation of any institutional term. If appropriate, you can gloss it and, in doing so, indirectly show your disagreement with this official version. (Newmark, 1988b:89)
12. compensation	12. *Compensation*: it occurs when loss of meaning in one part of a sentence is compensated in another part. This is a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation, thus: 'heritage language', *Erbschafisspracke*, *tangue dy heritage*. This is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence. (Newmark, 1988b:90)
13. Paraphrase	13. *Paraphrase*: in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of *descriptive equivalent*.

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

(1) SL adjective of substance plus general noun, TL noun: *atleimes infiammatoires et infectieuses,* * inflammations and infections; *science linguistique* (etc.), 'linguistics'.

(2) For expansion, a not uncommon shift, often neglected, is SL adjective, English T L adverb plus past participle, or present participle plus object: *cheveux igaux*^ 'evenly cut hair; *belebend,* life-giving', (Newmark, 1988b:91)

This is an amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions.

14. *Couplets*: it occurs when the translator combines two different procedures. Couplets, triplets, quadruplets combine two, three or four of the above-mentioned procedures respectively for dealing with a single problem. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent. You can describe them as two or more bites at one cherry. (Newmark, 1988b:91)

15. *Notes*: notes are additional information in a translation. Additional information in the translation may take various forms:

(1) Within the text

    (a) As an alternative to the translated word: e.g., *la gabelle* becomes 'the *gabelle,* or salt-tax*.

(b) As an adjectival clause: e.g., *la taille* becomes *'la taille,* which was the old levy raised in feudal times from the civilian population*.

(c) As a noun in apposition: e.g., *les traiies* becomes 'the *traites,* customs dues

(d) As a participial group: e.g. , *Voctroi* becomes *"Voctroi^* taxes imposed on food stuffs and wine entering the town1.

(e) In brackets, often for a literal translation of a transferred word: e.g. *das Kombinat* becomes 'the *kombinat* (a "combine" or "trust")'.

(f) In parentheses, the longest form of addition: e.g., *aides* becomes *'aides* - these are excise dues on such things as drinks, tobacco, iron, precious metaJs and leather-were imposed in the eighteenth century*.

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

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

(2) Notes at bottom of page.

(3) Notes at end of chapter.

(4) Notes or glossary at end of book. (Newmark, 1988b:91)

Notes can appear in the form of 'footnotes.' Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the TT readers to make better judgments of the ST contents. Nida (1964:237-39) advocates the use of footnotes to fulfill at least the two following functions: (i) to provide supplementary information, and (ii) to call attention to the original's discrepancies.

A really troublesome area in the field of translation appears to be the occurrence of allusions, which seem to be culture-specific portions of a SL. All kinds of allusions, especially cultural and historical allusions, bestow a specific density on the original language and need to be explicated in the translation to bring forth the richness of the SL text for the TL audience.

STRATEGIES OF TRANSLATING ALLUSIONS

Translating proper nouns

Regarding the translation of proper nouns, Newmark (1988a:214) asserts that, "normally, people's first and sure names are transferred, thus preserving nationality and assuming that their names have no connotations in the text."

The procedure of transference cannot be asserted to be effective where connotations and implied meanings are significant. Indeed, there are some names in the Persian poet Sa'di's work *Gulestan,* which bear connotations and require a specific strategy for being translated. Newmark's (1988a:215) solution of the mentioned problem is as follows: "first translate the word that underlies the SL proper name into the TL, and then naturalize the translated word back into a new SL proper name." However, there is a shortcoming in the strategy in question. As it seems it is only useful for personal

Strategies for translating the proper name allusions

PNs, since as Newmark (1988a:215), ignoring the right of not educated readers to enjoy a translated text, states, it can be utilized merely "when the character's name is not yet current amongst an educated TL readership." Leppihalme (1997:79) as quoted in Odudari (2007) proposes another set of strategies for translating the proper name allusions:

i. **Retention of the name**:

Retention of the name

    a. using the name as such.

    b. using the name, adding some guidance.

    c. using the name, adding a detailed explanation, for instance, a footnote.

Replacement of the name by another

ii. **Replacement of the name by another**:

    a. replacing the name by another SL name.

    b. replacing the name by a TL name

Omission of the name

iii. **Omission of the name**

    a. omitting the name, but transferring the sense by other means, for instance by a common noun.

    b. omitting the name and the allusion together.

9 strategies to translate key-phrase allusions

Moreover, nine strategies for the translation of key-phrase allusions are proposed by Leppihalme (1997: 82) as quoted in Odudari (2007) as follows:

a. Use of a standard translation,

b. Minimum change, that is, a literal translation, without regard to connotative or contextual meaning,

c. Extra allusive guidance added in the text,

d. The use of footnotes, endnotes, translator's notes and other explicit explanations not supplied in the text but explicitly given as additional information,

e. Stimulated familiarity or internal marking, that is, the addition of intra-allusive allusion ,

f. Replacement by a TL item,

g. Reduction of the allusion to sense by rephrasing,

h. Re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it,

i. Omission of the allusion.

CONCLUSION

Conclusion

Although some stylists consider translation "sprinkled with footnotes" undesirable, their uses can assist the TT readers to make better judgment of the ST contents. In general, it seems that the procedures 'functional equivalent' and 'notes' would have a higher potential for conveying the concepts underlying the CSCs embedded in a text; moreover, it can be claimed that a combination of these strategies would result in a more accurate understanding of the CSCs than other procedures.

Equivalent effects on the TT readers

Various strategies opted for by translators in rendering allusions seem to play a crucial role in recognition and perception of connotations carried by them. If a novice translator renders a literary text without paying adequate attention to the allusions, the connotations are likely not to be transferred as a result of the translator's failure to acknowledge them. They will be entirely lost to the majority of the TL readers; consequently, the translation will be ineffective.

It seems necessary for an acceptable translation to produce the same (or at least similar) effects on the TT readers as those created by the original work on its readers. This paper may show that a translator does not appear to be successful in his challenging task of efficiently rendering the CSCs and PNs when he sacrifices, or at least minimizes, the effect of allusions in favor of preserving graphical or lexical forms of source language PNs. In other words, a competent

translator is wll-advised not to deprive the TL reader of enjoying, or even recognizing, the allusions either in the name of fidelity or brevity.

It can be claimed that the best translation method seem to be the one which allows translator to utilize 'notes.' Furthermore, employing 'notes' in the translation, both as a translation strategy and a translation procedure, seems to be indispensable so that the foreign language readership could benefit from the text as much as the ST readers do.

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Unit 8
Translating Javanese Cultural Words

TRANSLATING CULTURAL WORDS

Newmark's typology of cultural words: ecology, material culture, social culture, organizations, customs, activities, procedures and concepts, gestures and habits.

The following section discusses how the cultural words are translated into English and highlights the constraints, conditions and motivation which have encouraged the translator to choose particular strategies. The analysis of the cultural words is presented according to Newmark's typology, i.e. ecology, material culture, social culture, organisations, customs, activities, procedures and concepts, gestures and habits.

According to Newmark (2006:103), "culture is a way of life and its manifestations peculiar to one speech community". They share traditions, habits, way of doing things and way of saying things. Anyone who does not belong to the particular culture group may not share the same understanding. He further argues that cultural words are associated with a particular language and cannot be translated literally into TL. Some cultural customs are described in ordinary language, where literal translation would distort the meaning and a translation may include an appropriate descriptive-functional equivalent. Translation problems occur in the translation of *Burung-Burung Manyar* because there is little cultural overlap between the SL and the TL (and its readership). There are many cultural words in *Burung-Burung Manyar* which do not have TL equivalents due to the wide cultural gap or distance between Indonesian or Javanese on the one hand and English on the other. There are several considerations to make when translating

Translation problems in translating Mangunwijaya's Burung-Burung Manyar into English.

cultural words from Indonesian/Javanese into English. As discussed previously, the translator's cultural orientation and motivation play an important role in choosing the appropriate procedures. The choice of procedures ranges from transference to cultural componential analysis. Newmark (2006:94) asserts that transference blocks comprehension as it "emphasizes the culture and excludes the message", while cultural componential analysis is considered the most accurate translation procedure as it "excludes the culture and highlights the message". To choose which procedure is best, the translator must also bear in mind the TL readers' linguistic level. To deal with cultural words, the translator employs procedures recommended by Newmark, Vinay and Darbelnet, such as cultural equivalence, descriptive equivalence, functional equivalence, calque, paraphrase, shifts/transpositions, etc.

PLACE NAMES AND THE JAVANESE CONCEPT OF TIME

Ecology: geographical features, seasons, flora and fauna.

The first type of cultural words deals with ecology, which includes geographical features, seasons, flora and fauna. Places in Java are mostly named after the geographical features dominant in the area, for example *wono* "forest", *giri, argo, gunung* "hill", *kali* "river", and *jurang* "ravine/gorge". Thus, it is likely that Wonosobo is a forest area, while Gunung Kidul is a mountainous area. The title of the 14th chapter is *Jurang Besar* which is translated into "A Yawning Chasm". *Jurang* is a gorge or ravine, while *gede* and *besar* means "great". Thus, *jurang besar* is the Indonesian for *jurang gede* "great gorge". However, *jurang besar* may literally refer to *Juranggede* village or figuratively refer to the gap between the rich and the poor. The chapter describes the life of people in Juranggede "Great Gorge" after independence, in which

the renegade *Setankopor* Samsu "Samsu the Suitcase Satan", the villainous executioner in a guerrilla band during the revolutionary war, has become the new acting regent. The chapter also describes the yawning gap between the rich and the poor as shown by the contrast between the modern American ambassador visiting Juranggede and the backward people of Juranggede who act in an uncivilised manner. The challenge is whether to translate *Jurang Besar* by tranferring the words or by preserving the figurative intention of the allusive title. The translator chooses to preserve the figurative intention of the title and translates *Jurang Besar* into "A Yawning Chasm". While the place name *Juranggede* is retained in the TT, the place name *Jurangceleng* is calqued into "Wild Boar Gorge" and *Kalibening* is also calqued into Clear River. The reason why *Jurangceleng* and *Kalibening* are calqued is because in the other part of the text, the word *celeng* "wild boar" is mentioned as a joke and the word *bening* "clear" is used with irony. If the words *Jurangceleng* and *Kalibening* had not been calqued, the TL readers could have not grasped the joke or the irony.

The other cultural name of place is *alun-alun* "large central open lawn squares located near the king's palace" (*Burung-Burung Manyar*, Chapter 16, page 229, line 22). The English equivalent for this term is plaza, town square or city square. However, *alun-alun* in Java has a different physical characteristic and function. The palace usually has two *alun-aluns*, namely the north *alun-alun* and the less important south *alun-alun*. In the past, the north *alun-alun* functioned as the official entrance to the palace, the place for public dialogue between the Sultan and his subjects, as well as the place for public corporal punishment and executions. To this day, despite the change of its function, *alun-alun* has not changed its

Time division

physical characteristics. It is still a lawn with a mosque on the west side and two banyan trees inside the lawn square. Giving too much information to compensate for the loss of cultural context will create over-translation. The TL readers' understanding of the shape and function of *alun-alun* does not influence the validity of the TT as a whole. As a result, the solution is to de-culturalise the cultural word *alun alun* and translate it by its functional equivalent "main square" (The Weaverbirds, Chapter 16, page 225, line 13). In spite of the loss of meaning, the TL readers are saved from digesting too much cultural information. The fluency is weighed more than accuracy when the accuracy of information does not change the course of the story.

Multiple, overlapping but separate measurement of times.

Time division is another unique cultural element in Javanese, as seen in the complicated and overlapping Javanese calendar. The Javanese calendar consists of multiple, overlapping but separate measurements of times, called cycles, which include *pasaran* (five-market-day week), Gregorian and Islamic seven-day week, the solar month cycle called *Mangsa*, the lunar month cycle called *Wulan*, the year-cycle called *Tahun*, and the 8-year cycle, called *Windu* (Negoro, 1999). These measurements are used to specify a certain date, for example, the date 17 January 2008 fell on Kamis (day) Wage (*pasaran*), tahun Ehe, Wuku Sungsang, Dul-hijah 1428 (Islamic calendar). On a daily basis, people refer to days using the common 7-day weekly cycle, i.e. Monday to Sunday (*Senin, Selasa, Rabu, Kamis, Jumat, Sabtu, Minggu*) and *pasaran or pancawara* (five-market-day week), namely *Kliwon, Legi, Paing, Pon, Wage*. A day of the week is usually added its *pasaran* day to specify the date, for example *Senin Paing, Kamis Legi, Jumat Kliwon*, etc. In each month, Senin "Monday" must have a different *pasaran* day, for example Monday in each month is *Senin Pon,*

Pasaran

Senin Kliwon, Senin Paing, Senin Wage, and *Senin Legi* according to the cycle. Therefore, translating *Selasa Kliwon* into English is a complicated task. Hunter's English translation of Selasa Kliwon can be seen in the following extract.

(1) *Tetapi pada malam menjelang Selasa Kliwon Mbah Glati meninggal. Ini gawat sungguh. Mbah Glati memang suka ilmu klenik, tetapi siapa di pedesaan yang tidak suka ilmu klenik. Mbah Glati memang sudah tua dan sudah saatnya ia kembali bertemu lagi dengan istrinya yang sepuluh tahun yang lalu jatuh ke dalam sumur. Tetapi siapa mengira, Mbah Glati begitu nekat sengaja memilih saat meninggal dunia pas pada malam Selasa Kliwon.* (Burung-Burung Manyar, Chapter 11, page 136, lines 24-30).

(But on the eve of Selasa Kliwon, Mbah (Grandfather) Glati died. This is very serious. Mbah Glati liked the black magic, but who in the village didn't like black magic. Mbah Glati was very old and it was time for him to be reunited with his wife who, ten years ago, had fallen into a well. But who would've thought that Mbah Glati would intentionally choose to die on the eve of Selasa Kliwon.) – My literal translation

What had happened was this: Mbah Glati, the local healer, had died on the eve of Kliwon-Tuesday. Kliwon is the third day of the ancient Javanese calendar and for the superstitious, on the evening before Kliwon and Tuesday coincide the powers of the unseen rise to their very height. This was a serious matter, for Mbah Glati had been

Amplification by providing a paraphrase

known to be fond of the black arts. But then who in Jurang Gede wasn't? Mbah Glati was quite old when he died, and it should have been no surprise that the moment had come for him to follow after his wife, who had died ten years previously after falling into a well. But why had he chosen to die on that Monday night, on the eve of Kliwon-Tuesday? (The Weaverbirds, Chapter 11, page 141, lines 11-16)

At face value, the TT seems to over-translate the ST. The addition of "what had happened was this:" to replace *tetapi* "but" is intended to maintain the cohesion with the previous paragraph. In the ST, *tetapi* "but" signals the contradiction between what happens in the previous sentence and what happens in the following paragraphs. Since the TL prescriptive norms do not allow "but" in the initial position, and the use of "however" is not considered the right register, the translator adds the introductory remark "What had happened was this:" both to signal the contradiction and to maintain the cohesion between paragraphs. The addition of the appositive "a local healer" to describe *Mbah Glati* has a positive connotation. Mbah Glati is a type of a healer using black arts, commonly called *dukun santet* "witch doctor". The word *dukun santet* has a negative connotation. Thus, the TL word in place of "the local healer" should be "the local witch doctor".

Linguistically, the word *Kliwon* is not recognizable in English, so it would be very hard to find its equivalent. Culturally, the concept is foreign to the TL culture. Thus, the word *Selasa Kliwon* (*Burung-Burung Manyar*, Chapter 11, page 126, line 24) creates a specific connotation for SL readers, but does not create an

equivalent effect for the TL readers. First of all, the TL culture does not have the same time division based on a five-market-day week. Secondly, the TL culture may have a different concept to express the same situation, for example Friday the 13th may be a cultural equivalent to *Selasa Kliwon* although their connotations are not exactly the same. In order to bridge the communication gap between the ST and TL readers, the translator resorts to amplification by providing a paraphrase of what *Kliwon* means, as shown by the underlined sentence. This paraphrase is deemed necessary in the sentence, otherwise the TL readers' comprehension of the sentence will be hindered. However, the translator does not supply accurate information regarding the cultural word. In fact, *Kliwon* is not the third day of the ancient Javanese calendar. *Kliwon* is one of the days in the five-market-day weekly cycle in the Javanese calendar. This is the danger of supplying cultural information for an SL cultural word when the information is either inaccurate or misleading. An alternative TT for this paragraph could be as follows (the adjustments are typed bold and italicised):

What had happened was this: Mbah Glati, the local ***witch doctor***, had died on the eve of Kliwon-Tuesday. Kliwon is ***one of the days in the five-market-day week in the*** Javanese calendar and for the superstitious, on the evening before Kliwon and Tuesday coincide the powers of the unseen rise to their very height. This was a serious matter, for Mbah Glati had been known to be fond of the black arts. But then who in Jurang Gede wasn't? Mbah Glati was ***very*** old when he died, and ***it was time for him to be reunited with his wife who, ten years ago, had fallen into a well***. ***But who would've thought that Mbah Glati would deliberately choose*** to die on that Monday night, on the eve of Kliwon-Tuesday? (My recommended translation)

BIRD SYMBOLISM

Bird symbolism in the Javanese culture

Some species of birds may not even be present in the target culture.

Values of the bird names.

The next cultural word is related to fauna. Birds also have a significant value in Javanese culture. Birds are often used as symbols of prosperity and metaphors of people's characters and behaviour as reflected in the Javanese love of birds, and in using birds as nicknames. Names of birds typically found in Java pose translation problems because the same species of birds may also exist in the target culture but have different names and different cultural connotation. The names of Javanese birds are linguistically and culturally different from those of similar species of birds found in America or Australia. Some species of birds may not even be present in the target culture. For example, the bird *srigunting* "crow-billed drongo" (*Burung-Burung Manyar*, Chapter 2, page 20, line 22), which are typically found only in Asia, is translated into "scissor-tail" and "scizzor-tail (sic)". The word *srigunting* consists of two words, namely *sri* (the definitive article used as an honourable title) and *gunting* (scissor). The word itself literally means "the scissors". Physically, the *srigunting*'s tail looks like scissors, which inspires the translator to render the word into scissor-tails to describe the physical appearance of the bird. Translating *srigunting* into crow-billed drongo is of course referentially accurate, but it does not conjure up an image of a bird having scissor tails. Besides, *Burung-Burung Manyar* is categorized as an expressive text, not a scientific text. Consequently, putting a standard English name of a bird in the novel is a wrong use of register and may lessen the readers' interest.

The author uses *srigunting* as a symbol to teach some values to his readers. He describes in the novel that *srigunting* have black feathers and make a cacophony of noises when they fly. Because of their black feathers and

scissor-like tails, people detest them and accuse them wrongly of stealing eggs from other bird's nests. This misunderstanding is used by the author, through the voice of Atik's father, to convey the value of "not judging a book by its cover". Even more, the author likens the black *srigunting* with Kresna, the black-skinned brother of Baladewa the white. As discussed, the character of Setadewa or Teto in the novel is borrowed from the character of Baladewa in the *wayang*. Despite his black skin, Kresna has a pure heart and is a wise counsel of the truth-loving Pandawa brothers. In the shadow play, Kresna is Baladewa's brother. Baladewa has white skin but he takes sides with the evil Kurawas, while Kresna, who has black skin, proves to be faithful to the good by taking sides on the Pandawas during the Mahabharata war. In other words, the bird *srigunting* is intentionally used by the author both as a cultural metaphor and symbol and as a medium to teach values to his readers. The author wants the readers not to judge Teto hastily for taking sides with the Dutch. The translator must consider this cultural load when translating the bird *srigunting*. Calquing *srigunting* into "Scissor-tails" enables the readers to conjure up the image of a bird having a scissor-like tail. However, a paraphrase must be added to compensate for the loss of cultural information and to convey the author's intention.

The other bird that is symbolic in *Burung-Burung Manyar* is of course *manyar* "weaverbird". While TL word "weaverbird" implies that the birds can weave, the SL word *manyar* is not self-explanatory. Mangunwijaya uses the birds' nature and behaviour as a metaphor for Setadewa (Teto) and young Indonesia. Naturally, weaverbirds are known for their ability to adapt with the environment by choosing the strongest tree near the water and building the most intricate and strongest nest to protect their young. The significance of *manyar* is

discussed thoroughly in the novel both literally and figuratively. In her doctorate presentation, Larasati talks about how a *ploceus manyar* or streaked weaverbird makes serious efforts in building its nest. Through Atik's voice, Mangunwijaya describes the male *ploceus manyar*'s relentless efforts to build a nest to attract females as well as to protect the eggs. The male weaverbirds seem to have architectural and artistic skills in constructing their elaborately woven pendulous retort-shaped nest, with a central nesting chamber and a long vertical tube that leads to a side entrance (Dhindsa, 1990:111-113). After being rejected by the female birds, male weaverbirds destroy their nests and grow despondent and frustrated, but soon start gathering grass and twigs to build a new nest. This behaviour symbolises Teto's decision to abandon his lucrative life in the United States by exposing the corruption scheme to plunder Indonesian oil riches. His choice to do the right thing costs him his job and reputation.

Another behaviour that is typically *manyar*'s is in its cautious effort to protect its young by constructing an intricately-woven nest. The elaborate retort-shaped nest has a long vertical tube that leads to a dead end to trick predatory birds so they cannot find the eggs. The male weaverbirds build a secure nest for their eggs. Mangunwijaya calls for all Indonesians to have this attitude, i.e. protecting the future young generations, by doing the right thing, opposing corruptive acts and efforts to plunder the wealth of the nation. Mangunwijaya clearly uses *manyar* as a metaphor and as a lesson to teach values to his readers.

FOOD, CLOTHING AND HOUSING

Material culture

Examples of material culture include food, clothes, and housing. Names of food, clothing and housing are highly cultural. Each culture has a specific and unique expression of its cultural identity. Words such as *srundeng, onde-onde ceplus, surjan, kopiah, belandar, joglo* are examples of typically Javanese cultural words regarding food, clothing and housing. Linguistically and culturally, these words do not have one-to-one correspondence in another culture because these words uniquely represent the Javanese culture. They are a manifestation of the Javanese culture and its people's ways of life. Consequently, these words pose challenging translation problems. When faced with cultural words, translators can choose which procedures they will apply: i.e. transference, cultural equivalence, descriptive equivalence or functional equivalence, or a combination of these. It seems that in translating the cultural words regarding food, the translator applies descriptive and functional equivalence, as in the translation of *onde-onde ceplus* (*Burung-Burung Manyar*, chapter 2, page 13, line 15) and *sayuran sambal goreng taoco* (*Burung-Burung Manyar*, chapter 4, page 43, line 2).

Translating "onde-onde ceplus"

Onde-onde ceplus is translated into "sweet rice balls" and "sesame-covered balls of glutinous dough". *Onde-onde* refers to the type of food made of rice flour shaped into balls, covered with sesame seeds and fried or boiled. There are two types; marble-sized balls and plum-sized balls. The bigger balls contain sweetened *mung* beans, while *onde-onde ceplus* refers to crunchy marble-sized balls. The crunchiness of the balls when eaten gives its name *ceplus*, which literally means "chewing a fried crunchy food to produce a crunching sound". These lexical items do not have equivalent in English and

Descriptive or functional equivalents are considered adequate to

transfer the cultural words.

culturally this type of food is not recognizable in TL culture. It is not important to transfer the cultural words for the sake of economy and descriptive or functional equivalents are considered adequate. Although the crunchiness quality contained in the word *ceplus* is not translatable, it is implied in the action of deep-frying.

Rurabasa or false mistakes linguistic phenomenon.

(2) *.....yang seharusnya digunakan untuk melapisi onde-onde ceplus yang sedang mereka goreng.* (*Burung-Burung Manyar*, chapter 2, page 13, lines 15-16)
.....that should be used to layer the rice balls they were frying. (my literal translation)
...that was intended for layering the sweet rice balls she and Mbok Ranu were just about to deep-fry. (The Weaverbirds, chapter 2, page 20, lines 14-15)

In translating cultural words, loss and gain are inevitable. The purpose should be on the readership's comprehension and faithfulness to the SL ideas.

In Javanese, there is a linguistic phenomenon called *rurabasa* or false mistakes. It means that the phrases are known to be illogical, but widely used and accepted because people know what they actually mean. For example: *mangan esuk* "eat morning" which means "eating food in the morning" (breakfast), *menek klapa* "climb a coconut" which means "climbing a coconut tree". *Rurabasa* often creates a comical situation which results from a mental picture caused by the seemingly illogical phrases. *Rurabasa* is used to simplify a sentence, which otherwise will contain a lengthy explanation. Therefore, frying *onde-onde ceplus* means frying the rice balls in the hot oil to make *onde-onde ceplus,* because there is no need to fry something which is already fried. In the ST, *onde-onde ceplus* is the noun in the *rurabasa*, i.e. *goreng onde-onde ceplus* "frying *onde-onde ceplus*". The actual intention of the ST is: "frying the glutinous

sesame-covered rice balls to produce *onde-onde ceplus* (the finished product). The translator seems to capture the author's intention quite well, although the crunchy quality of the *onde-onde ceplus* can only be inferred from the action of deep-frying. In translating cultural words, loss and gain are inevitable. The translator's purpose should be focused on his readership's comprehension and his faithfulness to the SL ideas. The following extract exemplifies a misreading that influences the coherence and cohesion of the text.

Componential analysis is used to translate cultural words.

(3) *Diambilnya seserok bola-bola kecil gandum serba berlapis biji wijen itu dan dengan luwes dimasukkannya ke dalam minyak yang mendidih.* (*Burung-Burung Manyar*, Chapter 2, page 14, lines 24-26)
Mbok Naya picked up a sesame-covered ball of glutinous dough, then slipped it carefully into the bubbling oil. (The Weaverbirds, chapter 2, page 21, lines 19-20)

The classifier *sêsèrok* in the ST indicates that a hand-siever is used to pick the balls. The word *sêsèrok* is constructed from the classifier *se* "one" + lexical item *serok* "sieve", which means "one sieve full of something". Instead of only a ball of glutinous dough, Mbok Naya picked up many balls with a sieve and "skilfully" (not "carefully") slipped them into the bubbling oil. The use of the word "carefully" to translate the word *dengan luwes* "with a lot of flexibility and skill" does not affect comprehension. However, in order to maintain cohesion with the next sentences, the word "skilfully" must be chosen instead of "carefully". The next sentence contains Mbok Naya's thought, which

The TT

describes Mbok Ranu's lack of skill and agility in frying sesame-covered rice balls, caused by her recent divorce. Thus, the sentence should be like this:

(4) *With a sieve*, Mbok Naya picked up *the* sesame-covered ball*s* of glutinous dough, then slipped *them skilfully* into the bubbling oil.

Similarly, in translating *sayuran sambal goreng taoco* "fried chilli-paste vegetable dish with *taoco*", the challenge lies in translating the cultural word *taoco*. *Taoco* is fermented soy beans, typically found in Indonesian and Asian cuisine, added to a vegetable dish to create a deliciously strong aroma. It is a foreign word for TL readers, hence transference alone is not recommended as it would hinder readers' comprehension.

The translator uses componential analysis to break down the words *sayuran sambal goreng taoco*. *Sayuran* in Indonesian refers to any dish eaten with rice. *Sayuran*, which literally means "vegetable", originally refers to any vegetable dishes, but it is now understood as any soup or meat dish eaten with rice. *Sambal goreng* is a fried chilli-paste usually eaten as *lauk* (side dish) and *sayuran*. In

brief, *sayuran sambal goreng taoco* means a side dish of vegetables, chilli-paste and fermented soybeans. Therefore, translating it into "dish of vegetables, soy paste, and chillies" is not accurate. The adequate translation would be *fried chilli-paste vegetable dish with fermented soybeans*.

(5) *Pagi itu, ketika Bu Antana sedang memasak sayuran sambal goreng taoco, Larasati hampir menyedurugnya masuk api. Begitu riang dan bernyala-nyala anaknya itu,*

menceritakan kabar gembira, ia lulus ujian masuk SMT. (*Burung-Burung Manyar*, Chapter 4, page 43, lines 1-4)

(That morning, when Mrs. Antana was cooking fried chilli-paste vegetable dish with fermented soybeans, Larasati almost shoved her mother with her head into the fire. Cheerfully and fierily her daughter told the good news, she passed the entrance test of senior high school) – My literal translation

Mrs Antana was in the kitchen when Larasati came running in. So excited was she to tell the good news that she had passed the entrance examination into senior high school that she almost knocked Mrs Antana and her dish of vegetables, soy paste, and chillies into the open flame. (The Weaverbirds, chapter 4, page 49, lines 1-4)

Meaning loss in translating surjan.

the translator's rendering of blangkon and surjan is adequately done by capturing the author's intention in using cultural words in the ST and providing their descriptive equivalents

The TT has experienced a grammatical shift. The ST is written in a chronological order, telling the events based on the sequence of occurrence, i.e. effect-cause. Mrs Antana almost fell into the fire and the reason for it was that Larasati burst into the room cheerfully to tell the good news, almost knocking her mother into the hot furnace. The choice of word *serudug* "shove with one's head" is meant to add an element of comedy in the sentence. In the past, kitchens did not have gas stoves and people used an open-hearth stove to cook their food. The fire was fed by the the firewood piled at the front part of the earthen stove. Women cooking in the kitchen had to bend down over the furnace and would have easily fallen

into the fire if someone had shoved them from behind. The phrase *masuk api* can be glossed as "knocked somebody into the fire". The TT wants to show emphasis by using the *so [adjective/adverb] that* construction, which is acceptable in TL grammar norms. However, it results in an inaccurate rendition of the ST. In the ST, it is Mrs. Antana who is about to be knocked into the fire, not the dish. The TT also contains complicated "that" clauses, one which functions as the pair of *so..that (so excited....that she almost knocked..)*, and the other which serves as the conjunction for the noun clause (*that she had passed the entrance examination into senior high school*). The ST can be translated effectively and adequately as follows:

the translator's lack of knowledge of the SL culture will lead to mistranslation

(6)   Mrs Antana was in the kitchen cooking *fried chilli-paste vegetable dish with fermented soybeans* when Larasati **burst in like a tornado**, almost knocking her into the fire. She was very excited to tell her mother the good news that she had passed the entrance examination into senior high school.

The verb phrase "burst in like a tornado" is the closest imagery to capture the comical situation described in the ST in the word *menyerudug,* although the simile is not common in TL culture. The active verb *menyerudug* applies to horned animals, such as buffalos or bulls, and means "to shove someone's back or behind with one's head or horn." The word *menyerudug* is often used to refer to someone's careless movement resulting in someone else's surprise.

the translator must consider his readership and the function of the cultural words in the text in order to produce adequate translations

The examples of material culture regarding clothing are *blangkon* and *surjan* (*Burung-Burung Manyar*, Chapter 17, page 238, line 21). *Blangkon* is a

traditional Javanese headdress worn by men and made of folded batik fabric to create an egg-shaped mound on the back. Philosophically, the mound on the back symbolised the Javanese's discreet attitude. From the outside, a Javanese man may smile, but actually he hides pain or anger inside. Historically, the men had long hair and tied it under the headdress, but as people grew their hair short, the egg-shaped mound was made from folded batik cloth to create the mound effect. In the past, rank and position were judged from the *blangkon* one wore.

Traditionally used only by male Javanese of high rank, *surjan* has unique designs and striated motifs in various colours. These two cultural words do not have equivalents in English. It would be very hard to describe these foreign items of clothing to the TL readers. The first step is to determine the semantic field of the words, for example *blangkon* is a type of headwear, and *surjan* is a type of shirt. Then, the function and description are given to specify the cultural items. The translator renders *blangkon* and *surjan* into English as can be seen in the following lines.

