CHAPTER II

LITERATURE REVIEW

A. Definition of Translation

A number of experts already assure different definitions of translation. Catford (1974:20) states that translation is the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language). Peter Newmark (1981:7) sees translation as an attempt to replace written message and/or statements in one language by the same message and/or statement in another language. The two definitions only focus on the idea of transferring message from one language to another.

Bell (1997:5) specifically states that translation is the expression in another language (or the target language) of what has been expressed in another source, language, preserving semantic and stylistic equivalence. This definition shows that providing equivalence on target language is essential in translation process.

Furthermore, Nida (1964:83) points out the significant role of equivalence in conveying the message from source language to target language. "Translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." (1964:83).

From the statements above, it can be concluded that translation is the process of transferring a message from one language to another language. In the process
of translation, the message should be maintained and fully informed to the readers. The content of the target text should be similar to the source text.

**B. Translation Techniques**

Molina and Albir (2002:509) define translation techniques as “procedures” to analyze and classify how the equivalence works. For then, translation techniques are the result of a choice made by translator. Translation techniques have five basic characteristics. These include (1) they affect the result of the translation, (2) they are classified by comparison with the original (3) they affect micro-units of text (4) they are by nature discursive and contextual (5) they are functional (Molina and Albir, 2002:509).

Molina and Albir (2002: 509-511) divide the translation techniques into eighteen types, as explained below:

1. **Adaptation**

Adaptation is the replacement of a source text cultural element with one from the target culture (Molina & Albir, 2002). For example:

**ST:** He is playing **cricket**

**TT:** _Dia bermain_ **kasti**

The term “cricket” is not familiar in the target culture, in this case is Indonesian culture. That is why the translation should be able to find a term which is more familiar in target culture. In this case, the game which has the similar concept with cricket in terms of the role, the players and the game equipment in Indonesia is called “kasti”. Moreover, the term “kasti” sounds
more familiar for the target culture. That is why “cricket” is best translated into “kasti”.

2. Amplification

Molina and Albir (2002) describe amplification technique is to introduce details that are not formulated in the source text. This technique has similar idea with another term like addition and paraphrase (Molina & Albir, 2002). For instance:

ST: Good Strategy/Bad Strategy (a book by Richard P. Rumelt)

TT: Strategi Baik dan Buruk dalam Bisnis

The translator added “dalam bisnis” in the translation. This is intended to give more specific information about what “strategy” the writer is going to tell through his book. Although the translator inserted additional information, the message of the translation is equivalent with the source text.

3. Borrowing

Molina and Albir (2002) describe borrowing as the technique to take a word or expression straight from another language. The decision to apply this technique is caused by the inexistence of the semantic meaning of the cultural term in the target culture and the only way to deliver the message of the source text is to borrow the term (Molina & Albir, 2002). It can be pure (without any change) or it can be naturalized (to fit the spelling rules in the target language) like in translating a book titled “Secret of Great Portrait Photography” (Brian Smith) into “Rahasia Fotografi Portrait yang Luar Biasa”. The translator borrow the word “Portrait” without any change,
meanwhile he also borrowed the word “Photography” but naturalized it into “Fotografi”.

4. Calque

Molina and Albin (2002) define calque technique as the literal translation of a foreign word or phrase: it can be lexical or structural. This idea of this technique is obviously similar to the literal translation (number 12). The difference is that this technique is applied to the linguistic unit of word and phrase, while the literal translation technique is in the level of sentence (Molina & Albin, 2002). The translation “Gedung Putih” from “White House” is one of the examples.

5. Compensation

The compensation means to introduce a source text element of information or stylistic effect in another place in the target text because it cannot be reflected in the same place as in the source text (Molina & Albin, 2002). For instance when there is an idiom in a particular page of the novel which is actually important in telling the detail of the novel, but the translator decides to omit it because there is no equal idiom found in target language and the translator added another new idiom in the different page which still can possibly tell the detail of the book and still related to the story.

6. Description

This technique replaces a term or expression with a description of its form or function (Molina & Albin, 2002). This technique will be very useful when the translator recognizes the form or the detail information of the term but it
is hard to find the equivalent in the target language. Instead of borrowing the term purely, describing the term would be very much helpful for the readers to understand the meaning. For instance:

ST:  **Blangkon**

TT:  A traditional Javanese headdress worn by men and made of batik fabric

The term “**blangkon**” may not so familiar for English native speaker. Moreover, in the target culture, the equal term is hard to be found. That is why it is best if the translator describes the term “**blangkon**” in terms of the materials and the functions instead of change the term into another term. This will help the target reader to understand the function of “**blangkon**” even though it is actually a new term for them.

**7. Discursive Creation**

The function of this technique is to establish a temporary equivalence that is totally unpredictable out of context (Molina & Albir, 2002). Further, they explain that this technique is applied in most titles of films, books, or novels (2002). For instance:

ST:  **White Lies** (A novel by Fareed Zakaria)

TT:  **Firasat Hati**

“**White Lies**” in the target culture can be interpreted into “**kebohongan untuk kebaikan**”. However, in the source text the translator change the title into “**Firasat Hati**” which is not related at all with “**White Lies**”. This technique is usually intended to get the more attractive title in order to lure
the readers of the novel. Instead of translating the title literally, the translator looked for the other title which is more attractive. “Firasat Hati” may sound more alluring and makes the target readers interesting in reading the whole story.