(7) *Tetapi wahai, lihatlah para ksatria keraton, apa lagi di Yogyakarta dengan surjan warna-warni dan blangkon kepala yang manja.* (*Burung-Burung Manyar*, Chapter 17, Page 238, lines 20-21)

But look at the noble princes, especially at the court in Yogyakarta, with their many-colored overjackets and their distinctive hats of elaborately folded batik. (The Weaverbirds, chapter 17, page 222 line 35 – page 223 lines 1-2).

The word *blangkon* is translated into "distinctive

hats of elaborately folded batik" and *surjan* into "many-colored overjackets". Loss of meaning is inevitable when these words are chosen to describe the cultural words. The shape, function and cultural significance of *blangkon* and *surjan* cannot easily be transferred into English without over-translation. The translator must choose the words carefully without mystifying the readers with too many foreign concepts. The author's intention in using *blangkon* and *surjan* is to exemplify the irony in male Javanese's elaborate dresses compared to female Javanese's simple dresses. Thus, the intensive adjectives must be used to describe the nouns, such as "distinctive", "elaborately" and "many-coloured". The effect caused by choosing these words adequately expresses the effect the ST creates on the SL readers, i.e. describing the irony. In conclusion, the translator's rendering of *blangkon* and *surjan* is adequately done by capturing the author's intention in using cultural words in the ST and providing their descriptive equivalents.

The other elements of material culture are housing. Examples include *lincak* (*Burung-Burung Manyar*, Chapter 14, page 189, line 10), *amben* (*Burung-Burung Manyar*, chapter 2, page 12, line 3), and *balok tritisan pendopo* (*Burung-Burung Manyar*, Chapter 19, page 268, lines 6-7). *Lincak* and *amben* are types of bamboo furniture commonly found in Javanese houses. *Lincak* is a long bamboo bench with reclining back as a seat, whereas *amben* is a wider bamboo bed. In traditional kitchen, *amben* is placed near the earthen stove for the woman of the house to sit on and prepare the cooking materials. Obviously, the translator does not know the difference between *lincak* and *amben*. As a consequence, he translates *lincak* into "spotted-bamboo sleeping bench", and *amben* into "low bamboo bench", which is an inaccurate description of the ST words. The cultural

information, description and function of the cultural words are too loaded, making them impossible to be translated without over-translation or under-translation. Simply transferring them will cause under-translation and the TT will only mystify the TL readers. It is clearly seen that the translator's lack of knowledge of the SL culture will lead to mistranslation. The descriptive and functional equivalents of *lincak* and *amben* are "long bamboo bench" and "low bamboo bed" respectively.

The last example of material culture is housing, namely *balok tritisan pendopo* (*Burung-Burung Manyar*, chapter 19, page 268, lines 6-7). To understand the meaning of these SL words, they must be broken down individually. *Balok* means beam, and *tritisan* is the eaves of a house. *Pendopo* is "a large pillared open pavilion which functions as a public area for daily living activities and is sheltered by a *joglo* type roof" (http://www.unika.ac.id/ub/description.php?tipe=berita &id_content=9). A *Joglo* type roof has a four - sided, three - layered pyramidal roof. Thus, *balok tritisan pendopo* refers to the beam supporting the eaves of the open pavilion. The translator seems to misunderstand the meaning of *tritisan* and makes a translation mistake. He translates *balok tritisan pendopo* into "the pavilion's central beam" (The Weaverbirds, chapter 19, page 259, line 24). It should be translated into "the eaves-supporting beam of the large open pavilion".

In summary, translating cultural words relating to material culture, such as food, clothing and housing requires factual knowledge about the cultural words as they are used in the SL culture. With this knowledge, the translator can embark on his journey of breaking down the meaning and reconstructing it to come up with adequate TL equivalents. Since the cultural words do not have cultural equivalents, descriptive or functional

equivalents may be provided as long as they do not over-translate the SL words. Thus, the translator must consider his readership and the function of the cultural words in the text in order to produce adequate translations.

ESTABLISHED ORGANIZATIONS AND RELIGIOUS CUSTOMS

Translating political, social, legal, religious organizations, customs, and ideas.

Recognized translation Functional equivalents

This section will deal with translating political, social, legal and religious organizations, custom, and ideas. *Burung-Burung Manyar* is a historical novel set against the backdrop of Dutch occupation, Japanese occupation, and Indonesian independence. Political terms and acronyms are inevitably mentioned in the novel, such as KNIL (*Koninklijk Nederlands Indisch Leger*/Royal Netherlands East Indies Army) (BBM,Ch.1, p.3, line 4), NICA (Netherlands Indies Civil Administration) (BBM, ch.5, p.57, line 1) , NEFIS Netherlands East Indies Intelligence Service) (BBM, ch.5, p.71, line 25), MP (Military Police) (BBM, ch.12, p.152, line 24), Kenpetai (Japanese Secret Police) (BBM, ch.5, p.61, line 23) and Heiho (auxiliary soldiers) (BBM, ch.14, p.191, line 2). The translation procedures used to translate these political acronyms and terms vary, from using the recognized translation, as in NICA; functional equivalent as in KNIL "Royal Dutch Army" (The Weaverbirds, chapter 1, page 9, line 4) and NEFIS "military intelligence service" (The Weaverbirds, chapter 5, page 75, line 3). The functional equivalents of *kenpetai* and *heiho* are not entirely inaccurate. *Kenpetai* is the Japanese Secret Police and it is translated into "Japanese military police" (The Weaverbirds, chapter 5, page 65, line 28), while *heiho*, which means "Indonesian soldiers serving as Japanese auxiliaries to fight the Allies", is translated into "Japanese-led infantry" (The Weaverbirds, chapter 14, page 192, line 7). When translating institutional terms and

acronyms, it would be better to refer to the recognised translation that is generally and officially acceptable, if one is available, in order to avoid mistranslation. If none is available, as in the case of *heiho* and *kenpetai*, the translator must find the closest functional equivalent.

The other Javanese cultural words that pose translation problems are those related to administration. Words such as *lurah (BBM, p.128, line 23), tamping (BBM, p.130, line 4)*, *ulu-ulu (BBM, p.135, line 9), carik (BBM, p.135, line 9)*, and *dukuh (BBM, p.234, line 8)* reflect the people's view of communal and agricultural life. Indonesian regional administration consists of a hierarchical organizational structure down to the lowest community level. A village is usually headed by a village head or *lurah*, helped by a *tamping* "village head's assistant", *carik* "clerk", *dukuh* "hamlet chief", and several community leaders. A *lurah* or "village head" is in charge of several *pedukuhan* "hamlets", and a *dukuh* is in charge of a *pedukuhan*. These community leaders are often referred to by the administrative position they have, so the village head is called *Pak Lurah* (Mr. Lurah), and the hamlet chief is called *Pak Dukuh* (Mr. Dukuh). Because most of the Javanese community is an agricultural community, the management of water is considered crucial. Thus, the irrigation system is controlled by village officials called *ulu-ulu* "water irrigation supervisor", who are in charge of supervising irrigation and agricultural affairs in the village. These cultural words hardly exist in English speaking culture, although the concepts may exist and there are local words to describe the concepts. For this reason, translation problems can be easily overcome by cultural equivalents or functional equivalents. The translator renders *lurah* rather inconsistently into "village chief "(The Weaverbirds, p.134, line 4) and headman (page 137, line

Translating culturally-loaded words such as grebegan, bekakak, sekatenan is challenging.

Grammatocal shifts to conform to TL norms are made to capture metaphor in the ST.

Translating life values embedded in words and expressions.

There is no one-to-one English equivalent for the word "sumarah"

29). Hierarchically, a *dukuh* "hamlet chief" is lower in rank than a *lurah* "village chief", but the translator seems to ignore this fact by translating both *dukuh* and *lurah* as "village chief" (The Weaverbirds, p. 229, line 10). To be adequate, *lurah* should be translated into "village headman" and *dukuh* should be rendered into "hamlet chief". On the other hand, the translation of *tamping* as "chief's helper" and "headman's helper" (The Weaverbirds, p. 135, line 8) is adequate but needs to be consistent, while the cultural equivalents "clerk" and "waterworks overseer" (The Weaverbirds, p. 139. Line 32) are adequate to correspond with *carik* and *ulu-ulu* respectively.

The religious customs and ideas of one culture are often untranslatable. Religious and cultural festivals such as *grebegan, bekakak*, or *sekaten* are culturally-loaded terms that do not have equivalents in English. In *Burung-Burung Manyar,*, the word *sekaten* is used to compare the popularity and ability of the volcanic Mount Merapi to draw spectators' interest the way *sekaten* always does. Sekaten is a traditional week-long Javanese ceremony, cultural carnival, music festival and market nights to commemorate the birth of Prophet Muhammad, celebrated from the 5th day to the 12th day of the Mulud Month in the Javanese calendar. For SL readers, the word *sekaten* conjures up the image of the cultural festivity and its excitement. However, this word does not provoke the same sensation in the mind of the TL readers. Based on its function in the sentence, the cultural word has different significance in ST and TT, allowing the translator to find a cultural equivalent for it. The word *sekaten* in the ST is described in TT as "the annual celebration in honour of the Prophet's birthday in Yogyakarta" as seen in the following extract.

Translating the word "ikhlas"

(8) *Ia mulai melawak bahwa gunung berapi jaman sekarang sudah jadi semacam Sekaten model baru.* (*Burung-Burung Manyar*, Chapter 17, page 240, lines 22-23)

He jokes that volcanos were coming to be as great an attraction these days as the annual celebration in honor of the Prophet's birthday in Yogyakarta. (The Weaverbirds, chapter 17, page 234 lines 34-35 – page 235 line 1)

The translator captures the metaphor intended by the author and translates the ST by making grammatical shifts to conform to TL norms of comparison. The word *sekaten* is not transferred as it might disrupt the reading fluency. The significance of *sekaten* in the TT is considered less important in comprehending the story as a whole, and it is sufficient to provide a descriptive equivalent.

One of the outstanding philosophies of the Javanese is *sumarah, pasrah lan nrimo ing pandum*, which literally means "to submit, to be acquiescent and to accept whatever comes". This submissiveness is not the same as the term "passive resignation" in modern psychology, but it is based on an acceptance that whatever people do, the results are in God's hands; as shown in the English saying "man proposes, God disposes". This implies that people may try their best, but they must always submit to God who decides everything, and when His decision is not in accordance with their desire, they must accept it gladly and willingly (*ikhlas*). These three qualities (*sumarah, pasrah, nrimo*) are considered quintessentially Javanese but are shared with other cultures under different names. In Christianity, this attitude is known as submitting to

God's will. Psychologically, these qualities must be present in every people across cultures, religions, and beliefs. Thus, finding their equivalents in English should not be hard, theoretically.

(9) *Aku kecewa memang terhadap ekspresi kepribadian itu, tetapi sekali lagi, aku sudah belajar sumarah dan tidak terlalu memberang bila ada yang kurang menyenangkan dalam negeri ini.* (*Burung-Burung Manyar*, Chapter 18, page 243, line 20)

(10) Unfortunately, I had found the architectural expression of that personality quite distressing and, once again, I was forced to remind myself that I had to learn to surrender, to be more yielding, and not to get angry every time something in this country displeased me. (The Weaverbirds, chapter 18, page 237, lines 21-24)

In the TT, the equivalent for the SL word *sumarah* is "surrender, to be more yielding". Semantically, *sumarah* covers the idea of total surrender without reservation, resignation to the Higher Power, and acknowledgement of one's powerlessness. Obviously, there is no one-to-one English equivalent for the word *sumarah*, and the closest equivalent for *sumarah* is "to surrender, to be more yielding" as chosen by the translator.

Another Javanese virtue is reflected through the word *ikhlas*. This word means to give or to accept a situation sincerely or wholeheartedly without reservation. When one loses something or someone dear, one must

accept this loss with *ikhlas*. It means one has to accept it wholeheartedly without complaint. Similarly, when one has to give, one must give freely, sincerely, wholeheartedly and without pressure from other people. The word *ikhlas* (BBM, p. 107, line 8) is translated into "freely, without force" (The Weaverbirds, p.112, line 9) as seen in these lines.

(11) *Lalu setoran-setoran untuk dapur umum ah....sebetulnya semua ikhlas saja......* (*Burung-Burung Manyar*, Chapter 9, page 107, line 8)

Collecting what they called contributions to the communal kitchen! Sure, the contributions were given freely, without force. (The Weaverbirds, Chapter 9, page 112, line 9).

CULTURAL GESTURES AND HABITS

Translating gestures and habits

Punjungan

Nyadran

The next sections will be devoted to discussion of translating gestures and habits. These include words related to social gestures and habits such as *punjungan* (*Burung-Burung Manyar*, chapter 17, page 240, line 9) and *nyadran* (page 235, line 13). *Punjungan* is food sent over to the government officials or the *priyayi* to show respect or thanksgiving on a special occasion, while *nyadran* is a cultural occasion when people pay a visit and clean the graves of the family members before the fasting month of *Ramadhan*. They usually bring flowers of many kinds to put on the deceased ancestors' tombs. The following extract shows the context where the words are used in the SL and the translation.

(12) *.....dan bahwa Bu Dukuh berterimakasih
atas punjungan Mbok Sanusi, yang
kehilangan kerbaunya tadi, berupa ayam
goreng* (*Burung-Burung Manyar*, chapter
17, page 240, lines 9-10).

....and that the chief's wife thanked for the
tribute from Mbok Sanusi, who had lost her
buffalo earlier, namely fried chicken (My
Literal translation)

She (the chief's wife) asked the man who
had just lost his water buffalo to thank his
wife, Mbok Sanusi, for the fried chicken
she'd sent over. (The Weaverbirds, Chapter
17, page 234, lines 18-20)

The word *punjungan* does not have lexical and
cultural equivalence in the TL culture. In this text,
punjungan refers to the *ayam goreng* "fried chicken" sent
over to the hamlet chief's house. Thus, the translator
replaces the cultural word *punjungan* with a culture-free
expression serving as the SL word's functional equivalent,
i.e. the fried chicken she'd sent over. This procedure is
considered the most accurate way of translating cultural
words that do not have cultural equivalents.

(13) *Setiap tahun pada waktu nyadran sebelum
bulan Puasa mereka selalu datang
membersihkan makam Pak Antana dan
berdoa.* (*Burung-Burung Manyar*, chapter
17, page 235, lines 13-14)

Every year during the *nyadran* season
before the fasting month they always came

to clean Mr Antana's grave and prayed. (My literal translation)

...and told me the pleasure he found in their annual visits prior to the fasting month when they came to clean and to pray before Mr Antana's grave. (The Weaverbirds, chapter 17, page 230, lines 13-14)

The ST introduces another cultural word *nyadran* and its definition is fortunately provided in the body of text. *Nyadran* is decribed in the ST as the season before the fasting month when Larasati and her mother always came to clean Mr Antana's grave and prayed. Thus, transference of the cultural word *nyadran* is unnecessary because it would only lead to over-translation. The solution is to delete the word *nyadran* and provide the functional equivalent of what the word means in the TT. The translation of the cultural words *punjungan* and *nyadran* in the TT is adequate to facilitate readers' understanding.

In conclusion, the translator tends to domesticate the SL cultural words. First, the SL words do not have equivalent in the TL. Second, the concept of *punjungan* and *nyadran* are not recognizable in the TL culture. Third, given the minor importance of the SL cultural words in the ST as a whole, procedures such as transference, calque, and adaptation will only lead to confusion and loss of interest in the part of TL readers. Fourth, providing functional equivalents does not cause over-translation because the TT replaces the SL cultural words with neutral expressions.

TERMS OF ADDRESS

This section will be devoted to a discussion of translating Indonesian and Javanese terms of address. These include pronouns, words, phrases, names or titles or some combination of these used to address someone, and reflect politeness and deference. Terms of address can be polite, impolite, friendly, unfriendly, or neutral. Members of a speech community of a particular culture learn from their parents, their teachers, and their peers, how to understand the world they live in (Van Dijk, 2009:8), including what pronouns of address or politeness formulas to use when speaking to whom, when giving public lectures, when telling stories to friends and in other communicative contexts. The style of utterances is adapted to the perceived social position (status, age, etc) of the addressees as well as to the social relationship (friendship, familiarity, power, etc). Van Dijk (2009:15) argues that different pronouns of address (vous vs. Tu, in French) may be chosen for this purpose, using various combinations of title, first name and last name, many different kinds of expressions to request something, special politeness morphology, and by not starting a conversation with its intended topic, but rather with some polite "small talk".

The Javanese and Indonesian people value social position, age and kinship relations very highly and they adapt the style of their utterances accordingly. The Javanese language, according to Geertz (1981:248), symbolises the etiquette system or politeness for the Javanese. There are three speech levels to reflect the degree of politeness, namely *krama* (high honorifics), *madya* (middle honorifics), and *ngoko* (low honorifics). The choice of linguistic forms and speech levels is determined by the social position, age, and status of the participants. Greeting a superior requires a different speech level and

titles are used before the names of priyayi, respectable people in the society.

Honorifics are rank-based and aged-based

different linguistic forms from those used to greet someone lower than oneself or someone intimate. For example, the common Javanese greeting is "Where are you going?", which pragmatically and culturally equal to the English "Good morning/afternoon". A superior greeting an inferior (or someone of equal position) would say: "*Arep lunga nengdi?*", while an inferior greeting a superior would say: "*Badhe tindak pundi?*" The first expression (*arep lunga nengdi*) is *ngoko* speech level or low honorifics, and the second is *krama* speech level or high honorifics. The choice of pronouns is also based on these speech levels, for example *kowe* "you" (ngoko), *sampeyan* (madya), *panjenengan* (krama). The choice of verbs is also determined by the relative status of the participants, i.e. *menehi* "to give" (ngoko), *maringi* (madya), and *nyaosi* (krama).

In *Burung-Burung Manyar*, the setting is mostly in Java where the Javanese language is used on a daily basis. The people in Yogyakarta were divided into the Javanese elite, the *priyayi*, and the masses or *wong cilik* "little people". *Priyayi*, according to Errington (1988:2), were traditionally servants and descendants of kings, inheritors and transmitters of an elaborate cultural tradition. In addition to their usage of a structurally complex speech level, *priyayi* are known for the honorific titles before their names. Among commoners, people also address each other using honorifics to show respect and deference. The examples of honorifics are classified into two categories; i.e. rank-based, and age-based. To show that they are descendants of the king or nobility, *priyayi* use honorific titles such as *Raden Mas,* for male married/unmarried noble; *Raden Ayu*, for female married noble; and *Raden Roro,* for female unmarried noble, and many more. The diminutive forms are *den mas, den ayu / den ajeng*, and *den roro*. The rank-based titles in *Burung-Burung Manyar*

Titles and forms of address in English are different from those in Java.

include *Sri Baginda Neerlandia* (p.3), *Raden Mas* (p.8), *Raden Ayu* (p.14), and *Paduka Tuan Ambassador* (p.201).

The translator's dilemma: foreignizing or domesticating cultural words.

Indonesian	English	Translation Strategies
Sri Baginda Neerlandia (p. 3, l.8)	------	Deletion
KRT Prajakusuma (p.262, l.20)	Kanjeng Raden Tumenggung Prajakusuma (p.254, l.22)	Transference Transference Literal Translation
Gusti Nurul (p.8, l.5)	Gusti Nurul (p.14, l. 13)	
Raden Mas Sinyo (p.8, l.23)	Little Prince Dutch boy (p. 14, l.21)	Deletion Transference
Jeng Manganti (p.8, l. 23)	----Manganti (p.14, l.22)	Deletion Calque
Den Ayu Arungbranta (p.8, l.25)	Den Ayu Arungbranta (p.14, l.24)	Deletion
Mbakyu Mergantun (p.8, l.26)	----Mergantun (p.14, l.26)	
Ibu Spekuk (p.9, lines 1-2)	Mama Piece-of-Cake (p.14, l.28)	
Den Rara Larasati (p.12, l.1)	----Larasati (p.19, l.1)	

Prefixes are used to address older people.

Table 1. The translation strategies to translate rank-based titles

Translating these cultural words proves to be a challenging task for the translator. Although some titles and forms of address in English (i.e. Lord, The Most Honorable, His/Her Royal Highness, My Lady) may be used as cultural equivalents, the sense and functions of those titles do not correspond to the sense and function of the titles in the Javanese cultural system. Historically and culturally, English and Javanese are distant; hence the titles and forms of address are pragmatically different. There are

some translation procedures that the translator adopts to deal with problems in translating titles and forms of address, namely transference, deletion, literal translation, and calque. The translator is apparently faced with a dilemma between foreignisation and domestication and this can be seen from his inconsistencies in translating forms of address. His dilemma is understandable given the cultural and linguistic distance between English and Javanese. He tends to preserve the SL cultural words when there are no cultural equivalents for the words, i.e. *Den Ayu Arungbranta* and *Gusti Nurul*, and to explicitate in the TT, i.e. *KRT Prajakusuma* is made explicit into *Kanjeng Raden Tumenggung Prajakusuma*. The significance of the cultural words in the ST is minor and therefore will not affect the fluency in reading. On the other hand, TL readers unfamiliar with Javanese culture will not understand that *Den Ayu, Gusti* and *Kanjeng Raden Tumenggung* are honorific titles showing nobility. Instead, unsuspecting readers would infer that the titles are part of a person's name, unless the titles are obviously marked by either italics or apposition.

It is impolite to call older people (or superiors) by their first names. Conversely, addressing younger people requires special terms of endearment such as *gendhuk, thole, diajeng*, or *dimas*. Terms such as *Simbah, Bapak, Ibu, Pakdhe, Kangmas, Tante*, and *Mbakyu* or their diminutive forms *Mbah, Pak, Bu, Kang, Mas, Mbak* are used to address people who are older than the speaker. These prefixes are used to address any older people even though the addresser and addressee are not related, or any strangers who are apparently older than the addresser. The following table is presented to clarify the distribution of age-based terms of address.

English is gender-based, while the Javanese is age-based.

Egalitarian terms of address were used to refer to a brotherhood among males and are still widely used today to show solidarity and equality between speakers.

	Javanese	**Indonesian**	**English**
Older	Simbah/Mbah	Kakek/Nene k	Grandfather/grand mother
	Bapak/Pak	Bapak/Pak	Father/Mr./Sir
	Ibu/Bu	Ibu/Bu	Mother/Mrs./Mad ame
	Pakdhe	Oom	Uncle
	Budhe	Tante	(father/mother' s older brother)
	Paklik	Oom	Aunt
	Bulik	Tante	(father/mother' s older sister)
	Kangmas/ Mas/Kang	Kakak	Uncle (father/mother' s younger brother)
	Mbakyu/ Mbak/Yu	Kakak	Aunt (father/mother' s younger sister)
			Older brother, wife's endearment for her husband
			Older sister
Younger	Dimas	Adik/dik	Younger brother
	Diajeng/Jeng	Adik/Dik	Younger sister or husband's endearment for his wife
	Anak/Nak	Nak	
	Gendhuk/Ndu k	Nak	Neutral term for "kid"
	Thole/Le	Nak	Daughter
			Son

Table 2. The distribution of age-based terms of address

While English makes a gender-based classification in kinship relations, the Javanese classification is based on age, i.e. older or younger. In daily interaction, drawing conclusions as to the age of the participants is made almost immediately after the encounter, in order to decide whether the addresser should use *mbak/mas* "older sister/brother" or

Singular definite articles "si" and "sang" are used. Sang is used before the names of people, animals or inanimate objects that are considered animate and honourable "Si" is used in the colloquial or informal style to refer to someone as the experiencer.

dik "younger brother/sister". This asymmetrical classification between English and Javanese may create translation problems, especially when age and gender are of crucial importance in the text.

After Indonesian Independence, the feudalistic Javanese culture that honours seniority and class-based obligations had to merge with other cultures, i.e Batak, Padang, Bugis, Dayak, Maluku, etc. These non-Javanese cultures and western influences brought an egalitarian attitude into national relationships. Egalitarian terms of address were used to refer to a brotherhood among males and are still widely used today to show solidarity and equality between speakers. The examples of these are *bung* "comrade", *tuan* "Mr.", *nyonya* "Mrs", *nona* "Ms", *saudara* "you my friend", *bapak* "gentleman" and *ibu* "ladies". The words *saudara* and *kamu* both mean "you". *Saudara* is a polite form of address used when addressing strangers or respected people in a formal setting. It is like the *vous* form in French, while *kamu* is the *tu* form. The translation challenge posed by these egalitarian terms of address can be seen here:

Several translation procedures are used to translate "sang" and "si".

(14) *Larasati: "Saudara   Rektor,   Saudara Promotor, Senat yang saya hormati dan hadirin-hadirat yang budiman.* (*Burung-Burung Manyar*, chapter 18, page 249, lines 16-17)

(Larasati: "Saudara   Rector,   Saudara Promoter, the esteemed senate that I respect and ladies and gentlemen who are kind" --- My Literal Translation)

"Before I begin let me first extend my respectful and grateful greetings to the rector of this university, to my

major professor, and to the esteemed members of the academic senate...." (The Weaverbirds, chapter 18, page 243, lines 5-7)

Translators must be sensitive to the metaphor in the cultural words.

In this formal setting, the ST serves as the opening for a formal presentation. It is a part of the Indonesian style of rhetoric to address the audience starting from the specific attendees to the general audience based on the social roles they play in the interaction. This discourse variation is determined by the type of situation and type of genre or social practice, the current role of the speaker or writer, and the contextual appropriateness of the utterance or the speaker (Van Dijk, 2009:19). The translator must look at the ST in the pragmatic level so as to produce a pragmatically equivalent TT, as shown above.

Translating diminutives poses another translation problem.

The egalitarian title *Bung* does not have an equivalent in English. Literally, *bung* may mean "comrade" or "mate", or other address terms used to speak to people of equal social position. *Bung* is placed before proper names, i.e. *Bung* Karno, *Bung* Hatta, *Bung* Syahrir, etc. In English speaking culture where people do not normally add a prefix before proper names, an address term such as *bung* is obviously foreign. To translate this address term which creates an equivalent as in the ST is a translation challenge. The translator's solution in translating the address term Bung *Karno* in *Burung-Burung Manyar* is by deleting it and changing the diminutive name *Karno* into its full name "Soekarno". Changing *Bung Karno* (*Burung-Burung Manyar*, Chapter 11, page 129, line 20) into "Soekarno" (The Weaverbirds, chapter 11, page 134, line 28) is chosen to preserve the power of the name and to maintain respect and closeness between the name and the addressers, i.e. Indonesians.

In translating Javanese honorifics, terms of address and cultural words, translators must be knowledgeable of the Javanese culture.

Other than the rank-based, age-based and egalitarian terms of address, in Indonesian, singular definite articles *Si* and *Sang* are used in front of proper names or noun phrases

to indicate that the noun phrases or names after the articles are particular ones that are identifiable by the listeners. Both articles are used as terms of address. *Sang* is used before the names of people, animals or inanimate objects that are considered animate and honourable. The examples are *Sang Dewi* "The Goddess", *Sang Pujaan* "The Adored One", and *Sang Raja Hutan* "The King of the Jungle". However, *sang* can also be used to ridicule the noun placed after it as a form of irony, for example *Sang Penyamun* "The Robber", *Sang Tuan Anak* "The Honorable Son", *Sang Nasib* "The Destiny". Likewise, *si* is used in the colloquial or informal style to refer to someone as the experiencer, i.e. *si korban* "the victim"; to ridicule someone, i.e. *Si Pahlawan Manja* "The Spoiled Hero"; and to be used as terms of endearment, i.e. *si buyung* "The Baby". The following table shows the way Mangunwijaya uses *si* and *sang* in *Burung-Burung Manyar* both as an address term for respect and ridicule and the translator's TT.

	Indonesian (Burung-Burung Manyar)	**English (The Weaverbirds)**	**Translation Strategies**
Sang	Sang Dewi (p.11, l.12) Sang Tumenggung (p.21, line 14) Sang duta Sapudupak (p.200, l.5) Sang Pujaan (p.246, l.18) Sang Doktoranda (p.247, l.5)	My fairy princess (p.16, l.5) Lord Chancellor (p.27, l.21) The Sweeper's reluctant emissary (p.199, lines 32-33)	Functional equivalent Cultural equivalent Calque and amplification Paraphrase (amplification) Explicitation Cultural equivalent

	Sang Pelita (p.259, l.4)	Now, Atik, the doctoral candidate, made her entrance. (p.240, l.15) The PhD candidate (p.240, l. 34) The Master Planner (p.251, l. 16-17)	
Si	Si Blo'on gembala sapi (p.7, l.25) Si Bawuk (p.13, l.5) Si Janda Ranu (p.18, l.15) Si Cebol Kuning (p.57, l. 11) Si Setankopor (p.188.21) Si Pahlawan Muda Manja (p.107,l.19) Si Kancil (p.141, l.16)	Mr. Poker Face, the cattle herder (p.13,l.24) Her own child, Little Ruri (p.20,l.3-4) The widow Ranu (p.24,l.33) Those yellow dwarfs (p.61,l.15) Suitcase Satan (p.190, l.11) Mr. Hero, the spoiled brat (p.112, p.23-24) ------	Calque Amplification, transliteration Word-for-word transl. One-to-one One-to-one Amplification, transl. Label Deletion

Table 3. The translation of noun phrase containing definite articles Si and Sang.

The articles *sang* and *si* do not have word-for-word equivalents in English. To solve this problem, the translator

uses several procedures, ranging from one-to-one translation, calque, explicitation, paraphrase, amplification, cultural equivalent and functional equivalent, and omission. An example of word-for-word translation is the translation of *Si* "the" *Cebol* "dwarf" *Kuning* "yellow" into "Those Yellow Dwarfs", in which *si* corresponds to "those", *cebol* corresponds to "dwarfs", and *kuning* corresponds to "yellow". The linguistic form has been adjusted to the accepted TL norms. The SL grammatical norms do not differentiate plural and singular nouns, and have different word order in the noun phrase (i.e. definite article + noun + adjective).

Sang Pujaan literally means "The Adored One" in English. The translator knows that simply translating it into "the adored one" will confuse his TL readers. Thus he chooses to amplify the meaning of a segment in the sentence. It results in neutralising the expressive meaning "the adored" into less expressive meaning "the doctoral candidate". But this certainly clarifies the potential confusion that the TL readers might have. Translating faithfully to the SL wording *Ah, itulah Sang Pujaan* into "Ah, that's the Adored One" does not explain what the author is speaking about, and translating it into "Now, Atik, the doctoral candidate, made her entrance" sounds unemotional. Thus, adding an expressive element in the TT instead would be recommended, such as "Now, Atik, ***the doctoral candidate whom I adore***, made her entrance".

Lastly, the SL words *Sang Pelita* "the light" are translated into "the Master Planner". The word *pelita* "light" is used as metaphor for God, the light that guides human life in the world. The translator captures the metaphor and renders the SL words into "the Master Planner" in order to maintain the coherence with the whole sentence. It is important that the translator be sensitive to the metaphor used by the author to describe his intended

situation. On the other hand, translating cultural names proves to be problematic as well. Diminutives in Javanese are used as terms of endearment to refer to young children. People refer to their young daughter as Si Bawuk, regardless of her name. Literally it means "little daughter or little girl". In translating *Si Bawuk*, the translator transliterates the name into "Little Ruri" and adding a paraphrase before the name. Therefore, translating *Si Bawuk* into "her own daughter, Little Ruri" is adequate as a negotiation between foreignisation and domestication. The translator knows that he cannot preserve *Bawuk* in his TT because *Bawuk* is not the name of the daughter. On the other hand, he also realises that he cannot use English names to replace the name *Bawuk*. As a result, "Little Ruri" is chosen to replace *Bawuk*.

In a nutshell, translating Javanese address terms in the form of rank-based honorifics, age-based titles, egalitarian address terms and the definite articles *si* and *sang* requires the translator to have a wide understanding of the Javanese and Indonesian culture. However, his task is to make these cultural words understandable to his TL readership, and when his translation is found inadequate, he strives to help the reader move a little nearer to the meaning.

TRANSLATING POETIC AND FIGURATIVE EXPRESSIONS

The author's stylistic devices are influenced by his culture and manifested in the ST. Alliteration, assonance, metaphor, simile,

In addition to cultural words, the novel *Burung-Burung Manyar* contains poetic language and figurative expressions which are not easily translatable into English. This poetic language is created by means of poetic device or rhetorical styles, which are unique since each language has its own specific and culturally bound rhetorical styles and conventions. The author's stylistic devices are influenced by his culture and manifested in the ST. The

metonymy, onomatopoeia, pun, synecdoche, etc.

author's rhetorical style includes figures of speech such as alliteration, assonance, metaphor, simile, metonymy, onomatopoeia, pun, synecdoche, etc. Since words and sounds carry meaning and the relationship between words, sounds and their meaning are arbitrary across languages, translating these figures of speech into English is challenging. When the ST emphasises form as well as content, translation is impossible without some compromises. Adherence to form will sacrifice meaning, and a focus on the meaning and content will sacrifice the beauty of the ST.

A translated text (Target Text) will inevitably sound and look differently from the Source Text. The degree to which this difference may matter lies heavily on the degree to which the rhetorical forms are relevant to the shaping of meaning and function that the text intends to serve. In the following sections, challenges in translating figures of speech, onomatopoeia, metonymic reference and idiomatic expressions will be discussed in depth. The challenges mainly deal with the translator's dilemma between negotiating form and meaning, and preserving style and sense.

SOUNDS, STRESS PATTERNS AND RHYTHMS

Every language has its particular patterns of sounds and rhythms.

Malmkjaer (2005:70) asserts that every language has its particular patterns of sounds and rhythms. Predictably, a translated text will sound different from a source text that is rich in figures of speech. The pronounced difference between the SL and TL linguistic and cultural features makes translation nearly impossible. In terms of poetry or any text whose form constitutes its beauty, the translator is only able to reproduce the aesthetic values in the ST. An example can be seen in the translation of the marching song below.

Burung-Burung Manyar	The Weaverbirds
Dreng! Dereng...dereng dendeng	One, two, three, four
Nanti makan dendeng celeng!	Tonight for chow it's wild boar.
Si Pak Kopral muka bopeng!	The Corporal's got a pock-marked face
Si Mbok Kopral kulit srundeng!	His wife's puss too, what a disgrace!
Dreng! nDedeng-dereng Dendeng!	Who am I? A Company child!
	Who am I? An infantry man!
Ikke! Anak Kumpeni!	Who's got guts? We've got guts!
Een-twee-drie Infanteri.	Guts enough to face the cannon fire!
Siapa braniiii, ikke brondong matiii (dor! Dor! Dor!)	One, two, three, four!
Dreng! Ndedeng-dereng dendeng.	Private First Class! Corporal!
Soldat! Spandri! Kopral!	Your whistle, Corporal. Blow!
Spandriiiiiiii tiiiiit-piluiiiit.	Who am I? A Company child!
Ikke, Kumpeni!	
(Chapter 1, page 10-11)	(Chapter 1, page 16, lines 22-34)

Table 4. The comparison between ST and TT.

The original might be glossed as follows:

An onomatopoeic sound of a beating drums/Later eat the salted wild boar meat/Mr. Corporal has a pork-marked face/Mrs. Corporal has a skin that looks like sautéed grated coconut/ An onomatopoeic sound of a beating drums /one two three infantry/who dares? I'll shoot you till you die (Bang! Bang! Bang!)/ An onomatopoeic sound of a beating drums / Soldier! Ensign!

The meaning of the poem is not very important.

Onomatopoeic

Corporal!/ Ensign teet-teet-whistle/Me, the Company's.

Judging from the poetic devices and aesthetic language used to evoke emotion, this marching song has a structure like a poem. Assonance, alliteration, metaphor, onomatopoeia, and rhythm are used to give musical effects. This energetic and rhythmic song is sung to accompany the marching soldiers and is like a limerick in a sense that it is made up of a funny, witty, and nonsense poem. Thus, the ST will be treated like a poem and will be compared with the TT in terms of their meaning, aesthetic elements, and structure and expressive elements.

In terms of meaning, the ST talks about the excitement of marching. This song contains a witty, humorous and nonsense poem. It starts with the sound of a banging drum accompanying their steps, and continued with the delicious dinner of *dendeng celeng* "salted wild boar meat", which they are about to eat. The song also describes the physical appearance of the Corporal and his wife described as having *muka bopeng* "pork-marked face" and *kulit srundeng* "dark-skinned" respectively. The song also describes how proud the soldiers are of what they are and how arrogant they are, being Dutch soldiers, as shown in the words "shooting", "blowing whistle" and confirming who they are "Me? The Company's Child". When reading the ST, the SL readers will be amused by the rhyming words, which describe the Corporal and his wife. Since this song is a nonsense poem, the meaning is not very important. Thus, the translator's paraphrase in the target text does not have to adhere to the meaning of the original text. The TT prefers to retain the SL form by changing the meaning of the ST, as in the translation of *kulit srundeng* "dark skin" into "puss" and "what a disgrace".

Phonemic translation is used to translate the nonsense poem.

Omission or paraphrase is the best option to compensate for the translation loss.

In terms of aesthetic values, this song contains rhymes, rhythms and figures of speech unique to Indonesian and Javanese culture which are not easily transferrable into English without significant alteration in the TT. The auditory image is created by means of onomatopoeic sounds imitating the sound of a drum, i.e. *Dreng! Ndedeng-dereng dendeng*; the sound of gunshots, i.e. *Dor! Dor! Dor!*; and the sound of a whistle, i.e. *tiiiiiit-piluit*. The gunshot sound *Dor! Dor! Dor!* contains the sound [o] which symbolises loud and explosive sounds, while the sound *–eng* in Indonesian implies something bad and of low quality, such as in the words *celeng* "wild boar", *bopeng* "pock-marked", *srundeng* "sautéed grated coconut", *dendeng* "salted and dried meat". These special Indonesian sound symbolisms are iconic and therefore require special treatment in TT.

Forms are retained by maintaining the rhymes.

The onomatopoeic sound of the beating drums *Dreng! Ndedeng-dereng dendeng* is replaced with "one, two, three, four". The sound of gunshots *Dor! Dor! Dor!* is not translated, but the sense is paraphrased into "Guts enough to face the cannon fire!" Lastly, the sound of the whistle *tiiiiiit-piluit* is also deleted in the TT and replaced with an order to blow the whistle, as in "Your whistle, Corporal, Blow!" The paraphrase of the ST meaning is adequately done considering the iconicity of onomatopoeic sounds.

Finally, the structure and the expressive values between the ST and the TT are compared. The structure of the song consists of twelve lines with irregular end-rhyme (a-a-a-a-a-b-b-b-a-c-b-b). The stress patterns or metre are not arranged regularly, in which the first five lines have eight syllables, while the other lines have different number of syllables, such as seven, ten, six and five. Since this song is a marching song, the beat and rhythm are important. Each beat coincides with the footstep of the

Translating a text rich in aesthetic values is challenging.

marching soldiers. The stress patterns and the rhythmic structure between Indonesian and English are different. English is a stress-timed language while Indonesian is a syllable-timed language, which means each syllable receives the same stress. Therefore, reproducing the SL rhythm and stress patterns is a futile effort. Besides, such strategy will only focus on one aspect of the ST at the expense of the whole text. In translating this song, the translator chooses a strategy that is termed by Lefevere (Basnett-McGuire, 1980:87) as phonemic translation, which "attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense". The meaning of the ST in the first stanza is paraphrased by distorting the meaning in order to get the same rhyme at the end of the sentence.

Overall, the translation of the SL marching song into English is considered adequate based on the following criteria. First, the SL song is intended to burn the spirit during the march. It contains witty, funny and nonsense rhymed words which have strong and regular beats. Form thus is more important than meaning and the translator reproduces the SL form in the TT while at the same time paraphrasing the original sense, although the sense is not entirely communicated in the TT. However, the translator must choose between semantic translation and communicative translation. Secondly, the onomatopoeic sounds are iconic and therefore hard to reproduce in the TT. Thus, omission or paraphrase is the best option to compensate for the translation loss.

A similar strategy is applied to translate the slogan *Inggris kita linggis, Amerika kita seterika*. This slogan was introduced by Soekarno, the first president of Indonesia, in April 1943 in his oratory to criticise the Allies (British and America) and to support Japan. Literally, this slogan means "We will bludgeon the British

and we will iron America". "British" is transliterated into *Inggris*, which rhymes with the word *linggis* "crowbar", which can be a noun or a verb "the action of hurting someone with a crowbar", while "America" is transliterated into *Amerika* which rhymes with the word *seterika* "to iron". Semantic translation is good to preserve the meaning of the original but is not adequate to capture the style and function of the slogan. Thus, the translator chooses to reproduce the version of the SL slogan as recommended by Lefevere (1980:87) "where the substance of the ST is retained but the form is changed". He retains the form by maintaining the rhymes, thus changing "British" into "the Brits" and "America" into "the Yanks". "Spit" rhymes with "the Brits", and "spank" rhymes with "the Yanks". The additional adjective "frigging" is added before "Yanks" to emphasize the strong negative feeling toward America. The initial consonant-clusters **sp-** as in "spit" and "spank" are sound symbolism that the translator chooses to recapture the rhyme structure of the original text. The comparison of the ST and TT can be seen in the following lines.

(15) *Inggris kita linggis, Amerika kita seterika! Dai Nippon, banzai!* (*Burung-Burung Manyar*, Chapter 3, page 42, lines 21-22)

Spit on the Brits! Spank the frigging Yanks! Long Live the Rising Sun! (The Weaverbirds, Chapter 3, page 48, lines 8-9)

The translation of *Dai Nippon, banzai!* into "Long Live the Rising Sun" is also considered adequate to serve the function of the text and to maintain the balance

between form and meaning. The use of metonymic reference "The Rising Sun" for Japan is an effective way to translate *Dai Nippon* and the context provides a clue for the TL readers who are not familiar with the Japanese nickname "the land of the rising sun" or the Japanese flag "the rising sun".

In summary, since sound symbolism, stress patterns and rhyme and rhythm in Indonesian are different from those in English, translating a text rich in these aesthetic values is challenging. In this type of text, the meaning is shaped by the form of the text. The translator recognises the sound symbolism in the ST and then reproduces the sounds and rhythm in the TT while producing the acceptable paraphrase of the sense of the original. Translation loss is inevitable but the TT is the best possible adaptation of the ST.

ONOMATOPOEIA

Translating onomatopoeia is challenging.

Another salient feature in the novel *Burung-Burung Manyar* is onomatopoeia. Onomatopoeia is "the phenomenon of mirroring natural sounds in human languages" (Malmkjaer 2005:75). It is a form of auditory sign in which the name of an object is derived from the imitation of the sound it makes. Thus, the sound and the meaning it carries are very closely connected. In other words, onomatopoeia is iconic due to the direct likeness between the sign and its referent. Some languages, however, are more iconic than others since the use of onomatopoeia is limited by the number of phonemes in the language (Dofs, 2008:4). For example words like *ngeong* "meow"*, nguik* "oink-oink"*, ngeng* "buzz" would not be possible in English because English syllables cannot begin with the consonant /ŋ/, which is common in Indonesian, Malay and Javanese.

The form greatly contributes to the rhythm of the poem and the meaning of the expression.

In a poem or an expression containing onomatopoeia, the form greatly contributes to the rhythm of the poem or the meaning of the expression. Thus, translating these expressions is quite challenging and may lead to translation loss. One obvious reason is the absence of sound symbolism in the target language to express the source language onomatopoeic sounds. Secondly, even if there are similar onomatopoeic words in both ST and TT, their meaning and connotations might be different due to the iconicity of onomatopoeia and arbitrariness of language. As opposed to arbitrariness, iconicity, according to Dofs (2008:1), is when sound and meaning are identical, when there is a natural resemblance between a sign and the concept it refers to. It would be helpful to figure out the role of the onomatopoeic expressions in the ST. Inose (2008:114), in his study, identifies the role of onomatopoeic and mimetic expressions in the original phrases and the possible loss of some information by omitting those in the translations. He suggests that when those expressions do not add new information to the phrase but merely elaborate or repeat the information given by other words, omission may be seen as an appropriate method of translation. The translation strategies applied by the translator in translating onomatopoeic expressions can be seen in the following examples, which exemplify the natural sound.

Onomatopoeia in the scraping sound

Sounds of a staff striking the floor.

Onomatopoeia in bird calls.

(16) *Sreg-sreeeg, siyuh-siyuh, siyuh, sreg-sreeeeg, siyuh-siyuh-siyuh...* (*Burung-Burung Manyar*, page 6, lines 16-17)

Scrape-scrape,   woosh-woosh-woosh.
Scrape-scrape,   woosh-woosh-woosh.
(The Weaverbirds, page 12, lines 16-17)

The onomatopoeic sound *srèg-srèèèg* imitates the sound of scraping made by a rake or broom on a hard cement floor, and the onomatopoeic sound *siyuh-siyuh-siyuh* imitates the scooping sound. Obviously, the same onomatopoeic sounds can be perceived as linguistically and culturally different in the two languages. In the translation of these onomatopoeic sounds, the translator reproduces the SL onomatopoeic sounds in the TT with TL onomatopoeic sounds describing the same situations. However, the swift movement of scooping and piling horse excrement is represented with an onomatopoeic sound *siyuh-siyuh-siyuh* and translated into "woosh-woosh-woosh".

(17) *Jruet! Jruet! Jruet!* (*Burung-Burung Manyar*, Chapter 18, page 245, line 30)

Rap! Rap! Rap! (The Weaverbirds, Chapter 18, page 239, line 29)

Similarly, the sound of a staff striking the floor in a quick, smart and light blow produces the onomatopoeic sounds *Jruet! Jruet! Jruet!* in Indonesian and "Rap! Rap! Rap!" in English. The translation is adequately done by reproducing the SL sound in the TT with the corresponding onomatopoeic sound in English for the same situation.

The following example presents a process of translating onomatopoeic sounds imitating bird calls. The sound of the coucal's call in Indonesian is *culik-ulik-ulik* and *kuil-kuil-kuil*. The high-pitched sound of the word *culik* made by the female coucal resembles the word for "kidnap", and the sound of the word *kuil* resembles the word for "temple". On the other hand, the low booming sounds *tuhu* and *tuwo* made by the male coucal resembles

the words for "true" and "old" respectively. The onomatopoeic sound of the bird calls in the ST plays a very important role since it contributes to the plot of the story and the coherence of the ST. Due to the iconicity of the onomatopoeic sounds, the translator must provide a paraphrase to compensate for the translation loss, so that the TT conveys the same message as intended by the author. The following example presents a lengthy explanation in the TT to make the ST understood by the TL readers.

(18) *Yang betina lebih puitis: "culik-ulik-ulik" dan disambung "kuil-kuil-kuil!" sehingga orang menyebutnya burung culik-ulik; sedangkan yang jantan sangat prosa: "Tuhuu-tuwoo, tuhuu-tuwoo!" Maka diberi nama burung tuhu atau tuwo. Lucu kalau mereka berdialog: culik-ulikulik! Disambut: Tuhuu, Lalu: kuil-kuil-kuil! Tuwoo.* (*Burung-Burung Manyar*, page 178, lines 13-16)

The females are more poetic: "*culik-ulik-ulik*" and continued "*kuil-kuil-kuil*!" so that people call them *culik-ulik* birds; while the males are more prosaic: "*Tuhuu-tuwoo, tuhuu-tuwoo!*", hence named *tuhu* or *tuwo* birds. It's funny when they have a dialogue: *Culik-ulikulik*! Answered by: Tuhuu, Then: kuil-kuil-kuil! Tuwoo. (My literal translation)

The females call (sic) was a high three-part shriek: *Choo-lik. Choo-lik! Koo-eel,*

koo-eel, koo-eel! Because the sound of "*choo-lik*" resembled the word for "abduct," the female coucal was commonly referred to as the "kidnapped" bird. The call of the male coucal was more prosaic – a hoarser *Too-hoo too-woh, too-hoo too-woh* – the first part of which sounded to many ears like the word "true". The banter of the two birds thus made for a humorous repartee, with the female screaming "Kidnapper! Kidnapper! Kidnapper!" and the male yelling back "It's true! It's true! It's true". (The Weaverbirds, page 179, lines 13-22)

The different sounds produced by the female and male coucals illustrate the gender-based and cultural differences in the communication between Atik and Teto. Therefore, the role of the onomatopoeic sounds of the coucal is very significant and thus must be conveyed to the TL readers through paraphrase.

There are other human onomatopoeic sounds such as *cekikikan* "giggle", *cekakakan* "guffaw", *menggeram* "growl", *terisak-isak* "sob", etc. These iconic human sounds function in the sentence both as noun and verb. Thus, translating a text containing these features will pose a difficulty for translators because the target language may have different words to represent the same sounds.

METONYMIC REFERENCE

Metonymy is a type of common metaphor.

Metonymy is a type of common metaphor used to call a thing not by its own name but by any referent associated with the name. It is based on the principle of substituting one word for another word within the same

domain. A famous example is given by Lakoff and Johnson (1980) in the following sentence "The ham sandwich is waiting for his check". The sentence does not imply that a ham sandwich comes to life and waits for its check, but this sentence means the person who has ordered ham sandwich is waiting for his check. Thus, according to Lakoff and Johnson, "the defining characteristic of metonymy is referential, as metonymy fundamentally involves the use of one entity to refer to another, related entity." Therefore, the metonymic reference helps readers to understand the sign better in comparison with its referent. According to Pankhurst (1996:139), "familiarity of context enables extension of references, whether poetic or not, by renaming the referent". Thus, it is common in both literary texts and daily conversation to refer to a person by his/her clothes, physical characteristics, attitude, habits, etc.

In Javanese and Indonesian, it is common to refer to someone using metonymy and the examples can be seen in Burung-Burung Manyar. The phrase gadis macan tutul " (Burung-Burung Manyar, Chapter 17, page 236, line 16) is a good example of a metonymic reference based on clothing and behavior. Gadis macan tutul can be glossed as "a leopard girl", and in the ST, it refers to both "the chief 's daughter who moves silently like a leopard cub" and "the girl wearing a leopard-spotted military fatigue jacket" , as in clearly shown in the comparison between ST and TT.

In Javanese, using metonymy to refer to someone is very common.

(19) *Gadis itu menunduk hormat malu-malu*
      dan menggantungkan pelita bekas gelas
      selai pada balok belandar emperan muka.
      Lalu diam tanpa suara seperti anak
      macan tutul (kebayanya bukan kebaya
      tetapi pasukan payung USA), pergi sambil

sekali lagi menunduk hormat. (*Burung-Burung Manyar*, page 178, lines 13-16)

The girl bowed in shy respect and hung a lamp made from a jam jar on the belandar block in the front porch. Then silently without making a noise, like a leopard cub, (her kebaya was not a traditional blouse-dress but the [jacket of] US umbrella troop [US airborne division), went away while once again bowing respectfully. (My literal translation)

The young woman who emerged from the house bowed with a mixture of respect and shyness and then hung an oil lamp made from a used jam jar on the crossbeam of the porch. She turned and bowed again, then went back inside. Instead of the normal long-waisted traditional blouse she wore an army surplus camouflage jacket which gave her the appearance of a spotted panther as she retreated into the house. (The Weaverbirds, Chapter 17, page 229, lines 1-6)

The author refers to the young woman as gadis macan tutul because she wears a US fatigue/camouflage jacket which resembles the spots on a panther's or leopard's skin and she also moves silently like a leopard cub. The author draws a connection between what she wears and her behaviour to create a metonymic reference. Thus, in the ST, the phrase gadis macan tutul is based on these two situations, while in the TT, this noun phrase is

translated into "The young woman with the camouflage jacket" (The Weaverbirds, Chapter 17, page 231, line 11). The TT only translates what the girl wears, not her behaviour. However, this difference between ST and TT does not contribute significantly to the plot of the story, hence the loss is justified.

Examples of metonymic reference based on physical and facial appearance are bodyguardnya, seorang kuda Sumba yang sungguh seperti kedondong Benggali rupanya "his bodyguard, a Sumba horse who really looks like a Bengal golden apple". (Burung-Burung Manyar, chapter 5, page 58, lines 29-30), and tetapi seorang kawan berambut ijuk dan bermata bandeng masih sempat bertanya "but a friend with a rigid hair style and eyes like a milk fish's (bulging eyes) still had time to ask"(Burung-Burung Manyar, chapter 14, page 199, line 27). Pankhurst (1996:139) also suggests that the use of metonymic reference communicates a speaker's attitude toward the referent, i.e. humorous, ironic, praising or insulting. Metonymic reference is common in Javanese where a reference to a person is replaced by a facial and physical expression.

The phrase bodyguardnya, seorang kuda Sumba yang sungguh seperti kedondong Benggali rupanya describes a bodyguard whose build is as strong as a Sumba horse and his face is very dark like a Bengal man and as ugly as a kedondong. This phrase, which is originally rich in metaphors, is translated into "a horse of a man with the face of a squash" (The Weaverbirds, chapter 5, page 62, lines 34-35). Since Indonesian and English speakers have a different way of associating one object with another to create a metonymic reference, the TL version of the ST is also very different. The author associates physical strength with a Sumba horse, a dark complexion with something that comes from Bengal, and

facial ugliness with kedondong/golden apple. Kedondong, whose binomial name is Spondias Dulcis, is a type of golden apple which has a spiky core. In Indonesian, the word kedondong has a more negative connotation than its English counterpart, i.e. golden apple or Tahitian apple. The association and connotation of physical strength, dark-skinned complexion, and facial ugliness are highly cultural because Indonesian and American see them differently, as reflected in the difference between ST and TT.

IDIOMATIC EXPRESSIONS AND CLICHÉ

Cliches reflect the Javanese philosophy.

There are some idiomatic expressions and clichés in *Burung-Burung Manyar* that are difficult to translate. These expressions reflect the Javanese cultural philosophy. An example of idiomatic expression is exemplified in the following example.

(20) *Tanpa tedeng aling-aling* (*Burung-Burung Manyar*, chapter 3, page 33, lines 8-9)

Without a shield to cover (my literal translation)

Preferring to say whatever they feel, "outside the shelter of the garden wall", as the saying goes (The Weaverbirds, chapter 3, page 39, line 6)

Cliches contain cultural baggage.

The idiomatic expression *tanpa tedeng aling-aling* literally means "without hiding behind shield or cover". This phrase is commonly used to describe straightforwardness and lack of pretence in dealing with conflicts. Figuratively, it means having an open attitude or

outspoken personality. It does not mean "outside the shelter of the garden wall" as suggested by the translator. Al-Hasnawi (2007) suggests that since "metaphors are related to different cultural domains, this implies that the translator has to do the job of conceptual mapping on behalf of the TL reader; he has to look for a TL similar cognitive equivalence in the target culture." The translator seems to fail in capturing the metaphor intended by the author. Instead of finding a cultural equivalent for the expression, he gives a close translation of the phrase. This literal translation is inaccurate because it is obvious that the translator draws an inaccurate conceptual map of the metaphor. It is recommended to change the TT into: "preferring to say what one feels without pretence."

Similarly, clichés are hard to translate because of the cultural baggage embedded in them. These expressions do not have linguistic and cultural equivalence in English. The following examples illustrate the difficulty of translating Javanese clichés into English.

Omission is a common strategy to translate culturally-loaded and value-laden Javanese expression which is too complicated to translate.

(21) *Inggih inggih nggak kepanggih* (*Burung-Burung Manyar,* chapter 20, page 283, line 14)

Yes yes not accomplished. (My literal translation)

Yes, ma'am, Yes, Ma'am. But somehow the thing that needs fixing never gets done. (The Weaverbirds, chapter 20, page 274, lines 8-9)

A translator must be bilingual and bicultural.

The cliché *inggih inggih nggak kepanggih* is a common expression said to a person who fails to keep his promises. The word *inggih* "yes, I will" rhymes with the word

kepanggih "met or accomplished", and *nggak,* which means "not", connects the two words. Literally it means "saying yes or agreeing to do something but never accomplishing or fulfilling it". The challenge rests on the translation of the meaning of the expression and rhyme. Since English does not have a cultural equivalent of the cliché, a paraphrase is recommended to describe the same situation. The TT is able to capture the meaning of the cliché adequately.

The following example illustrates the omission of an SL expression in the TT due to the complex meaning embedded in it. However, the role of the cliché is not highly significant in the plot of the story. Thus, omission seems to be the only logical solution.

(22)   *Ngono ya ngono, ning mbok ja ngono*
         (*Burung-Burung Manyar*, page 135, line
         24)

The phrase *ngono yo ngono ning aja ngono* expresses a deep philosophical attitude among the Javanese, which is not easily translatable into another language without a lengthy explanation of what it means in context. Literally, it can be glossed as "you can do that but you cannot do that". This phrase is said when someone has done something out which brings disadvantage to others as a result of his using the freedom to do as he pleases. It implies that personal freedom requires responsibility and consideration for the feelings of others. The cliché is omitted in the TT but the context is provided so that the TL readers can follow the story without having to know the expression.

Based on the discussion on translating figurative language, it can be concluded that translators, whose task is to produce a TT that bears a close resemblance to the

ST, should be aware of cognitive and cultural issues when translating from Indonesian/Javanese into English or vice versa. Therefore, it is not enough for translators to be bilingual, but they should be bicultural as well.

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Unit 9
Principles of Terminology

In translation, knowledge of terminology is very important. Some principles need to be taken into account during a process of translation. They are:

1. THE SOURCE OF TERMS

In *Bahasa Indonesia*, terms can be arranged in many ways and may be absorbed from many sources. Three language sources are adopted as the sources of terminology and will be discussed respectively based on their priority, namely:

1) *Bahasa Indonesia* itself, 2) language cluster, 3) foreign language.

2. BAHASA INDONESIA.

In shaping the terms, first of all we must look for the commonly used Indonesian. However, if those words do not exist, we start to reuse the Indonesian terms which have not been used for a long time because they are considered to be 'dead'.

2.1. Requirements
  a. the words to use are those that have the closest meaning to the original
     For example:
     bea- cukai   - pajak
     Daerah   -wilayah   - kawasan
     Laju   - cepat   - pesat
     Etc.

b. choose the shortest phrases
    For example:
    perlindungan politik   - suaka politik
    Tumbuhan pengganggu   - gulma

c. Use words with good connotation and avoid
    sexist language
    For example:
    banci   *- wadam*
    Bunting   *- mengandung*
    Pelacur   *- wanita tuna susila*
    Etc.

d. Use common new words formed by
    narrowing or broadening the original
    meaning.
    For example:
    rawan   mantan   pejabat teras
    Pemasok   pakar   hitung dagang
    Hari jatuh garis bapak   titik sudut
    Etc.

2.2.   Grammatical forms
        We can form terminology by using:

a. root: for example: *garam, larut, pori, gaya,
    rumpun, kurva.* Etc.

b. affix, for example: *penyediaan, sediaan,
    keterbatasan, larutan, terapan,* etc.

c. reduplication, for example: *kacang-kacangan,
    jari jemari, tetua, bolak-balik,* etc.

d. compound, for example: *laju inflasi, angkatan
    bersenjata, sandang pangan, kedap cahaya,*
    etc.

2.3. How to form a compound phrase?

a. The words are written separately: pipa
    pemanas, hutan perawan, lahan kritis, etc.

Language cluster

    b. The words are hyphenated to confirm the interconnectedness between the elements: mesin-hitung tangan, kayu lapis-bawah, lapis tanah-bawah, etc.

    c. The words are considered and written as one word: segitiga, tegaklurus, mahasiswa, pascasarjana, etc.

2.4. The principles of analogy.

For example: from the pattern *pra in Prasangka,* we can form *pramuka, prasejarah, prakiraan, etc.*

Foreign language

From the pattern *isme in monoteisme,* we can form *marhaenisme, bapakisme, nepotisme, etc. (see appendix)*

Other examples are *serbaneka, swadaya, tata bahasa, hartawan, dasa warsa, etc.*

2.5. Principles of systematic terminology.

Certain concepts are translated using consistent terminology.

For example: serap, daya serap, zat penyerap, penyerap, serapan, terserap, etc.

3. LANGUAGE CLUSTER

Ethnic language can be used to replace Bahasa Indonesia as long as the synonym in Bahasa Indonesia cannot be found.

For example:

Procedures of terminology

Javanese: *luwes, tuntas, jamban, gladi resik, busana, etc.*

Sundanese: *anjangsana, mantan, nyeri, talimarga, etc.*

Banjar: *gambut*

Minangkabau: *lamban, heboh, gontai, etc.*

4. **FOREIGN LANGUAGE**

The requirements:
a. The foreign terms are chosen because they match with the connotations:
    e.g. *kritik*   compared to *kecaman*
          amatir   compared to *tanpa bayaran.*
b. The foreign terms must be shorter.
    e.g. study, *diplomasi*, ecology, *demografi*, *atom*, etc.
c. Foreign terms have universal meaning.
    e.g. *aktiva, bursa, reaktor, satelit, astronot, ozon, sperma,* etc.
d. The loan words can be affixed, as in Bahasa Indonesia.
    e.g. *kuantitas, pengkuantitas, secara berkuantitas, terkuantisasikan,* etc.

5. **PROCEDURE OF TERMINOLOGY**

There are seven steps in the procedure. Steps 1 to 6 are taken to find alternatives. Step 7 is taken to decide which of the 6 alternatives will be chosen.
For example:
To translate *coffeeshop,* there are some alternatives:
Kedai   : acceptable Indonesian
Lepau   : uncommonly used Malay
Warung   : Javanese
Kafe   : French
The decision: *kedai kopi.*

LIST OF PREFIXES AND THEIR TRANSLATIONS

This list was taken from Widyamartaya (1993).

Adi
Adi: means *agung, mulia, utama* to translate English prefix *super-* or *master-* , e.g. adiinsani (superman), adikuasa (superpower), adikarya (masterpiece).

Alih
Alih is used to translate English prefix *trans-* or Dutch prefix *over-* to refer to a change into something else. E.g. alihbahasa (translate), alihtanam (transplant), alihbuku (overboeken), etc.

Antar
Antar is used to translate English prefix *inter-* to refer to a relation between two things. E.g. antarbenua (intercontinental), antarkota (intercity), antarbintang (intergalaxy), etc.

Anti
Anti means against something. E.g. antiperang, antijudi, antikorupsi, etc.

Asta
Asta means 'eight'. Other Sanskrit language (ekam dwi, tri, catur, panca, sad, sapta, nawa, dasa) can be used to unify words having similar time, activity, and so on. E.g. astakarya.

Awa
Awa means to clean or wash oneself. It is used to translate English prefix *dis-, and de-*. E.g. awahama (disinfect), awabau (deodorant), awawarna (discolor), etc.

Bak
Bak means *as, like*, used to translate English suffix such as *–like, -ous, -eous*. E.g. bakagar (gelatineous), bakputri (ladylike), bakgas (gaseous), etc.

Baku
Baku means 'each' or *saling. E.g. bakuhantam, bakupukul, bakutuduh.*

Bawah
Bawah is used to translate English prefix *sub-, under-*. E.g. bawahsadar (subconscious), bawahumur (underage), bawahlaut (undersea), etc.

Catur
Catur means 'four'. E.g. caturwulan, caturtunggal, etc.

Dalam
Dalam is used to translate English prefix *intra-*. E.g. dalam negeri, dalamurat, dalamotot, etc.

Dasa	**Dasa** means 'ten'. E.g. dasawarsa, dasamuka, dasalomba, etc.
Dur	**Dur** means 'evil' used to translate English prefixes *ill-, mis-, mal-*. E.g. durkarya, durtindak, durkelola, etc.
Dwi	**Dwi** means 'two' used translate English prefixes *bi-, di-, two-*. E.g. dwikutub, dwibahasa, dwiwarna, etc.
Eka	**Eka** means 'one'. E.g. ekamatra, ekasila, etc.
Em	**Em** is used to form adjective from verbs as in *getar – gemetar, gulung, gemulung, pemilih (selective).*
-i	**I (ni, wi, ani, awi)** mean 'having quality of'. E.g. hayati, badani, manusiawi, surgawi, gerejani, etc.
In	**In** is used to translate English suffixes *–end, -ent, -and.* E.g. rinujuk (referent), tinatar (upgrade), etc.
Is	**Is** is to form an adjective. E.g. Pancasilais, marhaenis, etc.
Isme	**Isme** is used to refer to an ideology. E.g. atheisme, nepotisme, dornoisme.
Lawan	**Lawan** is used to translate English prefix *counter-*. E.g. lawanhak, lawanhukum, lawanarah, etc.
Lewat	**Lewat** is used to translate English prefixes *over-, trans-, ultra-*. E.g. lewatpeka, lewatbatas, lewatbeban, etc.
Lintas	**Lintas** is used to translate English prefixes *trans-, over-, cross-*. E.g. lintas Sumatra, lintas alam, etc.
Luar	**Luar.** E.g. luarnegeri, luarrumah, luarbiasa, etc.
Maha	**Maha** means 'very, excessive'. E.g. mahasiswa, mahaesa, maharahim, etc.
Mala	**Mala** means 'bad, unpleasant'. It is used to translate English prefixes *mis-, mal-, dis-*. E.g. *malagizi, malatingkah, malakelola.*
Mata	**Mata** means 'look alike' and 'source'. E.g. matarantai, mata kayu, matakaki, mataair, mataangin, etc.
Nara	**Nara** is used to refer to a person. E.g. narasumber, narapidana, naradakwa, etc.
Nir	**Nir** means 'without' used to translate English prefixes *non-, a-, and suffix –less.* E.g. nirlaba, nirgerak, nirkelamin.
Panca	**Panca** means 'five'. E.g. pancasila, pancamarga, etc.

Pari	**Pari** means 'very'. E.g. pariwisata, paripurna.
Pasca	**Pasca** means after. It is used to translate English prefix *post-*. *E.g. pascasarjana, pascarembang, pascapanen.*
Peri	**Peri** is used to translate English suffix *–wise*. It means 'in a certain manner'. *E.g. perijam (clockwise), perkemanusiaan.*
Pra	**Pra** is used to translate English Prefixes ante-, pre-. E.g. prasejarah, prasekolah, praairbah (antediluvian).
Pramu	**Pramu**. E.g. pramusiwi, pramuniaga, pramugari.
Prati	**Prati** is used to translate English prefixes *counter-, contra-, anti-*.
Pro	**Pro**. E.g. pro-kemerdekaan.
Rupa	**Rupa** is used to translate English suffixes *–form, -oid which means 'to resemble'. E.g. rupabola, rupabaji (cuneiform), etc.*
Salah	**Salah** is used to translate English prefix mis-. E.g. salahucap, salahpaham, salahtafsir, etc.
Sapta	**Sapta** means 'seven'. E.g. saptamarga, saptasiaga, saptadharma.
Serba	**Serba** means 'everything'. It is used to translate English prefixes all-, multi-, omni-. E.g. serbaguna, serbabisa, serbaneka.
Se	**Se** is used to translate English prefix *co-*. e.g. sepekerja, sepejuang, sepewaris.
Su	**Su** is used to translate English prefixes *good-, well-*. E.g. sukarya, suwacana, etc.
Tak	**Tak** is used to translate English prefix *un-, il-, im-, in-,e.g. takimbang, takadil, taklangsung, etc.*
Tan	**Tan** means 'without'. It is used to translate English word *non-. E.g. tanlogam, tanrasa, tanlaba.*
Tanpa	**Tanpa**. E.g. tanpasyarat, tanpamakna, tanpapamrih.
Tata	**Tata**. E.g. tataletak, tatabunyi, tataruang, tatakalimat, tatakrama, etc.
Timbang	**Timbang**. E.g. timbangrasa, timbangkasih, timbangtanggap.
Tri	**Tri** means 'three'. E.g. tridarma, trikarsa, triwarna, etc.

Tuna	**Tuna** means 'less' or 'without'. E.g. tunasusila, tunagrahita, tunawicara, etc.
Ulang	**Ulang** is used to translate English prefix *re-*. E.g. ulangbaca, ulangtahun, cetakulang, ujiulang.
Wajib	**Wajib**. E.g. wajibbelajar, wajibmiliter, wajibpajak.
Wan	**Wan** (wati, man). E.g. seniman, wartawan, wartawati.
Wawan	**Wawan** means 'having a quality of friendliness'. E.g. wawancara, wawansabda, wawankata.

Exercises:

Task 1. Translating Speech. Read the following speech and its translation. Underline some terms and how they are translated.

Pidato Duta Besar Robert Gelbard pada Upacara Penandatanganan Proyek Susu untuk Sekolah Kamis 15 Maret, 14:00 Sebagaimana Dipersiapkan

Remarks by U.S. Ambassador Robert Gelbard Signing Ceremony for the School Milk Project Cooperative Agreement on Thursday, March 15, 2001 at the Ministry of Education.

Bapak Menteri Yahya Muhaimian, Duta Besar George McGovern, dan para staf Departemen Pendidikan dan rekan-rekan dari pers.

Minister Yahya Muhaimin, Ambassador George McGovern, staff from the Ministry of National Education, and members of the press.

Pertama-tama, terima kasih telah mengundang saya untuk hadir dalam upacara penandatanganan pelaksanaan bantuan program susu untuk sekolah Indonesia hari ini. Sebagaimana diketahui, Kedutaan kami telah menandatangani sebuah perjanjian dengan Departemen Pendidikan pada tahun 1999 untuk menyediakan 5.000 ton susu bubuk dengan nilai hampir 7 juta dollar. Selama tahun ajaran 1999/2000,

First of all, thank you for inviting me to today's signing ceremony which will assist Indonesia's school milk program. As you may recall, our Embassy signed an agreement with the Ministry of Education in 1999 to donate 5,000 metric tons of milk powder valued at nearly $7 million. During the

program tersebut menjangkau lebih dari 400.000 murid sekolah dasar di hampir 2.500 sekolah di seluruh Pulau Jawa.

Tahun lalu, Departemen Pertanian A.S. menandatangani sebuah perjanjian untuk menyediakan 8.500 ton susu bubuk yang cukup untuk memperluas program itu selama dua tahun lagi. Program ini juga menambahkan 10.000 ton gandum untuk dipakai dalam pembuatan biskuit. Nilai keseluruhan perjanjian ini lebih dari 20 juta dollar. Dengan penandatanganan Memorandum ini, maka Kedutaan Besar Amerika Serikat dan Departemen Pendidikan Republik Indonesia menegaskan terpilihnya Land O'Lakes dan Yayasan Bina Putra Sejahtera sebagai mitra pelaksanaan Susu Sekolah selama dua tahun mendatang.

Kami sangat gembira dapat menyediakan bantuan pangan ini dalam bentuk susu dan biskuit karena hal ini akan membantu memenuhi kebutuhan gizi salah satu kelompok yang paling rawan di Indonesia - lebih dari 20 juta siswa sekolah dasar di seluruh negeri.

1999/2000 school year, the program reached over 400,000 elementary students in nearly 2,500 schools throughout Java.

This past year, the U.S. Department of Agriculture signed another agreement providing 8,500 metric tons of milk powder that effectively extends the program for an additional two years. This program also adds 10,000 metric tons of wheat to be used for the production of fortified biscuits. The total value of this agreement is over $20 million. With the signing of this Memorandum of Understanding today, the Embassy of the United States of America and the Indonesian Ministry of National Education confirm the selection of Land O'Lakes and Yayasan Bina Putra Sejahtera as the implementing partners for the Susu Sekolah program over the next two years.

We are particularly pleased to provide this food aid in the form of milk and fortified biscuits because it will help meet the nutritional needs of one of the most vulnerable groups in Indonesia - the more than 20

Saya percaya bahwa anak-anak ini bukan saja mewakili masa depan Indonesia, tetapi juga mencerminkan semangat, kebajikan dan keramahtamahan sejati bangsa Indonesia. Sungguh membesarkan hati melihat upaya bersama kedua pemerintah kita menjadi kenyataan dalam bentuk program bantuan pangan bagi anak-anak ini.

Sebelum saya mengakhiri sambutan saya, saya ingin menyampaikan bahwa kami sangat gembira atas kehadiran yang terhormat Duta Besar George McGovern, Duta Besar A.S. untuk Badan-Badan Pangan dan Pertanian PBB. Dalam kapasitas beliau, Duta Besar McGovern menjadi arsitek Prakarsa Program Pangan Dunia A.S. untuk Pendidikan. Program ini diumumkan Juli tahun lalu pada KTT G-8 di Okinawa oleh mantan Presiden Clinton dan dimaksudkan sebagai program percontohan untuk memajukan gizi yang lebih baik dan program wajib belajar bagi anak-anak yang membutuhkan di negara-negara yang memenuhi syarat.

Selain karirnya yang menonjol di Amerika Serikat, warisan Duta Besar McGovern yang paling langgeng adalah upaya-upaya

million children in the elementary schools throughout the nation.

I believe these children not only represent the future of Indonesia, but reflect the true spirit, virtue and friendly nature of the people of Indonesia. It is indeed rewarding to see the joint efforts of our two governments become a reality in the form of a school feeding program for these children.

Before I conclude, I want to acknowledge that we are extremely pleased to have in attendance today the honorable Ambassador George McGovern, the U.S. Ambassador to the U.N. Food and Agricultural Agencies. In that position, Ambassador McGovern became the architect of the U.S. Global Food for Education Initiative. This program was announced last July at the G-8 Summit in Okinawa by former President Clinton and is intended as a pilot program to promote better nutrition and school enrollment for needy children in eligible countries.

In addition to his distinguished political career in the United

beliau dalam menyelenggarakan program-program Pangan Sekolah di seluruh dunia.

Sebagai dukungan bagi program itu, saya ingin mengutip ucapan mantan Presiden Clinton untuk menggambarkan Duta Besar McGovern dan rekannya dalam Prakarsa Pangan Dunia untuk Pendidikan - mantan Senator Bob Dole. Dalam acara Global Feeding Event di Gedung Putih Desember lalu, Presiden Clinton melukiskan mereka: "sebagai orang-orang yang mengabdi kepada negara mereka dalam perang dan damai dengan keberanian, keterusterangan dan komitmen yang luar biasa pada prinsip-prinsip mereka. Muncul dari tanah jantung negara ini, mereka telah lama percaya bahwa Amerika mempunyai tanggung jawab global dan, dengan demikian, harus mempunyai visi global." Visi yang digambarkan oleh Presiden Clinton adalah Prakarsa Pangan Dunia untuk Pendidikan tersebut.

Duta Besar McGovern, atas nama Kedutaan Besar Amerika Serikat, kami mendapat kehormatan atas kunjungan Anda dan kami berterima kasih atas kedatangan Anda ke Jakarta untuk berbagi

States, Ambassador McGovern's most lasting legacy may very well be his efforts in establishing School Feeding programs throughout the world.

In support of that, let me share with you the words that former President Clinton used to describe Ambassador McGovern and his colleague in the Global Food for Education Initiative - former Senator Bob Dole. During the Global Feeding Event at the White House this past December, President Clinton described them: " *as men who served their country in war and peace with uncommon courage, candor and commitment to their principles. Springing from the soil of our nation's heartland, they have long believed that America has global responsibilities and must, therefore, have a global vision"*. The vision that President Clinton was describing was the Global Food for Education Initiative.

Ambassador McGovern, on behalf of the American Embassy in Jakarta, we are honored by your visit and we thank you for coming to Jakarta to share your vision with the people of Indonesia.

pandangan dengan bangsa Indonesia.

Sebagai penutup, kembali saya mengucapkan terima kasih kepada Menteri Muhaimin yang memberi saya kesempatan untuk ikut dalam upacara penandatanganan hari ini. Saya senantiasa mengharapkan kelanjutan hubungan kerjasama kita.

In closing, I again thank Minister Muhaimin for this opportunity to participate in today's signing ceremony. I look forward to our continued cooperative relationship.

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The Jakarta Post

Kompas

Unit 10
Cultural Turn in Translation

INTRODUCTION

Translators and interpreters are bridge language barriers.

Translators' roles are very important.

Technology brought impetus to the new development in translation and interpreting.

As the world becomes more globalized and unified, there is a strong need for diverse cultures all over the world to cooperate with each other. Language barriers are bridged by translators and interpreters whose roles as cross-cultural mediators have gained importance. In all cross-cultural events and gatherings, translators and interpreters play their role in bridging the communication. In addition, translation has facilitated the dissemination of information, science, knowledge, and art in order to gain wider international audience. Despite their invisibility, the roles of translators and interpreters in the success of global encounter between cultures and the dissemination of science and knowledge are simply hard to ignore.

The advent of technology has brought impetus to the new development in translation and interpreting. Communication as the basis for translation was made easy with the development of machine translation and computer-assisted translation tools. These tools include electronic dictionaries, termbanks, terminology management systems, term-extraction tools, corpora, corpus-processing tools, and translation memory tools to conduct their daily business (Kenny, 2011:455-456). Translators also make use of social networking sites, such as Proz.com and TranslatorsCafe.com. These software and sites are helpful for translators to advertize themselves and to seek supports from each other.

Opportunities and challenges

In addition to global world and the advance of technology as the current contexts, the year 2015 marks the beginning of the ASEAN Economic Community where the transfers of skilled labors, including translators and interpreters, will take place in ASEAN countries. Gradually, every sector of life in Indonesia will be accessible for skilled labors or experts from other ASEAN countries. Similarly, experts from other ASEAN countries will access the Indonesian labor force. With its approximately 300 million population, Indonesia has become a lucrative market. By then, skilled labors compete not only with other skilled labors from Indonesia, but also those from other ASEAN countries. This poses both opportunities and challenges to translators and interpreters. These opportunities and challenges will be discussed in this short paper.

CULTURAL TURN IN TRANSLATION

Translation has been taken for granted.

Translation as a profession and discipline has been taken for granted for a long time. It was always considered as a part of language teaching and learning. While the practice of translation has been established for centuries, the development of the field into an academic discipline only took place towards the end of the twentieth century. Before that, translation had often been relegated to an element of language learning (Munday, 2008). In the late eighteenth century to the 1960s and beyond, language learning in secondary schools in many countries had come to be dominated by what was known as grammar-translation method (Cook 2010: 9-15) as quoted in Munday (2008). Translation was regarded as secondary to language learning and teaching. Translation method was used to teach reading in a second or foreign language classes and would soon abandoned as soon as the learners

Translation used to be regarded as secondary to language teaching and learning.

Contrastive analysis

could read the original texts. With the rise of direct method and communicative approach, the grammar-translation method lost its influence and the use of mother tongue was discouraged. From then on, translation was abandoned from language learning and it was restricted only to higher level and university language courses and professional translator training (Munday, 2008).

The emerging of a new area of translation research called contrastive analysis, which studied two languages in contrast in an attempt to identify general and specific differences between them brought translation in a new spotlight. Some theoriests put forward their ideas to assist

Translation is more than a linguistic study.

translation research despite their ignorance for the sociocultural and pragmatic factors and the important role of translation as a communicative act. The more systematic, and mostly linguistic-oriented, approach to the study of translation began to emerge in the 1950s and 1960s, such as Jean-Paul Vinay and Jean Darbelnet with their stylistic comparison between English and French; Alfred Malblanc with his comparison between English and German; George Mounin's examination of linguistic issues of translation; and Eugene Nida's use of elements of Chomsky's generative grammar as a theoretical basis

Cultural turn Translation is thus operating not just on words, but on the ways cultures perceive their relations.

for his books serving as the manuals for Bible translators (Munday, 2008:8-9). Still, translation was still regarded inasmuch as a linguistic phenomenon.

However, translation is more than a linguistic study. The later development after the 1970s showed that "the linguistic-oriented science of translation and the concept of equivalence associated with it was questioned and reconceived" (Munday, 2008:13). Translation theories emerged in Europe, Australia, and the United States of America, such as Katherina Reiss' text types and text purpose (Reiss and Hans Vermeer), Michael HaIIiday's influence of discourse analysis and systematic functional

Translator and interpreters are language expert and cultural mediator.

The principle of equivalent effect.

The message should be tailored to the receptor's linguistic needs and cultural expectation and aims at complete naturalness of expression.

Translation: not only finding the equivalents but also considering the cultural influence and contexts underlying the source texts and how they are transferred in terms of culture in TT.

grammar, which views language as a communicative act in a sociocultural context, and Itamar Even-Zohar's and Gideon Toury's idea of literary polysystem in which different literatures and genres, including translated and non-translated works compete for dominance. Bassnett and Lefevere (1990:4) go beyond language and focus on the interaction between translation and culture, on the way in which culture impacts and constrains translation and on "the larger context, history and convention' (p.11). The move from translation as text to translation as culture and politics is what Mary Snell-Hornby (1990) terms "the cultural turn'. Translation operates beyond linguistics, as Anthony Pym argues that "translation is thus operating not just on words, but on the ways cultures perceive their relations." (2003).

At the end of 1980s, the massive global changes in the political, social and economic systems caused people to move between countries for various reasons, such as seeking refuge from persecution in one's own country or seeking a better life in the new country. This was the time when the term "cultural interpreter" emerged. This is the term that highlights the importance of a translation process that involves more than spoken or written language, and encompasses a recognition of cultural difference (Bassnett, 2011:101). Thus, translators and interpreters no longer merely play roles as language experts, but also as cultural mediator. The expectation increases from producing equivalent rendition of the original text to the promoter of world peace and cross-cultural understanding. Translation has got out of its linguistic shell and embraced the expanding role of cultural mediation.

Perhaps the concept of "dynamic equivalence" proposed by Eugene Nida may best fit the role of culture in translation. Instead of merely replacing the string of words in source text with another string of words in target

text, "dynamic equivalence" seeks to accommodate cultural adaptation. Dynamic, or functional, equivalence is based on what Nida calls "the principle of equivalent effect", where "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message' (Nida 1964a: 159) as quoted in Munday (2008:42). Thus, the message should be tailored to the receptor's linguistic needs and cultural expectation and aims at complete naturalness of expression. The text is adapted to the culture of the target text. In his Bible Translation projects, some words are adapted to the target culture. The famous example is the translation of The Lamb of God into the Seal of God in Eskimo language.

In a nutshell, translation process involves not only finding the equivalents of the words in the source text, but also considering the cultural influence and cultural contexts that underlie the source texts and how they will be transferred in terms of the culture of the target text. This dynamic, culturally oriented approach gained influence for decades. Translation research continued to evolve in a rapid pace and involved more disciplines. Even, a notable characteristic has been the interdisciplinarity of recent research in translation, involving various disciplines such as linguistics, comparative literature, cultural studies, philosophy, sociology and history.

THE ROLE OF IT AND CAT IN CROSS-CULTURAL COMMUNICATION

Tremendous impact of technology on translation.

Technology has brought a tremendous impact on translation profession. Not only have the modes expanded, but the resources have also been enriched. The development of media also changes the way

Dubbing
Subtitling
Voice-over

Cross-cultural
communication

Various tools and
softwares to help
translators do their
jobs.

Translator's
resources

Machine translation
Online search
engines

traditional translation operates. Multi media and information technology has evolved and the translation modes evolve with it. Translation is no longer limited to written mode. Interpreting, or oral translation, is widely known and practiced alongside with written translation. The increasingly global distribution of audiovisual products led to the need for dubbing, subtitling, and voice-over. Despite their technical issues, translation of dubbing, subtitles and voice-over remain the enduring methods of translation. All over the world, translators are involved in spreading information, news, films, documentaries, etc through various media.

Information technology and Internet have widened the scope and modes of cross-cultural communication. Manufacturers of products market their products worldwide and they want to make sure that their products can be accepted across cultures. Anthony Pym states that "cross-cultural communication via websites, and of the elements that constitute the individual screen for each site, is one of the fastest growing areas opened up by the era of electronic communications (in Malmkjaer and Windle, 2011: 210). The translation and localization of websites has thus become a lucrative, dynamic, and inter-professional field, often involving marketing, design, software engineering, as well as linguistic processes (Pym, 2009: 410). Although it involves a complex process, website localization is quite inevitable in this Internet era.

To conduct their daily business, translators are assisted by various tools and softwares. Machine translation, which was developed after the Second World War during which the earliest computers had been used for code-breaking (Somers, 2011: 428).

Translation is actually hard for computers due to lexicaI ambiguity, syntactic ambiguity, and subtleties of translation. Machine translation works based on two main approaches: rule-based and statistics-based. Rule-based MT programs work on a sentence-by-sentence basis, while statistics-based MT programs depend on massive amounts of data in the form of 'aligned' parallel text, usually referred to as 'bilingual corpora' or 'bitexts' (Harris 1988); alignment is mainly sentence-by-sentence, though word and phrase alignments are also extracted semi-automatically (in Malmkjaer and Windle, 2011: 434). Some examples of machine translation are Alta Vista's Babelfish, FreeTranslation, Gist-in-Time, ProMT, PARS, and many others. The development of technology keeps improving every day.

Common lexical resources to support translators.

In addition, electronic dictionaries, termbanks, terminology management systems, term-extraction tools, corpora, corpus-processing tools, and translation memory tools are translator's best helpers to conduct their daily business which mostly operate off-line, Internet has made translators' job easier as it works online. Machine translation and online search engines have improved in such unimaginable way that they provide quick and easy assistance to translators. There are also various translation tools that translators use as resources. Kenny (2011: 456) argues that since most of the time translators work with written text, the electronic form of texts may come in some proprietary format (e.g. Microsoft Word, FrameMaker) and may be created using a standardized mark-up language (e.g. HTML or XML). Further, she explains that the normal mode of input of a translation is through keyboarding. In addition, translators can also use dictation device or voice recognition software to

Helpful social networking sites; googletranslate, Project Lingua, ProZ.com, Pootle, TranslatorCafe.com, etc.

create more or less polished drafts of their translations.

The common lexical resources that provide supports for translators are electronic dictionaries which are available as hand-held portable devices, on CD-ROM, or as on-line dictionaries, accessibe via the Internet. The other lexical resources are termbanks which provide data either over the Internet or, less frequenty, on CD-ROM. They differ from electronic dictionaries in that they focus almost exclusively on the vocabulary of specialized areas (e.g. science, technology, law, etc) and they are usually created by national and international (non-commercial) bodies, often in response to their own documentation and/or translation needs. Some examples mentioned by Kenny (2011:458) are IATE (Interactive Terminology for Europe), the multilingual termbanks of the European Union; Termium, the trilingual termbank of the Canadian Federal Government; and the International Electrotechnical Vocabulary (IEV), maintained by the International Electrotechnical Commission. Termium may be accessible through www.btb.termiumplus.gc.ca and the International Electrotechnical Vocabulary is accessible through dom2.iec.ch/iev.

In addition to software and translation tools, the social networking sites are also helpful in assisting translators doing their work. Websites such as googletranslate, Project Lingua, ProZ.com, Pootle, TranslatorCafe.com, etc help translators in doing their tasks, communicate and share ideas with other translators across the globe.

TRANSLATOR QUALIFICATIONS

What is the role of translators in the global world?

Cultural mediator Language experts

Requirements to be translators

With the contexts already outlined above, what are the roles of translators in this global world? Does the world still need human translators? What qualifications do they require from the 21st century translators? As discussed earlier that translation has taken its cultural turn, translators must not only bilingual, but also bicultural (Katan, 2006:71). Their roles are more as cultural mediators in addition to being language consultants / experts. As far as face-to-face communication still prevails in this world, human translators will always be needed. Translators must always keep abreast with the latest development and technology to survive the 21st century.

Here are some of the requirements to be translators (summarized from various sources).

1. Native fluency in a target language and a source language
2. Professional experience in their field of expertise
3. First-hand experience with the same culture as the target audience
4. A higher education degree
5. Native fluency in the target language
6. Fluency in both verbal and written English
7. Excellent computer skills
8. High level of communication and interpersonal skills (especially for interpreters)
9. Understanding of cross-cultural communications
10. And many other specific requirements.

With the implementation of ASEAN Economic Community, the competition is getting tighter. Indonesian translators must work hard and always improve their quality, because these challenges that translators face may at the same time serve as

opportunities. It depends on the translators how to prepare for it.

RESEARCH AND PROFESSIONAL DEVELOPMENT IN TRANSLATION

Research and professional development

Research and professional development in translation are based on Holmes' map of translation studies (Figures 1 and 2). Translation studies have two branches, pure and applied. The pure branch consists of theoretical and descriptive. The descriptive branch has three possible foci: examination of (1) the product, (2) the function, and (3) the process (Munday, 2008:10-11). The applied branch of Holmes' framework concerns:

Translation training
Translator's aids
Translator's criticism

Translator's training, which incudes teaching methods, testing techniques, curriculum design;

Translator's aids: dictionaries, grammars and information technology;

Translator's criticism: the evaluations of translations, the revision and reviews.
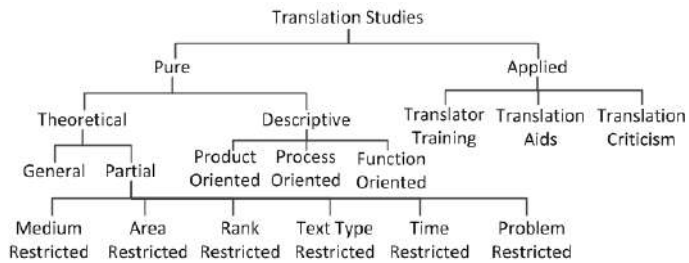
Figure 1: Holmes' map (based on Holmes 1988)

Figure 2. The applied branch of translation studies

There are still plenty of rooms for improvement in terms of research and professional development. Students can conduct research in translation by following the map. The map can be employed as the point of departure which students and translators can begin their research and professional journeys.

CONCLUSIONS

As the world is getting more globalized and unified, the regard of cultures is increasingly bigger. Translation which used to be regarded only as a linguistic endeavor began to take its cultural turn. The 21st century, with all its challenges and opportunities, have become an unchartered territory for translators with the advance of information and technology. The challenges faced by translators in the era of multimedia and internet are the new modes of translation and interpreting. The challenges also serve as opportunities as the internet and technology have proven helpful in assisting translators do their jobs. Technology, the trademark of the 21st century, is translators' biggest allies. Therefore, they must not be afraid of being replaced by machine as what happened with manual labors during the Industrial Revolution. Instead, technology is used to optimize and aid the human

translators to do their best. However, in order to survive in this Internet era, translators must possess some qualifications to be professional. They must also improve themselves both in research and in professionalism. Thus, they will be competitive and indispensable. Translation is no longer merely translating texts, because translator is translating lives.

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Dictionaries, thesaurus, and terminology
http://www.babylon.com
http://www.mabercom.com
http://www.itu.int/ITU-Database/Termite/index.html
http://www.sederet.com
Databank:
http://aquarius.net/
http://www.translation-services.com/
http://www.proz.com/
http://www.translation.net/
http://www.translatorguide.com/
http://translator.search-in.net/
Softwares:
http://www.bilingua.com
http://come.to/CAT-ex
http://www.languagepartners.com/

Online Discussion
http://www.egroups.com/group/djoglo
LISTSERV@segate.sunet.se

Journals on Translation
http://www.accurapid.com/journal/
http://www.bgsu.edu/midamericanreview/
http://www.paintbrush.org/
http://www.twolines.com/
http://www.geocities.com/sghariyanto

Unit 11
Subtitling, Dubbing
and Voiceover

According to Shuttleworth and Cowie (1997, pp. 161-2), subtitling is a method of language transfer used in translating types of mass audio-visual communication such as film and television, which was first used in 1929. Subtitling is the process of providing **synchronized captions** for film and television dialogue (and more recently for live opera). **Dialogue is one 'channel' of cinematic information** (verbal auditory), others are *non-verbal auditory* (music, sound effects, natural sound); *non-verbal visual* (action, movement, composition etc.); *verbal visual* (posters, letters, signs, advertisements, graffiti etc.).

In addition, subtitles are textual versions of the dialog or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen. They can either be a form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language, with or without added information to help viewers who are deaf and hard-of-hearing to follow the dialog, or people who cannot understand the spoken dialogue or who have accent recognition problems. Television teletext subtitles, which are hidden unless requested by the viewer from a menu or by selecting the relevant teletext page, always carry additional sound representations for deaf and hard of hearing viewers. Teletext subtitle language follows the original audio, except in multi-lingual countries where the broadcaster

Specialized computer software and hardware used

The finished subtitle file

Closed captioning specifically intended for hard-of-hearing people.

Real time or online captioning is needed for news bulletins, current affairs programs, sports, talk shows, etc

may provide subtitles in additional languages on other teletext pages.

Sometimes, mainly at film festivals, subtitles may be shown on a separate display below the screen, thus saving the film-maker from creating a subtitled copy for perhaps just one showing. Television subtitling for the deaf and hard-of-hearing is also referred to as closed captioning in some countries. More exceptional uses also include operas, such as Verdi's *Aida*, where sung lyrics in Italian are subtitled in English or in another local language outside the stage area on luminous screens for the audience to follow the storyline.

The word "subtitle" is made of prefix "sub-" (below) followed by "title". In some cases, such as live opera, the dialog is displayed above the stage in what are referred to as "surtitles" ("sur-" for "above").

Today professional subtitlers usually work with specialized computer software and hardware where the video is digitally stored on a hard disk, making each individual frame instantly accessible. Besides creating the subtitles, the subtitler usually also tells the computer software the exact positions where each subtitle should appear and disappear. For cinema film, this task is traditionally done by separate technicians. The end result is a subtitle file containing the actual subtitles as well as position markers indicating where each subtitle should appear and disappear. These markers are usually based on timecode if it is a work for electronic media (e.g., TV, video, DVD), or on film length (measured in feet and frames) if the subtitles are to be used for traditional cinema film.

The finished subtitle file is used to add the subtitles to the picture, either:

- directly into the picture (open subtitles);
- embedded in the vertical interval and later

Some subtitles are pre-prepared.

Newsroom captioning

Live and unscripted captioning makes use of speech recognition software and dialogue revoicing.

superimposed on the picture by the end user with the help of an external decoder or a decoder built into the TV (closed subtitles on TV or video);

- or converted (rendered) to tiff or bmp graphics that are later superimposed on the picture by the end user's equipment (closed subtitles on DVD or as part of a DVB broadcast).

Closed captioning is the American term for closed subtitles specifically intended for people who are deaf and hard-of-hearing. These are a transcription rather than a translation, and usually contain descriptions of important non-dialog audio as well such as "(sighs)" or "(door creaks)" and lyrics. From the expression "closed captions" the word "caption" has in recent years come to mean a subtitle intended for the hard of hearing, be it "open" or "closed". In British English "subtitles" usually refers to subtitles for the hard-of-hearing (HoH); however, the term "HoH subtitles" is sometimes used when there is a need to make a distinction between the two.

REAL TIME

Programs such as news bulletins, current affairs programs, sport, some talk shows and political and special events utilize real time or online captioning. Live captioning is increasingly common, especially in the United Kingdom and the United States, as a result of regulations that stipulate that virtually all TV eventually must be accessible for people who are deaf and hard–of–hearing.

PRE-PREPARED

Some programs may be prepared in their entirety several hours before broadcast, but with insufficient time to prepare a timecoded caption file for automatic play-out. Pre-prepared captions look very similar to offline captions, although the accuracy of cueing may be compromised slightly as the captions are not locked to program timecode.

Captioning sports

Newsroom captioning involves the automatic transfer of text from the newsroom computer system to a device which outputs it as captions. It does work, but its suitability as an exclusive system would only apply to programs which had been scripted in their entirety on the newsroom computer system, such as short interstitial updates. In the United States and Canada, some broadcasters have used it exclusively and simply left uncaptioned sections of the bulletin for which a script was unavailable. Newsroom captioning limits captions to pre-scripted materials and, therefore, does not cover 100% of the news, weather and sports segments of a typical local news broadcast which are typically not pre-scripted, last second breaking news or changes to the scripts, ad lib conversations of the broadcasters, emergency or other live remote broadcasts by reporters in-the-field. By failing to cover items such as these, newsroom style captioning (or use of the Teleprompter for captioning) typically results in coverage of less than 30% of a local news broadcast.

Hybrid

LIVE

Hybrid methodologies are the best way to provide comprehensive, accurate and cost-effective captions on news and current affairs

Communication Access Real-Time Translation (CART) stenographers, who use a computer with using either stenotype or Velotype keyboards to transcribe

programs.

stenographic input for presentation as captions within 2–3 seconds of the representing audio, must caption anything which is purely live and unscripted, however, the most recent developments include operators using speech recognition software and revoicing the dialog. Speech recognition technology has advanced so quickly in the United Kingdom that about 50% of all live captioning is through speech recognition as of 2005. Real-time captions look different from offline captions, as they are presented as a continuous flow of text as people speak.

For non-live, or pre-recorded programs, television program providers can choose offline captioning

Real-time stenographers are the most highly skilled in their profession. Stenography is a system of rendering words phonetically, and English, with its multitude of homophones (e.g., there, their, they're), is particularly unsuited to easy transcriptions. Stenographers working in courts and inquiries usually have 24 hours in which to deliver their transcripts. Consequently they may enter the same phonetic stenographic codes for a variety of homophones, and fix up the spelling later. Real-time stenographers must deliver their transcriptions accurately and immediately. They must therefore develop techniques for keying homophones differently, and be unswayed by the pressures of delivering accurate product on immediate demand.

Subtitles can be used to translate dialog from a foreign language into the native language of the audience

Submissions to recent captioning-related inquiries have revealed concerns from broadcasters about captioning sports. Captioning sports may also affect many different people because of the weather outside of it. In much sport captioning's absence, the Australian Caption Centre submitted to the National Working Party on Captioning (NWPC), in November 1998, three examples of sport captioning, each performed on tennis, rugby league and swimming programs:

It can be very different from the translation of

written text.

1. Heavily reduced: Captioners ignore commentary and provide only scores and essential information such as "try" or "out".

2. Significantly reduced: Captioners use QWERTY input to type summary captions yielding the essence of what the commentators are saying, delayed due to the limitations of QWERTY input.

3. Comprehensive realtime: Captioners use stenography to caption the commentary in its entirety.

Especially in fansubs, the subtitle translator may translate both form and meaning.

The NWPC concluded that the standard they accept is the comprehensive real-time method, which gives them access to the commentary in its entirety. Also, not all sports are live. Many events are pre-recorded hours before they are broadcast, allowing them a captioner to caption them using offline methods.

HYBRID

Because different programs are produced under different conditions, a case-by-case basis must consequently determine captioning methodology. Some bulletins may have a high incidence of truly live material, or insufficient access to video feeds and scripts may be provided to the captioning facility, making stenography unavoidable. Other bulletins may be pre-recorded just before going to air, making pre-prepared text preferable.[5]

Dubbing: other actors record over the voices of the original actors in a different language. Lectoring: a form of voice-over for fictional material where a narrator tells the audience what the actors are saying while their voices can be heard in the background.

In Australia and the United Kingdom, hybrid methodologies have proven to be the best way to provide comprehensive, accurate and cost-effective captions on news and current affairs programs. News captioning applications currently available are designed to accept text from a variety of inputs: stenography, Velotype, QWERTY, ASCII import, and the newsroom computer.

This allows one facility to handle a variety of online captioning requirements and to ensure that captioners properly caption all programs.

Current affairs programs usually require stenographic assistance. Even though the segments which comprise a current affairs program may be produced in advance, they are usually done so just before on-air time and their duration makes QWERTY input of text unfeasible.

Subtitling is preferred due to its cost-saving nature.

News bulletins, on the other hand can often be captioned without stenographic input (unless there are live crosses or ad-libbing by the presenters). This is because:

1. Most items are scripted on the newsroom computer system and this text can be electronically imported into the captioning system.
2. Individual news stories are of short duration, so even if they are made available only just prior to broadcast, there is still time to QWERTY in text.

In Spanish, dubbing is more common than subtitling.

OFFLINE

In many Latin American countries, local network television will show dubbed versions of English-language programs and movies, while cable stations (often international) more commonly broadcast subtitled material.

For non-live, or pre-recorded programs, television program providers can choose offline captioning. Captioners gear offline captioning toward the high-end television industry, providing highly customized captioning features, such as pop-on style captions, specialized screen placement, speaker identifications, italics, special characters, and sound effects.

Offline captioning involves a five-step design and editing process, and does much more than simply display the text of a program. Offline captioning helps the viewer follow a story line, become aware of mood and feeling, and allows them to fully enjoy the entire viewing experience. Offline captioning is the preferred presentation style for entertainment-type programming.

TRANSLATION

Subtitles can be used to translate dialog from a foreign language into the native language of the audience. It is not only the quickest and cheapest method of translating content, but is also usually preferred as it is possible for the audience to hear the original dialog and voices of the actors.

Subtitle translation is sometimes very different from the translation of written text. Usually, during the process of creating subtitles for a film or television program, the picture and each sentence of the audio are analyzed by the subtitle translator; also, the subtitle translator may or may not have access to a written transcript of the dialog. Especially in the field of commercial subtitles, the subtitle translator often interprets what is meant, rather than translating the manner in which the dialog is stated; that is, the meaning is more important than the form—the audience does not always appreciate this, as it can be frustrating for people who are familiar with some of the spoken language; spoken language may contain verbal padding or culturally implied meanings that cannot be conveyed in the written subtitles. Also, the subtitle translator may also condense the dialog to achieve an acceptable reading speed, whereby purpose is more important than form.

Especially in fansubs, the subtitle translator may translate both form and meaning. The subtitle translator may also choose to display a note in the subtitles, usually in parentheses ("(" and ")"), or as a separate block of on-screen text—this allows the subtitle translator to preserve form and achieve an acceptable reading speed; that is, the subtitle translator may leave a note on the screen, even after the character has finished speaking, to both

Categories of subtitles in the same language: Narrative: to translate a film with one spoken language and the text of a second language.

Forced: only provide subtitles when the characters speak a foreign or alien language, or a sign, flag, or other text in a scene is not translated in the localization and dubbing process. Content: Content dictation is added from filmed action or dialogue.

Titles only: provide only the text for any

untranslated on-screen text
Bonus: additional set of text blurbs that are added to DVDs.

Localized: a separate subtitle track that uses expanded references

Extended: combine the standard subtitle track with the localization subtitle track.

3D: The positioning of the subtitle floats in front of the 3D image.

preserve form and facilitate understanding. For example, the Japanese language has multiple first-person pronouns and each pronoun is associated with a different degree of politeness. In order to compensate during the English translation process, the subtitle translator may reformulate the sentence, add appropriate words and/or use notes.

SUBTITLES VS. DUBBING AND LECTORING

The two alternative methods of 'translating' films in a foreign language are dubbing, in which other actors record over the voices of the original actors in a different language, and lectoring, a form of voice-over for fictional material where a narrator tells the audience what the actors are saying while their voices can be heard in the background. Lectoring is common for television in Russia, Poland, and a few other East European countries, while cinemas in these countries commonly show films dubbed or subtitled.

The preference for dubbing or subtitling in various countries is largely based on decisions taken in the late 1920s and early 1930s. With the arrival of sound film, the film importers in Germany, Italy, France and Spain decided to dub the foreign voices, while the rest of Europe elected to display the dialog as translated subtitles. The choice was largely due to financial reasons (subtitling is inexpensive and quick, while dubbing is very expensive and thus requires a very large audience to justify the cost), but during the 1930s it also became a political preference in Germany, Italy and Spain; an expedient form of censorship that ensured that foreign views and ideas could be stopped from reaching the local audience, as dubbing makes it possible to create a dialogue which is totally different from the original. In

larger German cities a few "special cinemas" use subtitling instead of dubbing.

Dubbing is still the norm and favored form in these four countries, but the proportion of subtitling is slowly growing, mainly to save cost and turnaround-time, but also due to a growing acceptance among younger generations, who are better readers and increasingly have a basic knowledge of English (the dominant language in film and TV) and thus prefer to hear the original dialogue.

Nevertheless, in Spain, for example, only public TV channels show subtitled foreign films, usually at late night. It is extremely rare that any Spanish TV channel shows subtitled versions of TV programs, series or documentaries. In addition, only a small proportion of cinemas show subtitled films. Films with dialogue in Galician, Catalan or Basque are always dubbed, not subtitled, when they are shown in the rest of the country. Some non-Spanish-speaking TV stations subtitle interviews in Spanish; others do not.

In many Latin American countries, local network television will show dubbed versions of English-language programs and movies, while cable stations (often international) more commonly broadcast subtitled material. Preference for subtitles or dubbing varies according to individual taste and reading ability, and theaters may order two prints of the most popular films, allowing moviegoers to choose between dubbing or subtitles. Animation and children's programming, however, is nearly universally dubbed, as in other regions.

Since the introduction of the DVD, some high budget films include the simultaneous option of both subtitles and/or dubbing. Often in such cases, the translations are made separately, rather than the subtitles

being a verbatim transcript of the dubbed scenes of the film. While this allows for the smoothest possible flow of the subtitles, it can be frustrating for someone attempting to learn a foreign language.

Subtitles in the same language on the same production can be in different categories:

- **Narrative** This is the most common type of subtitle. *Narrative subtitles* are those in which spoken dialogue is displayed. These are most commonly used to translate a film with one spoken language and the text of a second language.

- **Forced** These are common on movies. *Forced subtitles* only provide subtitles when the characters speak a foreign or alien language, or a sign, flag, or other text in a scene is not translated in the localization and dubbing process. In some cases, foreign dialogue may be left untranslated if the movie is meant to be seen from the point of view of a particular character who does not speak the language in question.

- **Content** Content subtitles are a North American Secondary Industry (non-Hollywood, often low-budget) staple. They add content dictation that is missing from filmed action or dialogue. Due to the general low budget allowances in such films, it is often more feasible to add the overlay subtitles to fill in information. They appear most commonly seen on America's Maverick films as forced subtitles, and on Canada's MapleLeaf films as optional subtitles. Content subtitles also appear in the beginning of some higher-budget films (e.g. Star Wars) or at the end of a film (e.g. Gods and Generals).

- **Titles only** Dubbed programs use this sort of subtitle. *Titles only* provide only the text for any

untranslated on-screen text. They are most commonly forced.

- **Bonus** Bonus subtitles are an additional set of text blurbs that are added to DVDs. They are similar to Blu-ray Discs' in-movie content or to the "info nuggets" in VH1 Pop-up Video. Often shown in popup or balloon form, they point out humorous blunders in the filming or background/behind-the-scenes information to what is appearing on screen.

- **Localized** Localized subtitles are a separate subtitle track that uses expanded references (i.e. "The sake [a Japanese Wine] was excellent as was the Wasabi") or can replace the standardized subtitle track with a localized form replacing references to local custom (i.e. from above, "The wine was excellent as was the spicy dip").

- **Extended/Expanded** Extended subtitles combine the standard subtitle track with the localization subtitle track. Originally found only on Celestial DVDs in the early 2000s, the format has expanded to many export-intended releases from China, Japan, India and Taiwan. The term "Expanded Subtitle" is owned by Celestial, with Extended being used by other companies.

- **3D** 3D subtitles combine the standard subtitle position along the X and Y axis of the picture, with a third position along the Z-axis. This third positioning allows the subtitle to "float" in front of the 3D image. This option is available in Digital Cinema and in 3D Blu-ray releases.

TYPES OF SUBTITLING

- Interlingual (between two languages)
- Intralingual (in the same language, e.g. for the deaf, language learning)

Source: Freedom Writer 2007, Paramount Pictures

Source: Master & Commander 2003 20th Century Fox

Technical matters

One of the most common reasons we hear for not watching a foreign film is that people are generally annoyed by subtitles. Reading and watching a film are two different things, and certain people believe that the two should never meet.

Subtitling forces the viewer to read throughout the whole film and a lot of people hate this. Subtitles have to take up part of the screen and if there is not space above or below the film, as in letterbox formats, the subtitles have to take up space amongst the visuals of a film. This either will cover certain visual aspects of the film or make the viewer look away from a certain area of the screen.

Advantages of Subtitling
- Faster process
- Cost saving: It costs as little as one fifteenth as much as dubbing
- It does not affect the original audio track
- It does not require voice talents, skilled sound professionals, or studio time to mix and synch audio tracks
- The original language can still be heard
- Good for language learning

Tips for subtitling

Disadvantages of Subtitling
- Subtitles intrude on the visual aspect and distract attention.
- Limited to 2 lines at a time
- The time available for display depends firstly on the speed at which material is spoken. This is usually faster than the viewers' average reading speed.
- The need for literacy and the habit of reading
- The constraints: synchronization, time, scenes, space.

- Synchrony between speech and text. Subtitles are generally inserted simultaneously with the onset of speech and removed ½ to 1 ½ seconds after the speech segment has finished.

Overall compression of the original material. Only a fraction of the information contained in the original information can be conveyed.

Technical Matters in Subtitling (Hillman: 2011, pp 384-385)
- Subtitles usually occupy the bottom strip of the screenspace.
- The number of characters (37-39) per line, and the number of lines (normally two), with an optimal upper time of six seconds for processing the information (Diaz Cintas and Remael 2007:89)

Problems in Subtitling

Subtitling encompasses 3 basic perspectives:
1. The relationship between the spoken and written language;
2. The relationship between the foreign language and the target language
3. The relationship between complete and partial translation

Dubbing

Tips for Subtitling
- Don't exceed two lines to ensure that viewers have the time to read the subtitle and still absorb the scene.
- To ensure clear visibility and easy legibility, line-breaks should be chosen in such a way as to coincide with natural breaks in sentence structure.
- Keeping subtitles short and sweet.

Drawbacks of dubbing

*Lipsynch
Dubbing*

Voiceover

Case Study

'Fat' letters vs 'thin':

Compare:

- Mummy's Home-made Mandarin Marmalade   (36 characters)
- Illiterate little lily-white litigants (38 characters)

Line-breaks: where is it placed?

I know that
this is the wrong moment.
vs
I know that this is
the wrong moment.

Text reduction or addition: how much?

Rapunzel: I've hidden it. Somewhere you'll never find it.
          (2 seconds)

Source: Tangled, 2010 Walt Disney Pictures

Sid: Oh, he would go right past it.

Source: Ice Age: Mammoth Christmas 2011,
Blue Sky Studios

Woody: You can't just turn your back on him now!

Source: Toy Story 3, 2010, Pixar Animation Studios

Problems in Subtitling
  (1)   word-play:
        original pun > different pun;
        •   single meaning (no pun);
        •   compensatory pun at different point;

- omit line (no pun; silence);
- indicate pun, with no translation given

(2) 'bad language', profanity
(3) Cultural Specificity

DUBBING

More widely knows as lip-synch dubbing refers to the process in which ''the foreign dialogue is adjusted to the mouth movements of the actor in the film'' (Dries 1995:9) and which is designed to give the impression that the actors whom the audience sees are actually speaking in TL. (Shuttleworth and Cowie, 1997:45)

What are the drawbacks of dubbing? Older *kung fu* films are famous for their bad dubbing. Is it really bad dubbing, though? Given the vast differences between English and Mandarin Chinese it's always going to be difficult for sentences to sound natural and take the same length of time to execute in either language. This means that characters will either appear to be talking when they're not or viewers will hear characters talking even though their mouths aren't moving.

The work of the original cast loses something as well. We're hardly experts on drama but we're fairly certain that an actor's performance includes both their dialogue and their movements. If you mix dialogue from one actor with the movements of another there will always be something lost.

Maybe the largest issue we have with dubbing is the language. When a film is dubbed there will be little to no evidence of the original language. We'd like to think occasionally scriptwriters think of *phonaesthetics* (the inherent beauty of certain words and phrases) when they write a scene. This also disappears when a film is dubbed.

Lipsynch Dubbing
- It relies on impeccable timing and seamless integration of lip movements with spoken text. Ideally, the viewer has the impression that the on screen actors or participants are actually speaking the dialogue.

VOICEOVER

This is a type of revoicing. The original sound can be heard for several seconds before the TL speech takes over. Preferred mode of translation for interviews, news, current affairs, and other non-fiction programs. As cheap as subtitling, **Voice-over** (also known as **off-camera** or **off-stage commentary**) is a production technique where a voice—that is not part of the narrative (non-diegetic)—is used in a radio, television production, filmmaking, theatre, or other presentations. The voice-over may be spoken by someone who appears elsewhere in the production or by a specialist voice actor. It is pre-recorded and placed over the top of a film or video and commonly used in documentaries or news reports to explain information.

Character device: These are some examples taken from wikipedia.
- In Herman Melville's *Moby Dick* (1956), Ishmael (Richard Basehart) narrates the story and sometimes comments on the action in voice-over, as does Joe Gillis (William Holden) in *Sunset Boulevard (1950)* and Eric Erickson (William Holden) in *The Counterfeit Traitor (1962)*; adult Pip (John Mills) in *Great Expectations (1946)* and Michael York in a television remake (1974).
- Voice-over technique is likewise used to give voices and personalities to animated characters.

Noteworthy and versatile voice actors include Mel Blanc, Daws Butler, Don Messick, Paul Frees, June Foray and ((Peter Russell)).

Educational or descriptive device

- The voice-over has many applications in non-fiction as well. Television news is often presented as a series of video clips of newsworthy events, with voice-over by the reporters describing the significance of the scenes being presented; these are interspersed with straight video of the news anchors describing stories for which video is not shown.
- Television networks such as The History Channel and the Discovery Channel make extensive use of voice-overs. On NBC, the television show *Starting Over* used Sylvia Villagran as the voice-over narrator to tell a story.
- Live sports broadcasts are usually shown as extensive voice-overs by expert announcers over video of the sporting event.
- Voice-over commentary by a leading critic, historian, or by the production personnel themselves is often a prominent feature of the release of feature films or documentaries on DVDs.

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Unit 12
The Practice
of Translation

I. TRANSLATING FICTION

Literal word-per-word translation does not only produce a rigid and incomprehensible text, but it will also produce amusing misunderstanding. For example:

1. An American man got married to a Russian girl. During the toast to the newlyweds, the groom's best man said, '*Good health! Good fortune! Go forth and multiply*!'

    The Russian family was confused when it was translated into Russian. How were the words translated?

2. A foreign tourist lost his motorcycle in Jogja. He asked Paijo whether Paijo had seen someone stealing his motorcycle. Confidently, Paijo said: "Yes, he use to table square square. Worth he fast-fast go without any wet expire. Different river if park bycicle motor liver-liver, yes."When the foreign tourist was confused, Paijo blurted out: "basic bule!"

In translating fiction, it's important to keep in touch with the development of the language in the society. What popular language is being used by young people in a certain society or sometimes we call it *basa gaul anak muda*. Long time ago, sandwich was translated into roti lapis, but now it is enough to write sandwich as sandwich because children nowadays are familiar with sandwich, French fries, burger, tank top, etc. Inability to understand

this will result in awkward translation. The key is to always adjust the language to the target readers.

Listiana, the translator of Harry Potter series, shared her experience and difficulties in translating Harry Potter. She said that she had difficulties in finding the synonyms of the rhymed riddles, poems, Hagrid's talk, names and other terms. She needed extra time to contemplate the meaning since JK Rowling was very good at putting words and somersaulting words. She liked using foreign terms. Eventhough it was hard, she tried to maintain the twin initial in JK Rowling's novel.

For example:
Cheering charms – *jampi jenaka*
Confusing concoction – *larutan linglung*
Dudley Demented – *Dudley Degil*
Extendable Ear　　　- *Telinga Terjulur*,
Pepper-up – *merica mujarab*
Remembrall – *bola-ingat-semua*

Gilderoy Lockhart's books:
Magical Me – *Aku yang Ajaib*
Holiday with Hags – *Heboh dengan Hantu*
Voyages with Vampires – *Vakansi dengan Vampir*
Travels with Trolls – *Tamasya dengan Troll*
Slytherin kids' song to make fun of Ron:

"Weasley cannot save a thing, He cannot block a single ring, That's why Slytherins all sing, Weasley is our King.	*"Weasley tak bisa berkutik lagi, Tak bisa menyelamatkan gawang sendiri, Maka semua anak Slytherin bernyanyi, Weasley raja kami.*

Coherence between art and literary aspects.	"Weasley was born in a bin He always lets the Quaffle in Weasley will make sure we win Weasley is our King.	*"Weasley lahir di tempat sampah,* *Dia biarkan Quaffle masuk dengan mudah,* *Membuat kemenangan kami pastilah sudah,* *Weasley raja kami.*

In summary, translating fiction is not only translating words and meaning that the author wants to convey. We have to consider also the integrity and the concordance between art and other literary aspects. Read a lot and you'll get the feeling. Happy translating!

Text One:
Read the following short story and translate it into Bahasa Indonesia.

Thirty-six

Joe Roy had dropped eight more pounds, was down to ten cigarettes a day and averaging twenty-miles a week around the track. Argrow found him there, walking and pacing in the late afternoon heat.

"Mr. Spicer, we need to talk," Argrow said.

"Two more laps," Joe Roy said without breaking stride.

Argrow watched him for a few seconds, then jogged fifty yards ubtil he caught up. "Mind if I join?" he asked.

"Not at all."

They went into the first turn, stride for stride. "I just met with my lawyer again," Argrow said.

"Your brother?" Spicer asked, breathing heavily. His paces were not nearly as graceful as Argrow's, a man twenty years younger.

"Yes. He's talked to Aaron Lake."

Spicer stopped as if he'd hit a wall. He glared at Argrow, then looked at something in the distance.

"Like I said, we need to talk."

"I suppose we do," Spicer said.

"I'll meet you in the law library in half an hour," Argrow said, and walked away. Spicer watched him until he disappeared.

Taken from: The Brethren by John Grisham

Text Two:

She was unaware of Randy's presence until she ended the song and he spoke out of the shadows.

"Sounding good, Mom."

"Oh!" she gasped and lifted an inch off the piano bench. "Randy, you scared the devil out of me! How long have you been there?"

He smiled, one shoulder propped against the diningroom doorway. "Not long." He sauntered into the room and sat down on the bench beside her, dressed in jeans and a brown leather jacket that looked as though a fleet of Sherman tanks had driven over it. His hair was black, like his father's, and dressed with something sheeny, spiked straight up and finger-long on top, slicked back over the ears and trailing in natural curls below his collar in back. Randy was an eye-catcher – her clerk at the store said he reminded her of a young Robert Urich – with a lopsided, dimpled grin; a way of letting his head dip forward when he approached a woman; a tiny gold loop in his left ear; perfect teeth and brown eyes with glistening black lashes that were longer than some men could grow their beards. He had adopted the rough-cut look of the unshaved young pop singer George Michael, and an unhurried manner.

Sitting beside his mother he played a low-register F, holding the key down until the note diminished into silence. Dropping the hand to his lap, he turned his head infinitesimally – all his motions were understated – and unleashed his lazy quarter-smile.

"Been a long time since you played."

"Mm-hmm."

"Why'd you stop?"

"Why'd you stop talking to your dad?"

"Why did you?"

"I was angry."

"So was I."

Bess paused. "I saw him tonight."

Randy looked away but allowed the grin to remain.

"How is the prick?"

"Randy, you're speaking of your father, and I won't allow that kind of gutter language."

"I've heard you call him worse."

"When?"

Randy worked his head and shoulders in irritation. "Mom, get off it. You hate his guts as much as I do and you haven't made any secret of it. So what's all this about? All of a sudden you're buttering up to him?"

"I'm not buttering up to him. I saw him, that's all. At Lisa's."

"Oh yeah, that's right….." Randy dropped his chin and scratched his head. "I guess she told you, huh?"

"Yes, she did."

He looked at his mother. "So, you bummed out or what?"

""Yeah, I guess you could say that."

Taken from: *Bygones* by LaVyrle Spencer

Translating poetry

II. TRANSLATING POETRY

*Some poetry features are sound-based, syntactic or structural.
7 Strategies in translating poetry.
Phonemic translation*

Translating poetry is relaying poetry into another language. Poetry is regarded here as a genre of literary text and genre as a socially defined cluster of communication acts.

Some of the poetry's rules might specify its typical features. Some poetry's features are s**ound-based**, such as line-length or onomatopoeia. Some are **syntactic** or **structural**, such as the parallel **verb-adjective-noun syntax** and **high-rise-fall tones**

7 Strategies in translating Poetry

According to Andre Lefevere (in Bassnett-McGuire, 1980:81-82), there are several types of poetry translation. They are :

Literal translation

(1) *Phonemic Translation*, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere comes to the conclusion that although this work moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether.

Burung-Burung Manyar	The Weaverbirds
Dreng! Dereng...dereng dendeng *Nanti makan dendeng celeng!* *Si Pak Kopral muka bopeng!* *Si Mbok Kopral kulit srundeng!* *Dreng! nDedeng-dereng Dendeng!*	One, two, three, four Tonight for chow it's wild boar. The Corporal's got a pock-marked face His wife's puss too, what a disgrace!
Ikke! Anak Kumpeni! *Een-twee-drie Infanteri.* *Siapa braniiii, ikke brondong matiii (dor!* *Dor! Dor!)* *Dreng! Ndedeng-dereng dendeng.* *Soldat! Spandri! Kopral!* *Spandriiiiiii tiiiiit-piluiiiit.* *Ikke, Kumpeni!*	Who am I? A Company child! Who am I? An infantry man! Who's got guts? We've got guts! Guts enough to face the cannon fire! One, two, three, four! Private First Class! Corporal! Your whistle, Corporal. Blow! Who am I? A Company child!
(Chapter 1, page 10-11)	(Chapter 1, page 16, lines 22-34)

Table 4. The comparison between ST and TT.

Metrical translation

The rhyme in the SL (dereng dendeng…..celeng) is captured in TL (…four….boar) and the meaning is paraphrased.

(2) *Literal translation,* where the emphasis on word-for-word translation distorts the sense and the syntax of the original.

ST	TT
Salju by Sutrisno	**Snow! (translated by John McGlynn**
Salju *salju!* *salju!* *salju!* *salju!* *salju!* *putih!* *putih!* *putih!* *putih!* *putih!* *impian menjadi kenyataan,* *kenyataan cuma impian .* *salju kuputihkan,* *putih kusaljukan.*	**Snow** snow! snow! snow! snow! snow! white! white! white! white! white! dreams become reality. reality is only a dream. the snow I make white, white I make snow.

Poetry into prose

Rhymed translation

Blank verse translation

Interpretation

(taken from Suryawinata, 2000)

(3) *Metrical translation,* where the dominant criterion is the reproduction of the SL metre. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.

Rhythm and Meter in English Poetry
English poetry employs five basic rhythms of varying stressed (/) and unstressed (x) syllables. The meters are iambs, trochees, spondees, anapests and dactyls. Each unit of rhythm is called a "foot" of poetry.

The meters with two-syllable feet are
IAMBIC (x /)

Meters with three-syllable feet are
ANAPESTIC (x x /)

TROCHAIC (/ x)   DACTYLIC (/ x x)
SPONDAIC (/ /)

Each line of a poem contains a certain number of feet of iambs, trochees, spondees, dactyls or anapests.
A line of one foot is a monometer,
2 feet is a dimeter, and so on—
trimeter (3),
tetrameter (4),
pentameter (5),
hexameter (6),
heptameter (7), and
octameter (8).

iambic pentameter (5 iambs, 10 syllables)
• That **time** | of **year** | thou **mayst** | in **me** | be**hold**
trochaic tetrameter (4 trochees, 8 syllables)
• **Tell** me | **not** in | **mourn**ful | **num**bers
anapestic trimeter (3 anapests, 9 syllables)
• And the **sound** | of a **voice** | that is **still**
dactylic hexameter (6 dactyls, 17 syllables; a trochee replaces the last dactyl)
• **This** is the | **for**est pri | **me**val, the | **mur**muring | **pine** and the | **hem**locks

(4) *Poetry into prose.* Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent as with the literal or metrical types of translation.

(5) *Rhymed translation,* where the translator 'enters into a double bondage' of metre and rhyme.Lefevere's conclusions here are particularly harsh, since he feels that the end product is merely a 'caricature' of Catullus.

(6) *Blank verse translation.* Again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.

(7) *Interpretation.* Under this heading, Lefevere discusses what he calls *versions* where the substance of the SL text is retained but the form is changed, and *imitations* where the translator produces a poem of his own which has 'only title and point of departure, if those, in common with the source text'.

ST	TT
A poem by Robert Burns	
And turned me round to hide the flood That in my een was swelling Wi' altered voice, quoth I, Sweet Lass Sweet as yon hawthorn blossom O! happy, happy may be, That's dearest to thy bosom.	*Dari bulu mata Kujatuhkan tetesan air mata. Dan, dengan mengubah suara, Kuajukan pertanyaan pada seorang dara, Yang mana, aku sendiri tidak tahu Kemudian aku berkata: kau lebih cerah Dari pada hari yang indah, Dan yang paling bahagia ialah Yang paling mahal bagimu.*

(taken from Moentaha, 2008)

III. TRANSLATING LEGAL DOCUMENTS

Legal translation is a very specific skill. Legal translation requires very specialist knowledge; the wording for this type of document is very exact and can have no ambiguity. Getting the translation of a legal document wrong can cause confusion, frustration, undue delay and a huge cost. Types of legal documents are a contract, MOU, summons, complaint or the transcription of an evidentiary tape, etc.

very exact and can have no ambiguity.

Detail-oriented and strong writing skills

Translator's resources

Procedures

Familiarize yourself

Be fluent in both languages

   In order to translate legal documents you will need to be detail-oriented and have strong writing skills. You should have a command of the language you are translating. It would be helpful to have a legal background or at least legal terminology. Remember that many of the documents you translate may be used as evidence in the future.

What the translators need:
- Dictionary containing languages being translated
- Legal dictionary
- Translation software
- Computer

Procedures
1. Step 1: Familiarize yourself with the document to be translated. Use your legal dictionary if needed.
2. Step 2: Translate the document using the translation software. Use software translation guides as references, but you should be fluent in the two languages you're working with.
3. Step 3: Edit every single word in the document to assure that it flows and makes sense to the target reader. Do not use words that your target audience will not readily understand. Use your dictionary and language skills.
4. Step 4: Remember that you are merely translating. You should never paraphrase. Always use the formal language contained in the document in the same order. A slight change can alter the legal meaning of a document, so you must be precise. Do not add comments to clarify the translation unless they are part of the translation. As much as possible it should be a literal translation. If you think something is wrong, don't change it. Make a note for the attorney and the copy editor.

5. Step 5: Make sure you adhere to the deadlines given by the attorney. Some legal documents have deadlines in court and are useless after those dates. Remember that all legal translations are to remain confidential. Do not discuss or distribute any legal translations except to the attorney who assigned the project to you.

6. Step 6: Maintain confidentiality. Some legal documents are very confidential. The contents should not be discussed with people who are not authorized.

IV. TRANSLATING ABSTRACT

Translating abstracts can be tricky because abstracts have a specific format to follow. Basically, abstracts are the summary of a research paper or journal articles. The word count ranges from 250-350 words. The structure includes the research background, the research objective, the research questions, the methodology, the data gathering techniques, the research findings, and conclusions or recommendations. At the end of the abstract, 3-6 keywords must be provided in the language that the research paper or journal is written. The challenge in translating abstracts lies in keeping the format and at the same time maintaining the conciseness without leaving details out. Here is a sample of an abstract.

Indonesian abstract

INTISARI

Latar Belakang: *Data dari WHO pada tahun 2004, menunjukan bahwa lebih dari 220 juta penduduk dunia menderita DM tipe 2. Hasil RISKESDAS tahun 2013*

provinsi D.I Yogyakarta sebagai daerah dengan prevalensi penderita diabetes terbesar. DM tipe 2 sendiri mempunyai komplikasi yang sifatnya akut, yaitu hipoglikemia. Salah hal satu yang menjadi penyebab munculnya hipoglikemia adalah karena rendahnya kepatuhan terhadap penatalaksanaan DM. Dari hasil studi pendahuluan, didapatkan 2 dari 3 pasien DM tipe yang menjalani perawatan di Klinik Penyakit Dalam RSUD Panembahan Senopati Bantul pernah mengalami hipoglikemia.

Tujuan: Penelitian ini untuk mengetahui hubungan antara kepatuhan terhadap penatalaksanaan DM dengan kejadian hipoglikemia pada pasien diabetes melitus tipe 2 di Klinik Penyakit Dalam RSUD Panembahan Senopati Bantul.

Metode Penelitian: Penelitian ini adalah penelitian deskriptif analitik dengan menggunakan pendekatan cross-sectional. *Sampel dalam penelitian ini adalah pasien DM tipe 2 yang menjalani perawatan di Klinik Penyakit Dalam RSUD Panembahan Senopati Bantul. Jumlah responden yang diambil adalah 57 orang, dengan teknik sampling yang dipakai adalah* consecutive sampling. *Teknik analisis bivariat yang dipakai adalah analisis* Spearman Rank.

Hasil penelitian: Mayoritas responden dengan kepatuhan terhadap penatalaksanaan DM di Klinik Penyakit Dalam RSUD Panembahan Senopati Bantul, ada dalam kategori patuh sebanyak 75,4% responden. Mayoritas responden untuk kejadian hipoglikemia yang menyatakan tidak pernah mengalami hipoglikemia sebanyak 50,9%. Hasil uji bivariat didapatkan nilai p-value *sebesar 0,001 < 0,05.*

Kesimpulan: Ada hubungan antara kepatuhan terhadap penatalaksanaan diabetes melitus dengan kejadian

The translated abstract

hipoglikemia pada pasien diabetes melitus tipe 2 di Klinik Penyakit Dalam RSUD Panembahan Senopati Bantul.

Kata Kunci: *Kepatuhan penatalaksanaan DM, Kejadian hipoglikemia*

ABSTRACT

Background: Data from WHO in 2004 shows that more than 220 million people worldwide suffer from diabetes mellitus type 2. The result of basic health research in 2013 showed that Yogyakarta province was the region with the greatest prevalence of diabetics. DM Type 2 has acute complication, namely hypoglycaemia. One of the biggest contributing causes for hypoglycaemia is the low adherence to diabetes management. From the preliminary study, it was found that 2 in 3 DM Type 2 patients who were treated in the Internal Disease Clinic of RSUD Panembahan Senopati had hypoglycaemia.

Objective: This research aimed to find out the correlation between the compliance to diabetes management and the occurence of hypoglycemia in the diabetes mellitus type 2 patients in the Internal Disease Clinic of RSUD Panembahan Senopati Bantul.

Research Method: The research was a descriptive analytical research using cross sectional approach. The research samples were the DM Type 2 patients who were treated in the Internal Disease Clinic of RSUD Panembahan Senopati Bantul. There were 57 respondents who were selected using consecutive sampling technique. The bivariate analysis technique employed in this research was Spearman R
ank.

Research Result: The majority of the respondents (75.4%) who were treated in the Internal Disease Clinic of

RSUD Panembahan Senopati Bantul was compliant to the diabetes management. The majority of the respondents who had not experienced the occurence of hypoglycemia was 50.9%. The bivariate testing results shows that the p-value was 0.001 <0.05.

Conclusion: There was a correlation between compliance to diabetes management and the occurence of hypoglycemia among the DM Type 2 patients in the Internal Disease Clinic of RSUD Panembahan Senopati Bantul.

Keywords: Kepatuhan penatalaksanaan DM, Kejadian hipoglikemia

Sometimes, the format of an abstract is less explicit.

ABSTRAK

Kosakata merupakan bagian penting yang tak terpisahkan dalam keberhasilan usaha menjalin komunikasi lisan dan tertulis. Di Program Studi Pendidikan Bahasa Inggris yang menggunakan bahasa Inggris sebagai bahasa pengantar di kelas, pemerolehan kosa kata difasilitasi melalui pembelajaran kosakata incidental (incidental vocabulary learning) dalam mata kuliah seperti menyimak (listening), membaca (reading), dan book report. Dengan demikian, asesmen kosakata belum dianggap penting dan oleh karena itu belum dipakai secara optimal untuk menjadi dasar pengambilan keputusan dan riset. Dalam kaitan itu, maksud dari penelitian ini adalah untuk meneliti kosakata penting apa yang membantu mahasiswa PBI untuk dapat berfungsi secara efektif dalam konteks akademis, berapa jumlah kosakata mahasiswa, berapa kosakata yang harus dikuasai mahasiswa tahun pertama, dan langkah-langkah apa yang perlu dilakukan untuk

merancang instrument test jumlah kosakata untuk mengukur jumlah kosakata mahasiswa PBI pada awal program. Penelitian ini adalah studi pustaka dan survey dengan cara memberikan tes kosakata untuk mengumpulkan data.

Hasil dari studi pustaka dan survey menunjukkan bahwa kosakata penting yang dapat membantu mahasiswa PBI untuk dapat berfungsi secara efektif dalam konteks akademis adalah (1) kosakata frekuensi tinggi yang mencakup 2.000 kata yang terdiri dari 169 function words dan 1831 kosakata pokok (content words), (2) kosakata akademis yang digunakan dalam konteks khusus yang mencakup setidaknya 570 kata yang disebut Academic Word List (Coxhead: 2000), (3) kosakata teknis yang berhubungan dengan ranah linguistik, sastra dan kependidikan yang berkisar antara 5.000 kelompok kata, (4) kosakata frekuensi rendah untuk memahami percakapan, membaca surat kabar dan memahami teks-teks akademis. Yang kedua, hasil dari pemberian tes jumlah vocabulary yang dirancang oleh Nation menunjukkan bahwa skor mahasiswa berkisar antara 33 dan 96, dengan rata-rata skor sebesar 66, median 65 dan nilai yang sering muncul adalah 58. Ini berarti bahwa jumlah kosakata mahasiswa berkisar antara 3.300 dan 9.600 kelompok kata. Rata-rata besarnya jumlah kosakata mahasiswa adalah 6.600 kelompok kata, yang berarti bahwa kebanyakan mahasiswa PBI sudah menguasai 6.600 kelompok kata, maka kebanyakan mahasiswa PBI sebenarnya secara leksikal sudah siap untuk memahami teks yang berisi 88,7% cakupan kata.

Yang ketiga, karena rata-rata mahasiswa PBI sudah menguasai 6.600 kelompok kata yang mewakili kosakata frekuensi tinggi dalam bahasa Inggris, maka mahasiswa diharapkan untuk memperoleh kosakata teknis yang berkaitan dengan bidang ilmu linguistic, sastra dan

kependidikan. Saat ini, mereka sudah berada pada frekuensi tengah dengan jumlah kosakata berkisar pada 3.000 sampai 9.000 kelompok kata. Untuk dapat meningkatkan jumlah kosakata mereka sampai 10.000 kata, mereka perlu terus belajar secara sengaja dan secara ekstensif terus memperoleh kosakata teknis dan kosakata frekuensi rendah dalam bidang ilmu khusus.

ABSTRACT

Vocabulary is very crucial and indispensable to establish successful communication, both spoken and written. In the English Language Education Study Program where English is used as an instructional language, vocabulary acquisition is facilitated through incidental vocabulary learning in such subjects as listening, reading, book report, etc. Thus, vocabulary assessments are not considered important and therefore not yet used optimally to serve as the basis for decision-making and research. This research aimed to investigate what useful words that enable PBI students to function effectively in academic contexts, what the students' vocabulary size is, how many words the first-year students should learn, and the steps to design the set of entry-level vocabulary tests to measure PBI students' vocabulary size. This research was a library research and survey research by administering a test to gather the data. The results show that useful words to enable the ELESP students to function effectively in academic contexts were (1) high-frequency words containing 2,000 word families made up of 169 function words and 1831 content words, (2) academic words which are used in the specialized area containing at least 570 word families called the Academic Word List (Coxhead:2000), (3) technical words which deal with linguistics, literature and education which range up to 5,000 word families, (4) low-frequency words in order to understand conversations, to read newspapers and

understand academic texts. Second, the result of the administration of Nation's Vocabulary Size Test shows that the students' scores range between 33 and 96 words, with the mean score of 66 and median of 65 and mode of 58. It means that students' vocabulary size ranges between 3,300 and 9,600 word families. The average students' vocabulary size was 6,600 word families, which implies that most ELESP students are lexically ready to read texts containing 88.7% word coverage.

Third, since the average students of ELESP are familiar with the 6,600 word families which represent high-frequency words in the English language, students are encouraged to acquire more technical words related to linguistics, literature and education. Currently, they are in their mid-frequency level, with the vocabulary size ranging from 3,000 to 9,000 word families. In order to increase their vocabulary size by 10,000, they need to learn words deliberately and widely on technical words and low-frequency words of a specialized subject area. Fourth, using Nation's specifications for making the test, the researcher listed some procedures of test design (Nation: 2012). They are: *Sampling the words for the items, Making the Stem, Writing the choices, The Order of the items in the Test, Piloting, Administering the Test*

Based on the results, it is recommended that the decisions on curriculum, materials and teaching strategies be based on the results of vocabulary size to gain optimum learning outcome. The future researchers and test designers are recommended to use this research as references and to apply the test-making

procedures to design a customized vocabulary size test for the ELESP students, both at the entry level and at multiple levels.

Task: Translate the following *Indonesian abstrak* into Idiomatic abstracts.

Abstrak 1

Srikandi adalah salah satu tokoh perempuan di dalam pewayangan. Tokoh perempuan ini digambarkan memiliki kepribadian yang layak diketengahkan, antara lain berdisiplin, bertanggung jawab, berani, terampil, memiliki sikap kepemimpinan, dan rela menyisihkan kepentingan yang lain demi mendahulukan kepentingan negara. Oleh karenanya tidak sedikit wanita Indonesia yang berjiwa patriot atau memiliki kepribadian demikian kemudian mendapat sebutan sebagai Srikandi Indonesia. Perempuan yang memiliki kepribadian menonjol di dalam dunia pewayangan ini sering dijadikan simbol teladan bagi para perempuan penerus perjuangan bangsa Indonesia dalam berbagai bidang.

Kata kunci: Srikandi, simbol, pahlawan.

Abstrak 2

Karya seni seorang perupa perempuan pada umumnya lahir dari latar belakang kehidupan pribadi dan pengalaman sosial. Akan tetapi dalam perkembangan akhir-akhir ini, perupa-perupa perempuan terlihat makin tangguh baik dalam ide, spirit, maupun kreativitas. Keadaan ini mengindikasikan bahwa di kemudian hari para perupa perempuan memiliki kesempatan untuk semakin eksis di kancah persaingan dengan perupa laki-laki karena adanya peluang, ruang, dan infrastruktur besar yang memadai. Selain itu potensi mereka yang besar juga didukung oleh tema-tema kaum perempuan yang beragam. Masalahnya adalah bagaimana para perempuan di Indonesia khususnya di Yogyakarta dapat bertahan dalam menghadapi pergulatan yang keras dalam dunia seni rupa, terutama dengan dominasi yang kuat para perupa laki-laki.

Kata kunci: perempuan, peluang, spirit, ide, kreativitas

Abstrak 3

Keramik yang berbahan dasar tanah liat mempunyai kekayaan fungsi. Keramik merupakan kebutuhan manusia untuk menunjang kegiatan hidup dan memudahkan manusia dalam berbudaya. Ia layak disebut setia mengikuti peradaban manusia. Sebagai benda produk yang berbahan dasar tanah liat, ia mampu mengungkapkan budaya suatu bangsa dan peradaban pada zaman keramik itu diciptakan. Pembuatannya disertai gejolak serta luapan emosi penciptanya. Ekspresi dalam keramik yang ditunjang oleh teknologi dari berbagai sisi bisa menghasilkan produk yang bernilai tinggi.

Kata kunci: keramik, ekspresi, teknologi, budaya.

Unit 13
Dictionaries, Electronic Tools and Resources
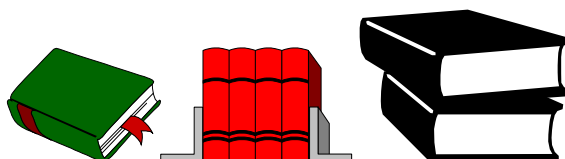
TYPES OF DICTIONARY, ELECTRONIC TOOLS AND RESOURCES FOR TRANSLATORS

Translation is roughly defined as breaking codes in the forms of words in the source language into those similar in meanings in the target language. In the globalized world, translation is a highly technological profession. They use a variety of text editing programs, web browsers, search engines, email systems, and other Internet services to conduct their daily business (Kenny, in Malmkjaer and Windle, 2011). Individual words, of course, can be figured out through contexts, but there are some tools that can help translators encode the meaning of words easily. Dictionaries are the first tool that translators can think of to do their job.

Types of dictionary are based on the language (bilingual, monolingual) and on the topics (general dictionary, technical dictionary, etc). This type of dictionary contains differences between synonymous words. There are examples of contexts where words occur or collocate. This type of dictionary is important for those who translate from Indonesia to English. In addition, a

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Pictorial dictionary

Etymology

Grammar books

Monolingual dictionary

Lexical gaps

*Additional information
Intertextual information*

specific dictionary will be helpful to assist a translator in translating specific texts related to economics, physics, mathematics, etc. This specific dictionary usually contains glossary, idioms, and slang.

Other than dictionaries, encyclopedia is also a useful tool. Encyclopedia helps translators find complete information on a particular topic which cannot be found in the common dictionaries. A pictorial dictionary is also a very helpful tool that a translator must have. Sometimes, there are some instruments which do not exist in the target language. Pictures will make it easier for translators to figure out the meaning of a word.

Another important thing to do for translators in figuring out words is by searching for the etymology of the words. A certain word (term) may be derived from a Latin word, a local dialect, or a field-specific jargon. For example, in Batak, the word '*martangiang* 'pray' is derived from a prefix '*mar-*', '*tangi' (dengar-dengaran),* and '*iang' (Hyang*). So *martangiang* means listening to or communicating with Sang Hyang. The Sundanese word *parahyangan* is derived from *pa-….an, ra,* and *hyang*.

A translator also needs a complete grammar book of both languages. It is imperative that translators must be knowledgeable of the grammar and linguistic aspects of both languages.

Dictionary is a list of words with their meanings. The number of words in a dictionary depends on the purpose of writing the dictionary. Whether the words *minum* and diminum are two words or one word depends on how we define words. Whether the word *menguap* must be defined as two different meanings also depends on the context such as *Air akan menguap apabila dipanaskan* and *Seto menguap saja dari tadi*. In *The American College Dictionary*, there are at least 104 meanings of the word *run*. In Bahasa Indonesia, there are

words combination such as *bea cukai, tata bahasa, lidah buaya, makan hati,* etc. In English, we have phrasal verbs such as *put off, bedroom, put out, countdown*, etc.

Commonly, dictionary does not list all entries. General dictionary usually does not list swear words eventhough the frequency of use is quite high. As words are created everyday, it would be a tiresome job to list every word in the dictionary. As a consequence, we cannot always find words that we are looking for in the dictionary especially when the words are newly-coined.

Some words are not present in the target language. In a translating class, students were assigned to translate the words *gables, sweeping gables, façade, gorge, and tendrils*. To find the meaning of the word gable, a paraphrase was provided. The students still did not catch the meaning of the word gable. When they were shown the pictures of a gable, they got the meaning. The question that remained was whether the equivalent word existed in Bahasa Indonesia. The students understood the idea of a word gable, but could not find its synonym in Bahasa Indonesia. In translating the words, it is necessary for translators to know the background of the words.

Another example describes how a word meaning is clearer when we know the background of its speakers. The word Chinese and Chinaman have a different connotative meaning. The word Chinaman is considered offending (pejorative), while the word Chinese has a positive connotation.

Electronic tools and resources

Based on the discussion, several things can be outlined:

1. There is no such thing as a complete dictionary. That is why there are several technical dictionaries written based on the specific terms in the specific fields.

2. Compared to the bilingual dictionary, monolingual dictionary gives more detailed explanation on the meaning and use of a word. The use of a certain word in context is very useful in determining the meaning.

3. Sometimes, the search of a word may take time. The meaning of a word cannot be directly applied in the target language. So, a translator needs to take a chained search for a word.

4. Translators should not only count on a bilingual dictionary.

5. Etymology dictionary is also helpful.

6. To really understand the meaning of a word, a translator needs to know the background culture and context where the word is being used. This cannot always be reflected in a dictionary.

7. Word meanings evolve. It is important for a translator to know the history of word formation.

8. Although the conceptual meaning of synonymous words can be the same, they have different connotations.

9. In addition to verbal description, certain nominal words will be best described visually through pictures and images in the pictorial dictionary.

10. A good dictionary bridges the language to the reality. Through the word meaning and definition, the readers can get better view on the real world contained in a word.

11. To do the job, translators need many types of dictionary, encyclopedia, textbooks on certain topics, and a complete grammar book of both languages.

In addition to printed dictionaries, some reasources that translators would need are electronic dictionaries,

termbanks, terminology management systems, term-extraction tools, corpora, corpus-processing tools, and translation memory tools. Translators also make substantial use of social networking sites, such as ProZ.com and TranslatorCafe.com.

Grading Translation

GRADING TRANSLATION

Translation rubric (Rochayah Machali)

Previously, we have discussed the guidelines in grading translation. Look at the category and the indicators. Which category are you? What kind of aspects do you need to improve?

Translation Rubric (Machali)

Category	Value	Conversion	Indicators
Almost perfect translation	86 – 90 (A)	86 – 90 (A+)	Natural rendering; does not read like a translation; no spelling errors; no grammatical inaccuracies; terminology is appropriate in context.
Excellent translation	75-85 (B)	80 – 85 (A)	No meaning distortion; no literal translation; terminology is used appropriately; one or two spelling errors.
Good Translation	61-75 (C)	70 – 79 (B)	No meaning distortion; rigid literal translation more than 15% of the whole text, does not read like a translation; errors in grammar and idioms no more than 15% of the whole text. One or two uncommon terminology. One or two spelling errors.

Focus is on MEANING, not form.

Adequate Translation	**46-60 (D)**	**60 – 69 (C)**	Reads like a translation; some rigid literal translations, but not more than 25% of the whole text. Ocassional errors in grammar and idioms, no more than 25%. Some uncommon and unclear terms.
Poor Translation	**20-45 (E)**	**50 – 59 (D)**	Reads like a translation; excessive literal translation or unidiomatic wording (relatively more than 25% of the whole text). Meaning distortion and inappropriate use of terms (more than 25%)**.**

A good translation is focused on the meaning, NOT form. In the process of transferring the message from the source to the target language, the originality of meaning must be preserved. Make sure that none of the original ideas are lost. The wording of the ideas in the target language must be as natural as possible and must conform to the rules and context in the target language.

Therefore, the items to be evaluated are:

1. the meaning or content of the text
2. the naturalness of the target language

If meaning can be weighed, the original meaning of the source text is equal to the meaning of the target text. If it can be illustrated visually, the scale will not tip to the left or right but remain leveled off.

However, it is not always easy to transfer the original text to another language because translation is not only transferring language, but also transferring cultures. Cross-cultural translation will never bring satisfactory

result. For example, to the words *ngombe* and *ngunjuk* may have the same referents, but the meanings and the contexts of use in the original culture are slightly different. It is normal to have a meaning shift in translation in terms of linguistic and semantic aspects. In certain types of texts, such as literary works, the meaning and form are closely related. To translate a work of art, such as poem or rhyme, is creating another work of art in the target language, so that the only person eligible for this task is the poem himself. It is true, then, that the precise translation can only be achieved in the factual texts than in the literary texts.

To put it in a nutshell, the wisdom to grade translation is summarized in the following quote by Nida (1964: 2): "Translations are like women – homely when they are faithful and faithful when they are lovely."

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Happiness is the delicate balance
between what one has and what one is.
Happiness is a smile away.

Unit 14
Translation Supplementary Exercises

Instruction

1. Read the texts
2. Decide what is the text types
3. What is the purpose of the texts
4. What tenses are used?
5. Translate the texts
6. Comment in the translation in terms of addition, omissions, calquing, etc

ARCTIC SEA ICE THINNEST EVER GOING INTO SPRING

The Associated Press, Washington | Tue, 04/07/2009 10:22 AM | Sci-Tech

In this July 11, 2008 photo, a giant glacier is seen making its way to the waters of Croaker Bay on Devon Island. Arctic sea ice is melting so fast most of it could be gone in 30 years, according to a new report to be released Friday. *AP/The Canadian Press, Jonathan Hayward*

The Arctic is treading on thinner ice than ever before. Researchers say that as spring begins, more than 90 percent of the sea ice in the Arctic is only 1 or 2 years old. That makes it thinner and more vulnerable than at anytime in the past three decades, according to researchers with NASA and the National Snow and Ice Data Center in Colorado.

"We're not set up well for summertime," ice data center scientist Walt Meier said Monday. "We're in a very precarious situation."

Young sea ice in the Arctic often melts in the spring and summer. If it survives for two years, then it becomes the type of thick sea ice that is key. But the past two years were warm, and there's more young, thin ice at the top of the world.

In normal winters, thick sea ice - often about 10 feet thick or more - extends from the northern boundaries of Greenland and Canada almost to Russia. This year, the thick ice cap barely penetrates the bull's-eye of the Arctic Circle.

The amount of thick sea ice hit a record wintertime low of just 378,000 square miles this year, down 43 percent from last year, Meier said. The amount of older sea ice that was lost is larger than the state of Texas.

"That thick ice really traps ocean heat; it keeps the planet in its current state of balance," said Waleed Abdalati, director of the Center for the Study of Earth from Space at the University of Colorado and NASA's former chief ice scientist. "When we start to diminish that, the state of balance is likely to change, tip one way or another."

Sea ice is important because it reflects sunlight away from Earth. The more it melts, the more heat is absorbed by the ocean, heating up the planet even more, said NASA polar regions program manager Tom Wagner. That warming also can change weather patterns worldwide and it alters the ecosystems for animals such as polar bears.

The Arctic essentially acts as a refrigerator for the rest of the globe. And the amount of sea covered by ice - thick or thin - has been shrinking at a rate of about 3 percent a decade in the Arctic.

This year, the maximum ice cover of 5.85 million square miles - reached on Feb. 28 - was higher than four of the previous five years. But it was still the fifth lowest since record-keeping began in 1979.

Usually, younger, thin ice accounts for about 70 percent of the ice cover. This year it reached 90 percent, Meier said.

And the problems of global warming caused melt is being seen at the other pole, too.

The U.S. Geological Survey last week released a detailed map of the Antarctic coastline and found dwindling and even disappearing ice shelves.

The map itself was finished in the middle of last year, but the previous Interior Department didn't want to release it and other Antarctic maps, said map co-author Richard Williams Jr., a glaciologist for the

USGS. The report with the map bears the 2008 date and the previous interior secretary's name on it.

The map shows found for the first time that an entire ice shelf - the Wordie ice shelf on the western end of the Antarctic peninsula- has essentially disappeared. In 1966, it was 772 square miles. In addition, about 4,500 square miles of the Larsen ice shelf is gone.

"The map portrays one of the most rapidly changing areas on Earth, and the changes in the map are widely regarded as among the most profound, unambiguous examples of the effects of global warming on Earth," the USGS report concludes.

PLEASE STOP THOSE ANNOYING ONLINE ADS!

Vishnu K. Mahmud, Contributor, Jakarta | Mon, 04/20/2009 1:32 PM | Sci-Tech

Sometimes when surfing online, you find a website that is chock-full of advertisements, complete with flying text and flashy animations. Even worse, there are some ads that block your view as the screen scrolls down, and you have no idea of how to get rid of them. Welcome to the world of web advertising 2.0.

As the global economic crisis forces many companies to cut down on their fixed marketing budgets, some seek their fortunes online, posting their banner ads or special pop-ups to try and get a mindshare of the exclusive captive audience. Unfortunately, their online campaigns are sometimes not that effective.

Nothing annoys a reader more than having to wade through those constant pop-up (or pop-under) windows when trying to read something. Excessive ads on a website can also affect the user experience as ad servers may slow the loading of the web page, leading to increased wait times. And for users on a limited internet plan, loading useless ad graphics to their browser actually adds to the bandwidth tally, meaning they would have to pay more as they download more.

Fortunately, there are web browser plug-ins that can mercilessly excise the offending ads, providing an uncluttered and faster loading web

page. Free plug-ins such as Ad Block Plus for Mozilla Firefox has become one of the reasons for the increasing market share of the popular open source browser.

Once installed, users can see that advertisements are usually stored on a separate server or folder that can be blocked at the browser level, thus empowering users once again to skip those pesky ads.

However, this would also mean that they could miss out on some interesting promotions. The plug-in can also "break" some websites, depending on how it is designed, rendering buttons on the page un-clickable. Fortunately, this ad blocker software usually allows users to toggle it on or off.

Firefox users simply go to the Tools > Add Ons menu to get new plug-ins and search for Ad Block Plus (by Wladimir Palant) to install. You can get Firefox at www.getfirefox.com.

So what can businesses do to avoid being a victim of a browser surgical strike? How about engaging the end user instead of the pushing of virtual ads? Think about a campaign that educates and pulls readers in to learn more about a particular topic or product line. Instead of funky web animations or video (which can take time to load for some users), consider a need that your target market must address.

And above all, give them the option to participate. Because effective digital communication is not measured by how many people see your ad or campaign, but how they respond to it.

This can be done via contests using user-generated content, online dialogues or a series of sponsored articles that highlight the issues at hand. Web video can also be used as long as it is in context and provides returns on the investment the user gives, which is their valuable time.

Getting the attention of the online user is very difficult as each person has their own discriminating tastes and needs. But, if implemented well, the rewards of a digital communication campaign can be bountiful. Just don't forget to follow up.

Many people are not too keen to being on a corporate database, but once they understand the benefits they may be less inclined to object. That is why services like Amazon.com are pretty successful in selling

more books, as they can recommend new titles based on the purchase history of their users.

Or, Air Asia emailing its user base new destinations and prices. If people weren't thinking about a vacation, that email may make them reconsider.

So once a campaign is done, what can you do with the massive data that has been accumulated? Based on the results of the campaign, could you communicate once more to your target audience to help spread the word? Start a member-get-member program? Offer rewards to participate in marketing surveys that would further improve your product/service?

Too often companies trying to enter the online world fail to see the big picture of user/customer engagement. It is not about flashy ads or the amount of the reward/prizes (although it can help) but how the brand can be of help to the user, be it a book, a drink or a car.

So, before businesses think about dipping their toes in the internet world with a simple ad, think again of the long-term goals and the lost opportunities if you only think about a simple two-week-long program. Users want to be engaged, just make sure you don't annoy them!

CONSULTING AGREEMENT

This agreement is made as of this 1st day of February, 2005 (the "Effective Date") and when executed by the parties, will constitute an agreement between Authentidate Holding Corp., with its principal place of business at 2165 Technology Drive, Schenectady, New York 12308 (the "Company") and John T. Botti, with his principal place of business at Loudonville, New York (the "Consultant"), pursuant to which the Company agrees to retain Consultant and Consultant agrees to be retained by the Company under the terms and conditions set forth below.

1. Retention.

The Company hereby retains Consultant to perform consulting services related to the business of the Company, solely as directed by the Chief Executive Officer of the Company, and Consultant hereby accepts

such retention. Nothing herein shall require the Company to utilize or implement Consultant's services in any specific situation. Subject to the terms set forth below, Consultant shall furnish to the Company advice and recommendations with respect to such aspects of the business and affairs of the Company as the Company shall, from time to time, reasonably request upon reasonable notice. Consultant shall deliver services at Consultant's place of business, the Company's place of business, or at various other sites as required and mutually and reasonably agreeable to the Company and the Consultant.

2. Compensation.

As compensation for the services described in paragraph 1 above, and subject to the provisions of Paragraph 9 below, the Company agrees to pay Consultant a retainer fee (the "Retainer Fee") of $10,000 per each thirty days of services rendered during the Term (as defined in Paragraph 9, below) of this Agreement. In addition to its this compensation, the Company will reimburse Consultant for any and all expenses incurred by Consultant, subject to the Company's prior written approval, in the performance of its duties hereunder and, Consultant shall account for such expenses to the Company. Such reimbursement shall cumulate and be paid on a monthly basis. During the Term, Company shall pay Consultant all Retainer Fees due at the end of each thirty-day period for which said Retainer Fee is due. Consultant shall invoice the Company on or about the first business day of every thirty-day period during the Term.

3. Relationship.

Consultant shall use his best efforts and shall devote such time and effort to the performance of its duties hereunder as is reasonably necessary for such performance. Consultant is an independent contractor and not an employee, agent or representative of the Company. Consultant has no authority to bind the Company to any obligation or agreement. Consultant expressly agrees that he shall at all times advise all third parties contacted in furtherance of this Agreement that he is an independent contractor with no authority to bind the Company.

4. Covenants.

Consultant shall coordinate his activities with the Company and report to the Chief Executive Officer of the Company. All activities of Consultant shall require the prior written consent of the Chief Executive Officer of the Company. During the term hereof, neither Consultant nor any affiliate, partner, employee, agent or representative of Consultant, shall render the same or similar services to any business, entity or person engaged in any business which is the same as or similar to or competitive with, the businesses of the Company or its subsidiaries.

5. Confidentiality.

(a) During the Term and for a period of five years thereafter, Consultant shall hold Company's Confidential Information in strict trust and confidence and avoid the disclosure or release thereof to any other person or entity by using at least the same degree of care as it uses to avoid unauthorized use, disclosure, or dissemination of its own Confidential Information of a similar nature, but not less than reasonable care, (ii) not use the Confidential Information for any purpose whatsoever except as expressly contemplated under this Agreement, and (iii) not to, directly or indirectly, copy, reproduce, use, publish, misappropriate, assign, or otherwise transfer or disclose to any person the Confidential Information, other than as permitted pursuant to the terms of this Agreement, regardless of whether such information was actually delivered to Consultant prior to the effective date of this Agreement.

(b) Notwithstanding the foregoing, Consultant shall not be required to maintain confidentiality with respect to information (i) which is or becomes part of the public domain not due to the breach of this agreement by Consultant; (ii) of which it had independent knowledge prior to disclosure by the Company; (iii) which comes into the possession of Consultant in the normal and routine course of its own business from and through independent non-confidential sources; or (iv) which is required to be disclosed by Consultant by governmental requirements. If Consultant is requested or required (by oral questions, interrogatories, requests for information or document subpoenas, civil investigative demands, or similar process) to disclose any confidential information

supplied to it by the Company, or the existence of other negotiations in the course of its dealings with the Company or its representatives, Consultant shall, unless prohibited by law, promptly notify the Company of such request(s) so that the Company may seek an appropriate protective order.

(c) No license is granted hereunder by Company to its Confidential Information or to any intellectual property right therein delivered or made available to Consultant except for the limited purpose of developing the deliverables in accordance with this Agreement. Company retains all right, title and interest in and to its Confidential Information. Failure on the part of the Consultant to abide by this section shall cause Company irreparable harm for which damages, although available, will not be an adequate remedy at law. Accordingly, Company has the right to obtain injunctive to prevent any threatened or actual violations of this section in addition to whatever remedies it may have at law. Consultant expressly waives the defense that a remedy in damages will be adequate and any requirement in an action for specific performance or injunction for the posting of a bond by the Company.

6. Intellectual Property.

In consideration of the retention of Consultant by the Company, and free of any additional obligations of the Company to make additional payment to Consultant, Consultant agrees to promptly disclose and irrevocably assign to the Company any and all inventions, software (including source code and source code documentation for all computer programs developed or modified), manuscripts, documentation, improvements or other intellectual property whether or not protectible by any state or federal laws relating to the protection of intellectual property, relating to the present or future business of the Company that are developed, conceived or reduced to practice by Consultant, either alone or jointly with others, and whether or not developed during normal business hours or arising within the scope of his duties of employment, during or as a result of performance of this Agreement (all of the foregoing "Intellectual Property"). Consultant agrees that all such Intellectual Property, including without limitation all copyrights,

trademarks, trade secrets and patent rights therein, is irrevocably assigned to and shall be and remain the sole and exclusive property of the Company and shall be deemed the product of work for hire. Consultant hereby agrees to execute such assignments and other documents as the Company may consider appropriate to vest all right, title and interest therein to the Company and hereby appoints the Company Consultant's attorney-in-fact with full powers to execute such document itself in the event employee fails or is unable to provide the Company with such signed documents. This provision does not apply to an invention for which no equipment, supplies, facility, or trade secret information of the Company was used and which was developed entirely on Consultant's own time, unless (a) the invention relates (i) to the business of the Company, or (ii) to the Company's actual or demonstrably anticipated research or development, or (b) the invention results from any work performed by Consultant for the Company.

7. Indemnification.

Consultant agrees to indemnify and hold harmless the Company, its employees, agents, representatives and controlling persons (and the officers, directors, employees, agents, representatives and controlling persons of each of them) from and against any and all losses, claims, damages, liabilities, costs and expenses (and all actions, suits, proceedings or claims in respect thereof) and any legal or other expenses in giving testimony or furnishing documents in response to a subpoena or otherwise (including, without limitation, the cost of investigating, preparing or defending any such action, suit, proceeding or claim, whether or not in connection with any action, suit, proceeding or claim in which the Company is a party), as and when incurred, directly or indirectly, caused by, relating to, based upon or arising out of Consultant's negligence, willful misconduct or breach of this Agreement. Consultant's obligation to indemnify the other party shall be conditioned on the following: (a) the Company shall notify the other party in writing as soon as practicable after its receipt of a claim and (b) Consultant shall control of the defense and all related settlement negotiations, provided, however, that any settlement be made with the consent of the Company

and such settlement include as an unconditional term thereof the giving by the claimant of an unconditional release from all liability in favor of the Company.

8. Non-Assignment.

This Agreement may not be transferred, assigned or delegated by any of the parties hereto without the prior written consent of the other party hereto.

9. Term and Termination.

This Agreement shall commence on the Effective Date and is for an initial term of twelve months (the "Term"). Paragraphs 5, 6, 7, 9, 10, and 11 shall survive the expiration or termination of this Agreement under all circumstances. Upon the expiration or termination of this Agreement, (a) each party shall return the other's Confidential Information in its possession or control, (b) all amounts not disputed in good faith that are owed by each party to the other party under this Agreement which accrued before such termination or expiration will be immediately due and payable and (c) Consultant shall deliver to Company all deliverables completed and accepted up to the date of termination and Company shall have all right, title and interest thereto. If the Company terminates the Agreement prior to the expiration of the Term, or the Consultant dies or becomes disabled (as determined by Employee's physician), prior to the expiration of the Term of the Agreement, then the Company may terminate this Agreement upon payment to the Employee or his estate in a lump sum all sums remaining due for the balance of the Term of the Agreement.

10. Notices.

Any notices hereunder shall be sent to the Company and to Consultant at their respective addresses set forth above. Any notice shall be given by certified mail, return receipt requested, postage prepaid, overnight courier or personal delivery. Notices shall be deemed to have been given when deposited in the United States mail or delivered to a nationally-recognized courier service. Either party may designate any

other address to which notice shall be given, by giving written notice to the other of such change of address in the manner herein provided.

11. General.

This Agreement has been made in the State of New York and shall be construed and governed in accordance with the laws thereof without giving effect to principles governing conflicts of law. This Agreement contains the entire agreement between the parties, may not be altered or modified, except in writing and signed by the party to be charged thereby, and supersedes any and all previous agreements between the parties relating to the subject matter hereof. This Agreement shall be binding upon the parties hereto, the indemnified parties referred to in Paragraph 7, and their respective heirs, administrators, successors and permitted assigns. The failure or neglect of the parties hereto to insist, in any one or more instances, upon the strict performance of any of the terms or conditions of this Agreement, or their waiver of strict performance of any of the terms or conditions of this Agreement, shall not be construed as a waiver or relinquishment in the future of such term or condition, but the same shall continue in full force and effect.

IN WITNESS WHEREOF, the parties have caused their respective duly authorized representatives to execute this Agreement as of the Effective Date.

AUTHENTIDATE HOLDING CORP.

By: /s/ Surendra Pai_____

Suren Pai, Chief Executive Officer

CONSULTANT

By: /s/ John T. Botti_____

John T. Botti

EMPLOYMENT AGREEMENT

This Employment Agreement (the "*Agreement*") is made and entered into by and between James Chou ("*Executive*") and Shutterstock Images LLC (the "*Company*"), effective as of the date set forth by the signature of the Executive below (the "*Effective Date*").

RECITALS

WHEREAS, Executive is currently employed by the Company and Executive and the Company desire to memorialize the go-forward terms of the employment relationship.

NOW THEREFORE, in consideration for Executive's continued employment with the Company and other good and valuable consideration, the receipt and sufficiency of which are hereby acknowledged, the parties hereto agree as follows:

1. **Duties and Scope of Employment.**
   (a) **At-Will Employment**. Following the Effective Date, Executive will continue to be employed by the Company pursuant to the terms set forth in this Agreement. Executive's employment with the Company is for no specified period and constitutes "at will" employment. As a result, Executive is free to terminate his employment relationship at any time, with or without advance notice, and for any reason or for no reason. Similarly, the Company is free to terminate its employment relationship with Executive at any time, with or without advance notice, and with or without cause. Furthermore, although terms and conditions of Executive's employment relationship with the Company may change over time, nothing shall change the at-will employment relationship between Executive and the Company.
   (b) **Position and Responsibilities.** For the term of Executive's employment under this Agreement ("*Employment*" or the "*Employment Period*"), the Company agrees to employ Executive in the position of Chief Technology Officer. Executive will report to the Company's President and Chief Operating Officer (the "*COO*"), or to such other person as the Company subsequently may determine, and Executive will be working out of the Company's office in New York City. Executive will perform the duties and have the responsibilities and authority customarily performed and held by an employee in

Executive's position or as otherwise may be assigned or delegated to Executive by the COO.

(c) <u>**Obligations to the Company.**</u> During the Employment Period, Executive shall perform Executive's duties faithfully and to the best of Executive's ability and will devote Executive's full business efforts and time to the Company. During the Employment Period, without the prior written approval of the Chief Executive Officer, Executive shall not render services in any capacity to any other person or entity and shall not act as a sole proprietor or partner of any other person or entity or own more than five percent (5%) of the stock of any other corporation. Notwithstanding the foregoing, Executive may serve on civic or charitable boards or committees, deliver lectures, fulfill speaking engagements, teach at educational institutions, or manage personal investments without advance written and on corporate boards or committees with advance written consent of the Board (as defined below); provided that such activities do not individually or in the aggregate interfere with the performance of Executive's duties under this Agreement or create a potential business or fiduciary conflict. Executive shall comply with the Company's policies and rules, as they may be in effect from time to time during Executive's Employment.

(d) <u>**No Conflicting Obligations.**</u> Executive represents and warrants to the Company that Executive is under no obligations or commitments, whether contractual or otherwise, that are inconsistent with Executive's obligations under this Agreement. In connection with Executive's Employment, Executive shall not use or disclose any trade secrets or other proprietary information or intellectual property in which Executive or any other person has any right, title or interest and Executive's Employment will not infringe or violate the rights of any other person. Executive represents and warrants to the Company that Executive has returned all property and confidential information belonging to any prior employer.

2. <u>**Cash and Incentive Compensation.**</u>

   (a) <u>**Base Salary**</u>. Executive shall continue to be paid, as compensation for Executive's services, a base salary at a gross annual rate of $275,000, less all required tax withholdings and other applicable deductions, in accordance with the Company's standard payroll procedures. The annual compensation specified in this subsection (a), together with any modifications in such compensation that the Company may make from time to time, is referred to in this Agreement as the "***Base Salary***." Executive's Base Salary will be subject to review and adjustments that will be made based upon the Company's normal performance review practices. Effective as of the date of any change to Executive's Base Salary, the Base Salary as so changed shall be considered the new Base Salary for all purposes of this Agreement.

   (b) <u>**Cash Incentive Bonus**</u>. Executive will be eligible to be considered for an annual cash incentive bonus (the "***Cash Bonus***") each calendar year during the term of Executive's Employment under this Agreement based upon the achievement of certain objective or subjective criteria established by, and in the sole discretion of, the Company's Board of Directors (the "***Board***") or any Compensation Committee of the Board (the "***Committee***"), as applicable. The initial target amount for any such Cash Bonus will be up to forty percent (40%) of Executive's Base Salary (the "***Target Bonus Percentage***"), less all required tax withholdings and other applicable deductions. The determinations of the Board or the Committee, as applicable, with respect to such Cash Bonus or the Target Bonus Percentage shall be final and binding. Executive's Target Bonus Percentage for any subsequent year may be adjusted up or down, as determined in the sole discretion of the Board or the Committee, as applicable. Executive shall not earn a Cash Bonus unless Executive is employed by the Company on the date when such Cash Bonus is actually paid by the Company.

3. **Paid Time Off and Employee Benefits.** During the Employment Period, Executive shall be eligible to accrue up to 21 days of paid time off ("*PTO*") per calendar year, in accordance with the Company's PTO policy, as it may be amended from time to time. During the Employment Period, Executive shall be eligible to participate in the employee benefit plans maintained by the Company and generally available to similarly situated employees of the Company, subject in each case to the generally applicable terms and conditions of the plan in question and to the determinations of any person or committee administering such employee benefit plan. The Company reserves the right to cancel or change the employee benefit plans and programs it offers to its employees at any time.

4. **Business Expenses.** The Company will reimburse Executive for necessary and reasonable business expenses incurred in connection with Executive's duties hereunder upon presentation of an itemized account and appropriate supporting documentation, all in accordance with the Company's generally applicable policies.

5. **Rights Upon Termination.** Except as expressly provided in the Severance and Change in Control Agreement between Executive and the Company (the "*CIC Severance Agreement*"), upon the termination of Employment, Executive shall only be entitled to the accrued but unpaid base salary compensation, PTO and other benefits earned and the reimbursements described in this Agreement or under any Company-provided plans, policies, and arrangements for the period preceding the effective date of the termination of Employment.

6. **Successors.**

    (a) **Company's Successors.** This Agreement shall be binding upon any successor (whether direct or indirect and whether by purchase, lease, merger, consolidation, liquidation or otherwise) to all or substantially all of the Company's business and/or assets. For all purposes under this Agreement, the term "*Company*" shall include any successor to the Company's business or assets that become bound by this Agreement.

    (b) **Your Successors.** This Agreement and all of Executive's rights hereunder shall inure to the benefit of, and be enforceable by,

Executive's personal or legal representatives, executors, administrators, successors, heirs, distributees, devisees and legatees.

7. **Miscellaneous Provisions.**

   (a) **Indemnification.** The Company shall indemnify Executive to the maximum extent permitted by applicable law and the Company's Bylaws with respect to Executive's service and Executive shall also be covered under a directors and officers liability insurance policy paid for by the Company to the extent that the Company maintains such a liability insurance policy now or in the future.

   (b) **Headings**. All captions and section headings used in this Agreement are for convenient reference only and do not form a part of this Agreement.

   (c) **Notice.** Notices and all other communications contemplated by this Agreement shall be in writing and shall be deemed to have been duly given when personally delivered or when mailed by U.S. registered or certified mail, return receipt requested and postage prepaid. In Executive's case, mailed notices shall be addressed to Executive at the home address that Executive most recently communicated to the Company in writing. In the case of the Company, mailed notices shall be addressed to its corporate headquarters, and all notices shall be directed to the attention of its Secretary.

   (d) **Modifications and Waivers.** No provision of this Agreement shall be modified, waived or discharged unless the modification, waiver or discharge is agreed to in writing and signed by Executive and by an authorized officer of the Company (other than Executive). No waiver by either party of any breach of, or of compliance with, any condition or provision of this Agreement by the other party shall be considered a waiver of any other condition or provision or of the same condition or provision at another time.

   (e) **Whole Agreement.** This Agreement supersedes any and all prior employment-related communications between Executive and the

Company. No other agreements, representations or understandings (whether oral or written and whether express or implied) which are not expressly set forth in this Agreement have been made or entered into by either party with respect to the subject matter hereof. This Agreement, the CIC Severance Agreement and the Employee Non-Disclosure Agreement contain the entire understanding of the parties with respect to the subject matter hereof.

(f) <u>Withholding Taxes</u>. All payments made under this Agreement shall be subject to reduction to reflect taxes or other charges required to be withheld by law.

(g) <u>Choice of Law and Severability</u>. This Agreement shall be interpreted in accordance with the laws of the State of New York without giving effect to provisions governing the choice of law. If any provision of this Agreement becomes or is deemed invalid, illegal or unenforceable in any applicable jurisdiction by reason of the scope, extent or duration of its coverage, then such provision shall be deemed amended to the minimum extent necessary to conform to applicable law so as to be valid and enforceable or, if such provision cannot be so amended without materially altering the intention of the parties, then such provision shall be stricken and the remainder of this Agreement shall continue in full force and effect. If any provision of this Agreement is rendered illegal by any present or future statute, law, ordinance or regulation (collectively, the "*Law*") then that provision shall be curtailed or limited only to the minimum extent necessary to bring the provision into compliance with the Law. All the other terms and provisions of this Agreement shall continue in full force and effect without impairment or limitation.

(h) <u>No Assignment</u>. This Agreement and all of your rights and obligations hereunder are personal to you and may not be transferred or assigned by you at any time. The Company may assign its rights under this Agreement to any entity that assumes the Company's obligations hereunder in connection with any sale

or transfer of all or a substantial portion of the Company's assets to such entity.

(i) <u>**Acknowledgment**</u>. You acknowledge that you have the opportunity to discuss this matter with and obtain advice from your personal attorney, have had sufficient time to, and have carefully read and fully understand all the provisions of this Agreement, and are knowingly and voluntarily entering into this Agreement.

(j) <u>**Counterparts.**</u> This Agreement may be executed in two or more counterparts, each of which shall be deemed an original, but all of which together shall constitute one and the same instrument.

[Signature Page Follows]

After you've had an opportunity to review this Agreement, please feel free to contact me if you have any questions or comments. To indicate your acceptance of this Agreement, please sign and date this letter in the space provided below and return it to the Company.

Very truly yours,

SHUTTERSTOCK IMAGES LLC

By: /s/ Jonathan Oringer
          (Signature)

Name:Jonathan Oringer

Title: Chief Executive Officer

ACCEPTED AND AGREED:

JAMES CHOU

/s/ James Chou
_____
(Signature)

September 24, 2012
_____
Date

A WAKE-UP CALL FOR THE WORLD'S RELIGIONS

Tasa Nugraza Barley, Maryland | Tue, 09/09/2008 10:18 AM | Opinion

The battle between the unfaithful and the faithful has filled this world for so many years with countless debates, conflicts and even holy wars. The faithful, however, seems to always win the argument. For so many centuries the faithful bloc has successfully made people around the world believe that God is watching every move they make and religion is the answer for every misery in this world.

And so for many centuries the people who think rationally and logically and believe that religion and science don't go together have been called sinful, the devil and wrong. History tells us how it was fine to capture the unfaithful for no reason and punish them for not believing, for spreading the words of the devil to others.

The debate between the faithful and the unfaithful continues and it will not likely cease any time soon. The people who believe in religions accuse the atheists and the agnostics for doing sinful things and say they will go to hell. While on the other hand people who don't believe religions bring any good to this world reply, "You've never even seen hell".

But the 21st century may be the time for the so-called unfaithful to show how good their view points are. Their complaint that people who have never seen hell and heaven can thereby accuse the unfaithful for

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being the mistaken ones seems to sound reasonable after all. Looking at the world from the perspective of the unfaithful may be advantageous for all of us -- including people of faith.

The earth is suffering every single day from our greed. Global warming is no longer a myth you tell your children about before going to bed. But, do we really care about it? What have the faithful done for this problem? The unfaithful think the faithful haven't done anything about it, they are just making things worse.

In the United States, it's the conservatives, people who believe in religious and moral values, who back oil drilling and think it's in the people's interest, while the unfaithful backed by scientific data think that's a crazy idea. It's the conservatives who want to have more wars and support gun ownership. Islamic radicals are something so feared by the West, appearing often in books and TV shows. The Sept. 11 tragedy was a reminder for the West that they are facing another kind of war. Since then thousands of missiles have been launched to kill Islamic extremists in Afghanistan and Iraq.

According to CNN's documentary *God's Warriors*, Islamic radicals are not the only ones the world should be concerned about. Christian and Jewish extremists may too endanger liberal values in the long run. This happens because their loyalty is unbeatable. What can stand against the loyalty of a devout religious person who believes in things she or he has never seen? But while religious people are still waiting for the Messiah to come and save all of us from the world's turbulence, the unfaithful always have rational solutions. To the unfaithful everything has to have a rational reason, if not why should we do it?

To them the world's unsafe conditions sparked by religious hatred is just as good a justification as to why religions are not relevant any more. It's the religious who reject hundreds of scientific researches, including stem cell research, that are supposed to make the world a better place for all humans.

With the technology growing so fast the unfaithful are asking this question: "Who needs religions and God, anyway?" They think science has all the answers, or at least it will. Good news for the faithful -- statistics show that about 5 billion people in this world still think they

need religions and that God does exist. So, it seems the faithful still win the argument. But it is also true that more people are doubting religions. And the unfaithful are happy to announce that there are more parents who want their children taught Darwinism. More young people, not just in the West but also in the East, are questioning the effectiveness of religions in dealing with the world's challenges. They are demanding religious clerics to provide them with proven answers and not just some magical answers. And they don't just want to believe, they want to feel and see.

Science seems to have all the answers this generation needs. It has provided us with amazing inventions that enable us to have much better lives. Everyone who lives in the big cities, including Jakarta, know exactly how good today's inventions are -- internet, cell phones, computers and iPods are some of the modern inventions that we cant' seem to live without. Religions have never faced the tremendous pressures they do today. In the olden times, it was easy for the faithful to explain how this earth had been created: God created earth in several days -- just like that, no farther explanation needed.

But now the unfaithful have their scientific explanation. Although it's still a big debate, scientists now believe they will eventually find the true answer of how the earth was really created that everyone who believes in science can agree on. Buddhism, which some people think is a philosophy, has shown its flexibility toward current world issues in an important way. The Dalai Lama has said that if science proves some belief of Buddhism wrong, then Buddhism will have to change.

Monotheistic religions may not need to follow Buddhism's unusual move. But there's something the faithful should be concerned about: The world is changing rapidly. Religions have to follow and adapt themselves to the current conditions if they want to survive in the future.

The last thing that religious people ought to do is attack the unfaithful and call them names. That is simply useless. Instead of fighting, religious people should embrace both the people who don't believe in religions and the science they believe in, and show how religions can indeed be the answer for all the world's problems. Not just problems in the past, but present and future.

To grab the attention of today's younger generation, religious clerics should understand how they think. This generation is not the same. Clerics should not expect that their old methods, successfully given to the parents of this generation, will always be useful. A tip for Indonesian clerics: They all should start using Internet and computers; if they have, then they should use them more.

The writer is a postgraduate student in Washington D.C. His personal blog is http://guebukanmonyet.com.

KEPUTUSAN MENTERI DALAM NEGERI

NOMOR 27 TAHUN 2002 TANGGAL 24 MEI 2002

TENTANG

PEDOMAN ALOKASI BIAYA PEMUNGUTAN PAJAK DAERAH

MENTERI DALAM NEGERI,

Menimbang :

bahwa dalam rangka pelaksanaan ketentuan Pasal 76 ayat (2) Peraturan Pemerintah Nomor 65 Tahun 2001 tentang Pajak Daerah, perlu ditetapkan Keputusan Menteri Dalam Negeri tentang Pedoman Alokasi Biaya Pemungutan Pajak Daerah.

Mengingat :

1. Undang-undang Nomor 18 Tahun 1997 tentang Pajak Daerah dan Retribusi Daerah (Lembaran Negara Tahun 1997 Nomor 41, Tambahan Lembaran Negara Nomor 3685) sebagaimana telah diubah dengan Undang-undang Nomor 34 Tahun 2000 (Lembaran Negara Tahun 2000 Nomor 246, Tambahan Lembaran Negara Nomor 4048);
2. Undang-undang Nomor 22 Tahun 1999 tentang Pemerintahan Daerah (Lembaran Negara Tahun 1999 Nomor 60, Tambahan Lembaran Negara Nomor 3839);

3. Undang-undang Nomor 25 Tahun 1999 tentang Perimbangan Keuangan antara Pemerintahan Pusat dan Daerah (Lembaran Negara Tahun 1999 Nomor 72, Tambahan Lembaran Negara Nomor 3848);

4. Peraturan Pemerintah Nomor 65 Tahun 2001 tentang Pajak Daerah (Lembaran Negara Tahun 2001 Nomor 118, Tambahan Lembaran Negara Nomor 4138);

5. Keputusan Presiden Republik Indonesia Nomor 102 Tahun 2001 tentang Kedudukan, Tugas, Fungsi, Kewenangan, Susunan Organisasi dan Tata Kerja Departemen;

6. Keputusan Menteri Dalam Negeri Nomor 170 Tahun 1997 tentang Pedoman Tata Cara Pemungutan Pajak Daerah;

7. Keputusan Menteri Dalam Negeri Nomor 43 Tahun 1999 tentang Sistem dan prosedur Administrasi Pajak Daerah, Retribusi Daerah dan Penerimaan pendapatan lain-lain;

8. Keputusan Menteri Dalam Negeri Nomor 40 Tahun 2001 tentang Organisasi dan Tata Kerja Departemen Dalam Negeri.

MEMUTUSKAN :

Menetapkan :
KEPUTUSAN MENTERI DALAM NEGERI TENTANG PEDOMAN ALOKASI BIAYA PEMUNGUTAN PAJAK DAERAH

BAB I
KETENTUAN UMUM

Pasal 1

Dalam Keputusan ini yang dimaksud dengan :

1. Daerah adalah Daerah Propinsi, atau Daerah Kabupaten atau Daerah Kota;

2. Kepala Daerah adalah Gubernur bagi Daerah Propinsi atau Bupati bagi Daerah Kabupaten atau Walikota bagi Daerah Kota;

3. Pajak Daerah, adalah iuran wajib yang dilakukan oleh orang pribadi atau badan kepada Daerah tanpa imbalan langsung yang seimbang yang dapat dipaksakan berdasarkan peraturan

perundang-undangan yang berlaku, yang digunakan untuk membiayai penyelenggaraan Pemerintahan Daerah dan Pembangunan Daerah;

4. Pajak Kendaraan Bermotor yang selanjutnya disingkat dengan PKB adalah pajak yang dipungut atas kepemilikan dan/atau penguasaan kendaraan bermotor;

5. Bea Balik Nama Kendaraan Bermotor yang selanjutnya disingkat BBNKB adalah pajak atas penyerahan hak milik kendaraan bermotor sebagai akibat perjanjian dua pihak atau perbuatan sepihak atau keadaan yang terjadi karena jual beli, tukar menukar, hibah, warisan, atau pemasukan ke dalam badan usaha;

6. Pajak Bahan Bakar Kendaraan Bermotor yang selanjutnya disingkat PBB-KB adalah pajak atas kepemilikan dan/atau penguasaan kendaraan bermotor dan kendaraan di atas air;

7. Pajak Penerangan Jalan yang selanjutnya disingkat PPJ adalah pajak yang dipungut atas penggunaan tenaga listrik, dengan ketentuan bahwa di wilayah daerah tersebut tersedia penerangan jalan, yang rekeningnya dibayar oleh Pemerintah Daerah;

8. Pemungutan adalah suatu rangkaian kegiatan mulai dari penghimpunan data objek dan subjek pajak, penentuan besarnya pajak yang terutang sampai kegiatan penagihan pajak kepada wajib pajak serta pengawasan penyetorannya;

9. Biaya pemungutan adalah biaya yang diberikan kepada aparat pelaksana pemungutan dan aparat penunjang dalam rangka kegiatan pemungutan.

BAB II
BIAYA PEMUNGUTAN
Bagian Pertama
Umum

Pasal 2

(1) Dalam rangka kegiatan pemungutan Pajak Daerah dapat diberikan biaya pemungutan.

(2) Biaya pemungutan sebagaimana dimaksud pada ayat (1) digunakan untuk membiayai kegiatan penghimpunan data objek dan subjek pajak, penagihan, dan pengawasan.

Pasal 3

(1) Biaya pemungutan ditetapkan paling tinggi sebesar 5% (lima persen) dari realisasi penerimaan Pajak Daerah.

(2) Persentase besarnya biaya sebagaimana dimaksud pada ayat (1) ditetapkan dalam Peraturan Daerah.

Bagian Kedua
Pajak Kendaraan Bermotor dan Bea Balik Nama Kendaraan Bermotor

Pasal 4
Alokasi biaya pemungutan PKB dan BBN-KB terdiri dari :

a.   70% (tujuh puluh persen) untuk Aparat pemungut;

b.   30% (tiga puluh persen) untuk Aparat penunjang, terdiri dari

    1) 2,5% (dua koma lima persen) untuk Tim Pembina Pusat;

    2) 7,5% (tujuh koma lima persen) untuk Kepolisian;

    3) 20% (dua puluh peren) untuk Aparat penunjang lainnya.

Bagian Ketiga
Pajak Bahan Bakar Kendaraan Bermotor

Pasal 5
Alokasi biaya pemungutan PBB-KB terdiri dari :

a.   20% (dua puluh persen) untuk Dinas/Instansi Pengelola;

b.   60% (enam puluh persen) untuk Pertamina dan produsen bahan bakar kendaraan bermotor lainnya;

c.   5% (lima persen) untuk Tim Pembina Pusat;

d.   15% (lima belas persen) untuk aparat penunjang lainnya.

Bagian Keempat
Pajak Penerangan Jalan

Pasal 6

Alokasi biaya pemungutan PPJ yang dipungut oleh PT. PLN terdiri dari :

a. 54% (lima puluh empat persen) untuk biaya pemungutan PT. PLN;
b. 6% (enam persen) untuk Tim Pembina Pusat;
c. 20% (dua puluh persen) untuk Aparat Pemerintah Daerah yang berkaitan dengan pelaksanaan pemungutan;
d. 20% (dua puluh persen) untuk petugas PT. PLN setempat yang terkait pada pelaksanaan pemungutan.

Bagian Kelima
Pelaksanaan

Pasal 7

Alokasi biaya pemungutan sebagaimana dimaksud dalam Pasal 4, Pasal 5, dan Pasal 6, ditetapkan dengan Keputusan Kepala Daerah.

Pasal 8

Alokasi biaya pemungutan Pajak Pengambilan dan Pemanfaatan Air Bawah Tanah dan Air Permukaan, Pajak Kendaraan di Atas Air dan Bea Balik Nama Kendaraan di Atas Air, Pajak Pengambilan Bahan Galian Golongan C, Pajak Reklame, Pajak Hotel, Pajak Restoran, Pajak Parkir, Pajak Hiburan dan Pajak lainnya ditetapkan dengan Keputusan Kepala Daerah.

Pasal 9

Alokasi biaya pemungutan yang diberikan kepada Tim Pembina Pusat digunakan hanya untuk membiayai kegiatan-kegiatan yang berkaitan dengan kebijakan pemungutan pajak Daerah di tingkat Pusat.

Pasal 10

Alokasi biaya pemungutan bagian Tim Pembina Pusat sebagaimana dimaksud dalam Pasal 4, Pasal 5, dan Pasal 6, akan diatur tersendiri dengan Keputusan Menteri Dalam Negeri.

BAB III
KETENTUAN PENUTUP

Pasal 11

Pada saat Keputusan Menteri Dalam Negeri ini mulai berlaku :

1. Keputusan Menteri Dalam Negeri No. 15 Tahun 1979 tentang Uang Perangsang Kepada POLRI dalam Sistem Administrasi Manunggal Dibawah Satu Atap;
2. Keputusan Menteri Dalam Negeri No. 126 Tahun 1979 tentang Pemberian Uang Perangsang Kepada Dinas Pendapatan Daerah;
3. Keputusan Menteri Dalam Negeri No. 75 Tahun 1981 tentang Tata Cara Pelaksanaan dan Penata Usahaan Uang Perangsang;
4. Keputusan Menteri Dalam Negeri No. 93 Tahun 1994 tentang Biaya Operasional Pelaksanaan Sistem Administrasi Manunggal Dibawah Satu Atap;
5. Keputusan Menteri Dalam Negeri No. 108 Tahun 1994 tentang Insentif/Uang Perangsang Pemungutan Pajak Kendaraan Bermotor dan Bea Balik Nama Kendaraan Bermotor; dan
6. Keputusan Menteri Dalam Negeri No. 35 Tahun 2001 tentang Pengelolaan Dana Kontribusi Daerah pada Direktorat Jenderal Otonomi Daerah, Departemen Dalam Negeri;

dinyatakan tidak berlaku.

Pasal 12

Keputusan ini mulai berlaku pada tanggal ditetapkan.
 Ditetapkan di Jakarta
pada tanggal 24 Mei 2002
MENTERI DALAM NEGERI,
ttd.
HARI SABARNO

SURAT REKOMENDASI UNTUK MASADEPAN PENDIDIKAN SDR. VINCENT LIONG

Vincent Liong
Sat, 22 Jan 2005 04:10:08-0800

Jakarta, 24 Januari 2004

Kepada Yth:
Panitia Penerimaan Mahasiswa Baru
Fakultas Psikologi
Universitas …………………
Jakarta.
Rekomendasi untuk Sdr. Vincent Christian Liong

Dengan Hormat:

Nama saya Leonardo Rimba, wiraswasta dan praktisi supranatural di Jakarta. Bersama surat ini,perkenankanlah saya memberikan rekomendasi yang sebesar-besarnya bagi diterimanya Sdr. Vincent Christian Liong sebagai mahasiswa baru di Fakultas Psikologi, Universitas ……………, Jakarta.

Saya mengenal Sdr. Vincent Liong sejak Juli 2003. Mulanya hanya berinteraksi melalui e-mail di internet, dan kemudian berlanjut dengan bersama-sama memberikan pelatihan meditasi dan kundalini selama sekitar dua bulan kepada lebih dari 100 orang peserta selama sekitar dua bulan antara Agustus dan September 2003.

Secara pribadi, barangkali saya termasuk salah seorang yang terdekat dengan Vincent saat ini. Tetapi saya berusaha untuk memberikan evaluasi yang seobyektifnya demi mendukung rekomendasi saya ini.

Hal pertama yang jelas terlihat pada diri Vincent adalah intelligensi atau kecerdasannya yang luar biasa. Cukup dijelaskan dengan sedikit saja, dan dia dapat dengan cepat menangkap inti dari hal yang diungkapkan atau diajarkan kepadanya.

Bidang saya adalah Spiritualitas dan Supranaturalisme yang jelas sangat dekat dengan hal-hal yang dipelajari dalam Psikologi atau ilmu kejiwaan manusia. Dari contoh-contoh nyata yang saya berikan, Vincent dapat dengan mudah merangkai teori yang diciptakannya sendiri untuk menjelaskan fenomena kejiwaan tertentu.
Dengan istilah-istilahnya sendiri, tentu saja.

Banyak dari hal-hal yang ditanyakannya kepada saya secara mendetil akhirnya menemukan bentuk konkrit sebagai tulisan-tulisan berbobot yang dipostingnya diinternet. Vincent tidak mempergunakan istilah baku, tetapi mereka yang mengerti Psikologi dapat dengan mudah melihat dari tulisan-tulisannya bahwa, bahkan sebelum mempelajari Psikologi secara formal di perguruan tinggi, calon mahasiswa yang satu ini telah menyelami praktek-praktek nyata membantu mereka yang membutuhkan konseling dan bahkan berhasil membantu sebagian besar dari mereka yang meminta bantuannya.

Inteligensi yang dimiliki oleh Vincent adalah dari jenis intuitif. Walaupun secara kognitif belum terlalu banyak yang dicernanya dari berbagai literature Psikologi, secara intuitif Vincent mengerti praktek-praktek dari para psikolog, dan bahkan cara-cara pendiagnosaan masalah dan pencaharian solusi. Saya bahkan menyaksikan sendiri bagaimana Vincent bisa menghasilkan satu karya tulisan tentang kejiwaan manusia dalam waktu semalam suntuk tanpa mempergunakan literatur apapun.

Kemampuan sintesa yang dimilikinya luar biasa sekali. Dari hal-hal berbeda-beda yang terjadi dalam serangkaian waktu tertentu, Vincent dapat dengan mudah menarik benang merahnya dan menuliskannya dalam suatu karya yang utuh.

Sebagai seorang mantan mahasiswa, saya bisa bersaksi bahwa kemampuan bawaan seperti yang dimiliki Vincent sangat jarang didapati. Kebanyakan mahasiswa ilmu-ilmu sosial mengandalkan kemampuan kognitif dan kurang percaya diri. Vincent adalah yang intuitif dan percaya diri. Dan itu bisa dibuktikan dengan banyak kesaksian (testimonials) yang diberikan oleh mereka yang merasa telah memperoleh bantuannya.

Terima kasih atas perhatian Anda. Semoga rekomendasi ini bisa dipergunakan dalam proses penerimaan mahasiswa baru di Fakultas Psikologi, Universitas ……, Jakarta.

Apabila ada pertanyaan, saya bisa dihubungi di nomor: 0818-183-615.
Hormat Saya,
Drs. Leonardo Rimba, MBA
Latar Belakang Pemberi Rekomendasi:

Nama: Leonardo Johannes Rimba
Alamat: Jl. Puter 2 No. 26, Bintaro Jaya,
Sektor V, Jaksel.
HP: 0818-183-615

Pekerjaan:
Direktur PT Sarico Nusa Utama;
Praktisi Supranatural
(pewacana dan pelatih tarot professional,
pelatih meditasi dan penyembuhan prana).

Pendidikan:
S1 (Drs), Jurusan Ilmu Politik, FISIP,
Universitas Indonesia, Jakarta, 1992
S2 (MBA), Graduate School of Business,
the Pennsylvania State University, PA, USA, 1994

PENGGAL KODRAT ALAM

Sudah terlalu lama ia menunggu. Melalui lintasan Pegasus – si rasi kuda terbang, menerobos jubah biru Uranus, menjejaki muka setiap Dewi Bumi. Akhirnya! Ya, akhirnya! Bayi Kronos yang ke 99.999 itu tiba. Ia bungkus kekasih hati itu dengan jaring sutra laba-laba Angkarkon. Ia bagai buah surga tanpa cela berenang didalam aquarium superaquarium. Dengan cepat Rea mempercayakan kepada para Bidadari dan Peri Hutan untuk melarika kekasih hatinya masuk kedalam hutan. Lari! Lari! Lari! Lari dari bencana, pergi dari neraka perut Kronos Agung yang gila. Kemudian? Sebagai gantinya, ia buntal batu sebongkah dan ia serahkan pada suami tercinta. Kronos, tanpa menu istimewa. Hanya berurungkan kesumat di dada, menguntal batu sebongkah itu. Dan Kronos lega merasa bahwa dirinya sudah tanpa cela. Kutuk Iranus tak akan menimpa.

Rea, Adalah duka bunda sepanjang masa. Sampai pada akhir muncul kreatifitasnya terhadap bayi yang ke 99.999, untuk menutup nasib saudaranya yang berjumlah 99.998 yang telah diuntal melintang masuk kedalam perut suaminya. Mengapa Kronos sampai demikian jahat memenggal hak hidup puluhan ribu generasi?

Kronos takut bahwa pohon perbuatan yang ia tanam akan menumbuhkan buah simalakama yang kelak memangsa dirinya karena Uranus ayahanda yang telah ia jungkal dari singgasana telah mengutuknya. Karenanya Kronos tak menginginkan buah perbuatan itu tumbuh subur dan berkembang. Maka, setiap anaknya yang lahir dari rahim Rea harus ia pastikan masuk kedalam perutnya. Tidak jarang ribuan anaknya yang is sembunyikan kedalam perutnya itu protes bergerunjalan, namun tetap saja Kronos mengangkang berkuasa.

"Kalau sedikit saja kalian kuberi jendela, maka bukan mustahil kalian akan menuntut pintu terbuka. *Euphoria! Euphoriaa*!ha…ha…ha! Itulah yang akan kalian lakukan! Ha..ha..ha!"

Buana bergetar karenanya.

Zeus didalam hutan raya menggantung di pentil susu Almatea; kambing suci milik para peri. Ia yang ditujumkan untuk memimpin dunia

dengan senjata halilintarnya tak lebih dari bayi merana tak berdaya. Tal pernah ia mengecap nikmat air susu ibu, kecuali air susu Almatea; kambing suci milik para Peri Hutan. Rea yang dijerat cinta oleh Ananda, setia dengan bersandiraga dari mata Kronos menyelinap menjaga anaknya. Tetapi daging merah bernama Zeus bukanlah bayi biasa. Ia terlalu kuat untuk seorang bayi. Punting susu Almatea putus dikunyahnya, tanduknya retak oleh erat pegangan tangannya. Suara Zeus keras membahana. Tak kenal waktu ia menangis, berak, kencing, minta nenen. Tercitrakan dalam diri Rea, bahwa Zeus sangat merepotkan. Pelan, bunga-bunga didada Rea layu. Apakah akan pupus dan mati bunga didada itu? Tidak ada orang yang bisa sangka. Rea resah. Pikirnya gundah digelayuti kerewelan Zeus, yang akhirnya membawanya pada ingatan-ingatan buruk serta harapan gelap di hari depan.

Rea mendesah resah.

Perkawinan adalah hal yang menyedihkan. Tetapi cinta adalah hal yang membahagiakan. Salahkah bila cinta harus dipenjara melalui perkawinan? Rea tercenung. Matanya tertumbuk pada jemarinya yang sedang memegang popok gurita kulit domba. Masalah jemari itu kini memuntir-muntir salah satu ujung gurita. Tiba-tiba ada pengetahuan lama yang seolah baru saja sampai. Dan Rea terhenyak oleh kenyataan itu. Perkawinan adalah penjara bagi kebebasan. Lubang hidup Rea megar, dan dengus mengasap dari sana. Lantas apa? Rea menggeragap. Daging merah dihadapannya itu mewek dan merobek udara dengan tangisan keras sekeras halilintar di angkasa. Naluri keibuan Rea dengan cepat menggerakkan tangannya untuk memarahi daging merah itu, tapi baru saja tangan itu menyentuh kulit ari, datang pemikiran baru dibenak Rea;

"Hai! Siapakah daging merah yang menjadi takdirku ini? Darimanakah datangnya hingga sampai menggusur hidupku kini?"

Rea menggeragap. Inikah bagian dari jiwa dan dagingku? Jika benar demikian, mengapa daging merah ini tidak mematuhi segala perintahku? Pada saat aku menginginkan ketenangan, ia malah menangis dengan keras. Pada saat aku menginginkan bagi diriku sendiri, ia merampasnya dengan merampok pentil susuku. Ia menggangguku waktu

tidurku, ia merampas waktu cengkeramaku. Aku tak bisa lagi bepergian melihat jubah biru Uranus, keagungan wajah Dewi Bumi, menikmati malah yang perkasa dan rembulan yang agung. Atas dasar apa ini memenjarakan aku dalam situasi yang seperti ini? Mengapa sokok ibu yang harus selalu bertanggung jawab atas hidup daging merah ini? Mengapa jika ada seorang ibu yang membuang bayinya kemudian banyak orang menuduh bahwa orang itu tidak keibuan? Tapi bagaimana dengan laki-laki yang ngacir begitu saja setelah membuang pipis kedalam vagina? Tidakkah laki-laki itu pantas disebut setan hitam dari lorong Tartarus yang gulita? Oh, bagaimanakah dengan Kronos yang agung?

Kronos, oh, Kronos! Sungguh karunia orang yang berkelamin Kronos. Kuat, macho, jantan, bertakdirkan memerintah. Bertakdir memeberi, kurang bisa berposisi menerima. Ah, seandainya saja Bunda Eva dilahirkan bersama-sama dengan Bapa Adam. Seandainya saja antara Bunda Eva dengan Bapa Adam sama-sama mencuri tulang rusuk masing-masing, maka dunia tidak akan timpang seperti sekarang. Bahkan, Rea berpikir, sebaiknya Bunda Eva yang dengan murah hati memberikan tulang rusuknya pada Bapa Adam. Agar jika sesuatu menimpa Bapa Adam pastilah kamu Kronos ini akan mewek dan bersembunyi diketiak Bunda Eva, menangis terisak, dan hanya bisa didiamkan dengan buah pentil Bunda Eva.

Tapi dunia tidak akan berubah. Kodrat tetap saja yang tak bisa diruwat. Maka perlawanan haruslah diberikan. Tapi dengan apa? Bagaimana caranya? Oh, ya, siapakah penyebab hadirnya daging merah itu? Meski wanita punya misteri reproduksi, tetapi tetap saj mustahil saja menjadi hemaprodite.Lebih-lebih kaum Kronos. Tetapi kodrat alam telah bicara, Rea tidak hanya menjadi kaum yang mengalah, tetapi juga kaum yang lemah. Buktinya perbuatannya senantiasa bisa membesar meski tanpa disengaja maupun direncana; sebab kenikmatan berresiko bencana dan dosa. Sementara Kronos tak pernah bisa menyelam kedalam samudera hati Rea. Sungguh celaka Rea. Dimanakah keadilan, sementara segala sakit malang melintang hanya Rea yang menanggungkan? Shit! Apa daya?

Zeus menggelegar tangisnya. Rea diam memandangnya. Memandangnya. Kalau Kronos mendengar suaranya apa yang akan

dilakukannya? Tetapi Rea tahu punya upaya lagi untuk menyembunyikan buah dagingnya. Ia diam dan memandang. Memandang dengan asing pada keberadaan daging merah itu. Mendadak bergegaran suara Kronos Agung diluar hutannya. Suaranya menggetarkan pepohonan dan merontokkan dedaunan, buah, ulat, kepompong, kupu-kupu, telur burung beserta anak-anak burung yang baru saja menjenguk dunia.

"Reaa! Aku tahu itu kamu! Kemapa kau sembunyikan salah satu dagingmu dari mataku? Keluar kamu Rea! Anak itu harus menyusul saudaranya didalam perutku. Bawa kemari anak itu!"

Dari dalam hutannya, bersama angin gunung semilir tengah malam, Rea keluar. Zeus dalam telapak tangannya. Tangisnya memekak telinga.

"Kronos Agung, tak perlu kau telan anak perkasa ini kedalam perutmu. Untuk menunaikan tugasmu, aku sanggup berbakti padamu. Tak ada seorang anakpun yang bisa mengkudeta tahtamu. Izinkanlah aku menyempurnakan anak ini, Kronos Agung."

Belum lagi Kronos Agung menanggapi kata-kata Rea, mendadak wanita itu menggigit putus leher anaknya. Kedua tangannya berlawanan arah memberaikan daging merah itu. Usus, darah, dan cairan-cairan kental bersemnburan di udara. Kepala Zeus yang kecil dilontarkan di udara, kemudian ditangkap oleh kepalan tangan Rea, praaak! Remuk dan hanya mnjadi semacam ampas yang dilepoti darah. Dengan tatapan mata dingin Rea memeras kepala anakknya yang memang sudah remuk itu. Seeeerr! Darang mengalir menyiram bumi.

"Reaa! Gila kamuu!" Seru Kronos terbelalak matanya.

"Apa bedanya dengan bayi yang ada dalam perutmu?"

"Aku memenjarakannya! Kau membunuhnya!"

Dengan gaya yang anggun Rea berjalan menuju Kronos Agung. Dan satu kalimat padat telah menyampaikan kehendak Rea yang sesungguhnya,

"Kronos Agung, jika kita menghendaki perubahan, maka kodrat alam harus dipenggal. Perlawanan dan korban adalah kepastian. Kalau kepastian dijalankan, tidak akan ada ketakutan. Tetapi kalau keraguan yang berkenan, maka kita hanya akan menjadi gila."

"Reaa!"

Rea tidak perlu lagi bertanggungjawab terhadap perbuatan nafsu dan cinta. Juga tak perlu merasa menjadi wanita.

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Ganjuran CC Yogyakarta 1999
Whani Darmawan
Diambil seijin penulis dari kumpulan cerita pendek
Aku Merindukan Anakku Menjadi Pembunuh
Terbitan Galang Press

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TERMINOLOGY

Check the recognized terms proposed by the Jakarta Post. (www.jakartapost.com)

AKABRI	Armed Forces Academy
Amdal	The Environmental Impact Analysis
APBN	State Budget
Askes	State-owned Health Insurance Company
AURI	Indonesian Air Force
Bakornas Badan koordinasi penanggulangan bencana nasional	PB National Disaster Management Coordination Board
Bakorstanas	Agency for the Coordination of Support for the Development of National Stability
Bakorstanasda Badan koordinasi stabilitas nasional daerah	The Jakarta Agency for the Coordination of Support for the Development of National Stability
Bakosurtanal Badan koordinasi survey dan pemetaan	Coordinating Body for Survey and National Charting Development Board
Bakom-PKB	Coordinating Body for National Unity
Bamus	Betawi Native Jakartans Association
Bapedal Badan pengendalian dampak lingkungan	Environmental Impact Management Agency, agency Environmental Control Agency

Bapeka	Supreme Audit Body
Bappeda Badan Perencana Pembangunan daerah	City's Development Planning Board
Bappenas	National Development Planning Board
Batan	National Atomic Energy Agency
BKKBN	National Family Planning Board
BMG	Meteorology and Geophysics Agency
BPD	Regional Development Bank
Bulog	State Logistics Agency
BUMN	State-owned enterprises
DAMRI Djawatan Angkutan Motor RI)	State-run bus company
DIY	Yogyakarta Special Province
DKI	Jakarta Special Province
DLLAJ Dinas Lalu Lintas angkutan jalan raya	City Land Transportation Agency
DPR	House of Representatives
DPRD I	Provincial Legislative Council for provinces; City Council for cities
DPRD II	Regional Legislative Council for provinces; City Council for cities
FISIP	School of Social and Political Science of University of Indonesia
GBHN	State Policy Guidelines
Golkar	Golongan Karya (translates as functional group), the government-backed ruling political organization
Golput	The acronym for Golongan Putih, literally meaning "white group", coined to describe people who refuse to vote during the general elections.

Hankamnas	National Defense and Security Board
Hipmi	Association of Young Indonesian Businessmen
HIPPI **Himpunan Pengusaha** **Pribumi Indonesia**	Indonesian Indigenous Businessmen's Association
HKBP **Huria Kristen Batak** **Protestan**	Congregation of Toba Batak Protestant Churches
IAIN	State Islamic Institute or State Academy of Islamic Studies
IBRA	Indonesian Bank Restructuring Agency
Ipoleksosbud	Ideology, politics, economic, social and cultures
ISI	Indonesian Fine Arts Institute
JSX	Jakarta Stock Exchange
Kadin	Indonesian Chamber of Commerce and Industry
KAMI	Indonesian Students Action Front
Kamra	People's Security
Kanwil	District offices of the central government located in the provinces
KITAS **Kartu Ijin Tinggal** **Sementara**	Temporary Stay Permit
KNIP **Komite Nasional** **Indonesia Pusat**	Indonesian National Central Committee
KNPI **Komite Nasional** **Pemuda Indonesia**	Indonesian National Youth Committee
Kodim **Komando Distrik** **Militer**	District military command
Komnas HAM	National Commission on Human Rights

KONI **Komite Olahraga** **Nasional Indonesia**	National Sports Council
Kontras *Komisi* untuk *Orang* *Hilang* dan Korban Tindak Kekerasan	Commission for Missing Persons and Victims of Violence
Kopassus Komando Pasukan Khusus	The Army's Special Force (red berets)
Kopkamtib **Komando** **Operasional** **Pemulihan Keamanan** **dan Ketertiban**	Operational Command for the Restoration of Security and Order a now defunct internal security agency
Korem **Komando Resor** **Militer**	Military command post
Korpri	Indonesian Civil Servants Corps
Kostrad **Komando Strategi** **Angkatan Darat**	Army Strategic Reserves Command (green berets)
Kowani **Kongres Wanita** **Indonesia**	Indonesian Women's Congress
KUD	Village cooperatives
KUHAP **Kitab Undang-** **Undang Hukum** **Acara Pidana**	Criminal Code Procedures
KUHP **Kitab Undang-** **Undang Hukum** **Pidana**	Criminal Code

KUHPer or KUH Perdata	Civil Law Code
KUK Kredit Usaha Kecil	Credit for small enterprises
Kukesra Kredit Usaha Keluarga Sejahtera	People's Prosperity Business Credit (antipoverty drive)
KPU Komisi Pemilihan Umum	General Elections Commission (name changed from National Elections Committee March 1999)
KUT Kredit Usaha Tani	Credit for farmers
KWI	Bishop Council of Indonesia
LBH	Legal Aid Institute , also see YLBHI
Lemhannas Lembaga Pertahanan Nasional	National Resilience Institute
LIPI Lembaga Ilmu Pengetahuan Indonesia	National Institute of Sciences
LKMD Lembaga Kesejahteraan Masyarakat Desa	Community Welfare Organization, at village level
LSF Lembaga Sensor Film	Film Censorship Institute, formerly called the Film Censorship Board (BSF)
LUBER Langsung Umum Bebas Rahasia	Langsung, umum, bebas, rahasia (direct, public, free and secret {elections})
MA Mahkamah Agung	Supreme Justice
MCK (Mandi, cuci, kakus)	public bathing, washing and toilet facilities

Menwa **Resimen Mahasiswa**	University military group, recruited and trained by ABRI
MPR **Majelis Permusyawaratan Rakyat**	People's Consultative Assembly
MPRS **Majelis Permusyawaratan Rakyat Sementara**	Provisional People's Consultative Assembly
MUI **Majelis Ulama Indonesia**	Indonesian Ulemas Council
NPWP **Nomor POkok Wajib Pajak**	Tax File Index
NEM **Nilai Ebtanas Murni**	Grade point average from the final school exam
ONH **Ongkos Naik Haji**	Haj pilgrimage fund
Organda **Organisasi Angkutan Darat**	Organization of Land Transportation Owners
Ormas **Organisasi Massa**	Mass organizations
Orpol **Organisasi Politik**	Political organizations
P4 **Pedoman Penghayatan dan Pengamalan Pancasila**	Guidelines for the comprehension and practical application of Pancasila
Panwaslak or Panwaslakpus (KPPS)	Election Supervisory Committee
Pantura (pantai utara)	Java's northern coast
PBB	United Nations

PBHI	Indonesian Legal Aid and Human Rights
Perhimpunan	Association
Bantuan Hukum dan	
Hak Asasi Indonesia	
PBSI	Badminton Association of Indonesia
PBVSI	Indonesian Volleyball Association
PDI	Indonesian Democratic Party (Partai
	Demokrasi Indonesia)
Perbanas	Federation of Private Domestic Banks
Persatuan Bank-Bank	
Nasional Swasta	
Persija	Jakarta Soccer Association
Perum	State company
Perumka	State railway company Perusahaan Umum
	Kereta Api
Perumnas	State Housing Company
PGRI	Indonesian Teachers Union
PKK	Family Welfare Movement, a community
	family welfare organization
PLTN	Nuclear Power Plant
PMI	Indonesian Red Cross
PMII	Indonesian Quality Management/Control
Perhimpunan	Association also Indonesian Islamic
Mahasiswa Islam	Students Movement
Indonesia	
PN	State company
POLRI	National Police
POMG	Parent-teacher association
PON	National Games
Prokasih	Clean River Program
PTTUN	State Administrative High Court
Pengadilan Tinggi	
Tata Usaha Negara	
PTUN	State Administrative Court
PWI	Indonesian Journalists Association

Pelita	(Five-Year Development Plan)
Pembangunan Lima Tahun	
RSUD	City hospitals
RT	Neighborhood unit
RW	Community unit
SARA	Tribal affiliations, religion, race and societal groups
SBKRI	Evidence of Indonesian Citizenship certificate (for Chinese Indonesians only. The law which requires SBKRI was abolished in 1996)
Sembako	The nine basic comodities
Siskamling	Neighborhood watch
SIUPP (Surat Ijin Usaha Penerbitan Pers)	(publishing license) issued by the Ministry of Information
SNI	Indonesian National Standards (environmental standards)
URC (unit reaksi cepat)	The police's rapid reaction unit
Walhi	Indonesian Forum for Environment
Walubi	Council of Buddhist Communities
Wanra	People's Resistance
WIB	Indonesian Western Time Zone
WIT	Indonesian Eastern Time Zone
WITA	Indonesian Central Time Zone
YKAI	Indonesian Children's Welfare Foundation
YLBHI	Foundation of the Indonesian Legal Aid Institute
YLKI	Indonesian Consumers Foundation
YPAC	Foundation for the Rehabilitation of Disabled Children.

ABSTRACTS

Translate the following _Indonesian abstrak_ into Idiomatic abstracts.

Abstrak 1

Srikandi adalah salah satu tokoh perempuan di dalam pewayangan. Tokoh perempuan ini digambarkan memiliki kepribadian yang layak diketengahkan, antara lain berdisiplin, bertanggung jawab, berani, terampil, memiliki sikap kepemimpinan, dan rela menyisihkan kepentingan yang lain demi mendahulukan kepentingan negara. Oleh karenanya tidak sedikit wanita Indonesia yang berjiwa patriot atau memiliki kepribadian demikian kemudian mendapat sebutan sebagai Srikandi Indonesia. Perempuan yang memiliki kepribadian menonjol di dalam dunia pewayangan ini sering dijadikan simbol teladan bagi para perempuan penerus perjuangan bangsa Indonesia dalam berbagai bidang.
Kata kunci: Srikandi, simbol, pahlawan.

Abstrak 2

Karya seni seorang perupa perempuan pada umumnya lahir dari latar belakang kehidupan pribadi dan pengalaman sosial. Akan tetapi dalam perkembangan akhir-akhir ini, perupa-perupa perempuan terlihat makin tangguh baik dalam ide, spirit, maupun kreativitas. Keadaan ini mengindikasikan bahwa di kemudian hari para perupa perempuan memiliki kesempatan untuk semakin eksis di kancah persaingan dengan perupa laki-laki karena adanya peluang, ruang, dan infrastruktur besar yang memadai. Selain itu potensi mereka yang besar juga didukung oleh tema-tema kaum perempuan yang beragam. Masalahnya adalah bagaimana para perempuan di Indonesia khususnya di Yogyakarta dapat bertahan dalam menghadapi pergulatan yang keras dalam dunia seni rupa, terutama dengan dominasi yang kuat para perupa laki-laki.
Kata kunci: perempuan, peluang, spirit, ide, kreativitas

Abstrak 3

Keramik yang berbahan dasar tanah liat mempunyai kekayaan fungsi. Keramik merupakan kebutuhan manusia untuk menunjang kegiatan hidup

dan memudahkan manusia dalam berbudaya. Ia layak disebut setia mengikuti peradaban manusia. Sebagai benda produk yang berbahan dasar tanah liat, ia mampu mengungkapkan budaya suatu bangsa dan peradaban pada zaman keramik itu diciptakan. Pembuatannya disertai gejolak serta luapan emosi penciptanya. Ekspresi dalam keramik yang ditunjang oleh teknologi dari berbagai sisi bisa menghasilkan produk yang bernilai tinggi.
Kata kunci: keramik, ekspresi, teknologi, budaya.

HUBUNGAN PARITAS DAN PENGETAHUAN DENGAN TEKNIK MENYUSUI PADA IBU NIFAS DI RSUD PANEMBAHAN SENOPATI BANTUL

INTISARI

Latar Belakang: *Teknik menyusui merupakan salah satu faktor yang mempengaruhi pencapaian keberhasilan menyusui. Teknik menyusui yang kurang tepat dapat menyebabkan putting susu menjadi lecet sehingga bayi jarang menyusu. Masalah ini sering terjadi pada ibu primipara, karena pengalaman ibu dalam menyusui yang masih kurang. Ibu nifas masih ada yang tidak mengetahui posisi dan perlekatan yang tepat saat menyusui. Pengetahuan yang kurang akan membentuk perilaku yang kurang baik pula, karena pengetahuan tentang teknik menyusui merupakan salah satu faktor yang mendukung keberhasilan menyusui.*

Tujuan: *Diketahuinya hubungan antara paritas dan pengetahuan tentang teknik menyusui dengan teknik menyusui pada ibu nifas di RSUD Panembahan Senopati Bantul.*

Metode Penelitian: *Penelitian ini merupakan penelitian* deskriptif analitik *dengan pendekatan* cross sectional. *Populasi pada penelitian ini adalah ibu nifas yang melahirkan normal berjumlah 65 orang. Teknik sampling menggunakan* purposive sampling *dengan sampel sebanyak 55 ibu nifas. Data dikumpulkan menggunakan kuesioner dan lembar observasi. Uji bivariat yang digunakan adalah uji* Chi-Square.

Hasil: Sebagian besar paritas ibu nifas adalah ibu primipara (41.8%), mayoritas ibu nifas memiliki pengetahuan yang baik tentang teknik menyusui (41.8%). Sebagian besar ibu menggunakan teknik menyusui yang kurang tepat (50.9%). Ada hubungan yang signifikan antara paritas dengan teknik menyusui (p value 0.000). Ada hubungan yang signifikan antara pengetahuan tentang teknik menyusui dengan teknik menyusui (p value 0.001).

Kesimpulan: Ada hubungan yang signifikan antara paritas dan pengetahuan tentang teknik menyusui dengan teknik menyusui pada ibu nifas di RSUD Panembahan Senopati Bantul.

Kata kunci: Paritas, pengetahuan tentang teknik menyusui, teknik menyusui.

HUBUNGAN PERILAKU IBU DALAM PEMBERIAN ALAT PERMAINAN EDUKATIF (APE) DENGAN PERKEMBANGAN ANAK USIA
PRASEKOLAH DI PAUD ALFADLILAH MAGUWOHARJO SLEMAN
YOGYAKARTA

INTISARI

Latar belakang: Masa anak prasekolah merupakan masa pertumbuhan berlangsung dengan stabil. Masa ini sering juga disebut sebagai fase "Golden age". Pada masa ini anak melewati tahap perkembangan yaitu perkembangan motorik halus dan motorik kasar, perkembangan bahasa, dan perkembangan sosialnya yang ditunjang dengan pemberian alat permainan edukatif. Alat permainan edukatif adalah alat permainan yang dapat memberikan fungsi permainan secara optimal dan perkembangan anak, di mana melalui alat permainan ini anak akan selalu dapat mengembangkan kemampuan fisiknya, bahasa, kemampuan kognitifnya dan adaptasi sosialnya. Perilaku Ibu dalam Pemberian Alat Permainan Edukatif yang sesuai akan mempengaruhi perkembangan anak.

Tujuan: *Untuk mengetahui hubungan perilaku ibu dalam pemberian Alat Permainan Edukatif (APE) dengan perkembangan anak usia prasekolah di PAUD Alfadlilah Maguwoharjo, Sleman, Yogyakarta.*

Metode Penelitian: *Jenis penelitian yang dilakukan oleh peneliti yaitu penelitian kuantitatif* non experimental *(observasional). Rancangan penelitian ini deskriptif analitik dengan jenis pendekatan* cross sectional. *Penelitian ini dilakukan pada tanggal 16 Maret dan 17 Maret 2015, dengan sampel berjumlah 30 ibu yang mempunyai anak umur 2,5-5 tahun dan anak umur 2,5-5 tahun. Teknik analisis data menggunakan uji korelasi* Spearman Rank.

Hasil: *Sebagian besar ibu mempunyai perilaku dalam pemberian Alat Permainan Edukatif (APE) dalam kategori baik yaitu 21 responden (70,0%). Mayoritas perkembangan anak dalam ketegori penyimpangan yaitu sebanyak 15 responden (50,0%). Hasil analisis diperoleh nilai korelasi* Sperman Rank *sebesar 0,382 dengan* p-value *sebesar 0,037.*

Kesimpulan: *Ada hubungan perilaku ibu dalam pemberian Alat Permainan Edukatif (APE) dengan perkembangan anak usia prasekolah di PAUD Alfadlilah Maguwoharjo, Sleman, Yogyakarta.*

Kata Kunci: *Perilaku ibu dalam pemberian APE, perkembangan anak, anak usia prasekolah.*

HUBUNGAN GAYA KEPEMIMPINAN KEPALA RUANG DENGAN PENDOKUMENTASIAN ASUHAN KEPERAWATAN DI RS NUR HIDAYAH BANTUL

INTISARI

Latar Belakang: *Gaya kepemimpinan merupakan suatu perwujudan tingkah laku dari seorang pemimpin yang menyangkut kemampuannya dalam memimpin. Kepala ruang mempunyai peranan yang sangat penting dalam pengelolaan kegiatan pelayanan Asuhan keperawatan diruangannya. Gaya kepemimpinan yang dimiliki oleh kepala ruang*

sangat penting untuk menjalankan suatu kegiatan di ruangan yang berpengaruh pada pendokumentasian asuhan keperawatan di ruang rawat. Gaya kepemimpinan kepala ruang akan berpengaruh terhadap kesuksesan pendokumentasian asuhan keperawatan.

Tujuan: *Mengetahui Hubungan gaya kepemimpinan kepala ruang dengan pendokumentasian asuhan keperawatan di RS Nur Hidayah, Bantul.*

Metode Penelitian: *Jenis penelitian Kuantitatif dengan rancangan cross sectional. Penelitian dilaksanakan di RS Nur Hidayah Bantul pada tanggal 5-25 April 2015. Populasi semua perawat di ruang rawat inap 30 orang dan pendokumentasian asuhan keperawatan 30. Teknik pengambilan sampel menggunakan* total sampling*. Analisa data menggunakan kolmogrof smirnof.*

Hasil: *Sebagian persepsi gaya kepemimpinan kepala ruang dalam kategori demokratis yaitu (50,0%) dan pendokumentasian asuhan keperawatan sebagian besar dalam kategori baik yaitu (66,7%). Hasil analisis bivariat menggunakan kolmogrof smirnof diperoleh nilai* P-value *0,035.*

Kesimpulan: *Ada hubungan antara gaya kepemimpinan kepala ruang dengan pendokumentasian asuhan keperawatan di RS Nur Hidayah Bantul.*

Kata kunci: *Gaya kepemimpinan, Kepala ruang, Pendokumentasian, Asuhan keperawatan.*