8. **Established Equivalent**

This technique has function to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language (Molina & Albir, 2002). For instance, the word “Sincerely Yours” can be translated into “Hormat Kami”. The expression “Sincerely Yours” usually used in a letter as the salutation. In the target culture, in this case is Indonesian culture, “Hormat Kami” expresses the same utterance and has the same function as the salutation in a letter. That is why “Sincerely Yours” is best translated into “Hormat Kami” because it has an equivalent expression and already commonly used in the target culture.

9. **Generalization**

This technique suggests the use of a more general or neutral term (Molina & Albir, 2002). For example:

ST: My Favorite **Bride** (A novel by Christina Dodd)

TT: **Pengantin** Impian

“Bride” in Bahasa Indonesia can be specifically translated into “pengantin wanita”. However, the translator translated “bride” into “pengantin” instead and omitted the word “wanita”. The translated title sounds more general because the target readers cannot suspect whether the “pengantin” is meant
to be “pengantin wanita” or “pengantin pria”. This technique is done in order to make the title sounds more neutral.

10. Linguistics Amplification

To add linguistic elements should be the function of this technique (Molina & Albir, 2002). It is often used in consecutive interpreting and dubbing. For instance:

ST: “Shall we?”

TT: “Bisakah kita pergi sekarang?”

The expression “Shall we?” may cause unclear utterance if it is translated literally. That is why the translator needs to add new linguistic elements in order to make the context of the utterance become clear. In this case, the translator add “pergi sekarang” to complete the expression and to make the interrogative sentence becomes more clear so the target readers will be more understand the intent of the expression.

11. Linguistics Compression

This technique is functioned to synthetized linguistic elements in the target text (Molina & Albir, 2002). It is often used in simultaneous interpreting and subtitling (2002). For example:

ST: “Are you sleepy?”

TT: “Ngantuk?”

In this case, the translator translated the interrogative sentence not by focusing on the sentence’s structure but focusing on the pragmatic meaning of
the sentence. Even though the translator only translated the sentence into “ngantuk?” the target readers will still understand that the interrogative sentence is asking someone whether that person is sleepy or not. This kind of technique usually used in subtitling due to the limited space and time, so the translator has to compress the structure of the sentence.

12. Literal Translation

Literal translation means to translate a word or an expression word for word (Molina & Albir, 2002). For instance:

ST: Blue Ocean Strategy (A book by W. Chan Kim)
TT: *Strategi Samudra Biru*

As we can see, the translator translated the title word by word. Even so, this technique actually does not mean translating one word for another. The translator should also pay attention to the structure of the word that should be adjusted to the word structure in the target language.

13. Modulation

Modulation means to change the point of view, focus or cognitive category in relation to the source text; it can be lexical or structural (Molina & Albir, 2002). For example expression “nobody doesn’t like it” can be translated into “*semua orang menyukainya*”. Though it is semantically different, but they are the same in function.

14. Particularization

This technique opposed to generalization technique, which is to use a more precise or concrete term (Molina & Albir, 2002). For example, “jewelry” can
be translated into “kalung emas”. The term “jewelry” is too general because it doesn’t describe the detail of the term in terms of the types (ring, bracelet, necklace, and so on) and the substances (gold, copper, and others). In this case, the translator tried to give the more specific translation by translating “jewelry” into “kalung emas”. The translator clearly specified the type of the jewelry which is kalung (necklace) and moreover specified the substance which is made of emas (gold).

15. Reduction

Reduction means to suppress a source text information item in the target text (Molina & Albir, 2002). For instance, “a car accident” is translated into “kecelakaan”. In the example, the subject “a car” is left untranslated, and it is still acceptable for the target readers.

16. Substitution

This technique changes the linguistic elements into paralinguistic (e.g. intonation and gesture) or vice versa (Molina & Albir, 2002). For example, nodding head in Indonesian culture can be translated as the sign of agreement, or a gesture to say “yes”.

17. Transposition

Transposition is to change a grammatical category (Molina & Albir, 2002). For example:

ST: Deadline (A novel by Sandra Brown)

TT: Tenggat Waktu
From the example above, we can see that the translator translated “Deadline” which forms as word into “Tenggat Waktu” which stands as phrase.

18. Variation

This technique changes linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: change of textual tone, style, social, dialect, geographical dialect (Molina & Albir, 2002). The example of this technique can be seen from this sentence:

ST: Give it to me now!

TT: Berikan barang itu ke gue sekarang!

The word “me” in the source culture is a neutral word which means it will not affect to the level of politeness in the word. However, in Bahasa Indonesia, the word “me” which can be translated into “aku” has something to do with the level of politeness. The word “me” which is translated into “saya” expresses the highest level of politeness. Meanwhile, the word “me” which is translated into “aku” will sound less-formal. Moreover, the word “me” which is translated into “gue” reflects the more informal situation.

C. Translation Quality Assessment

Newmark (1988: 184) explains “Translation quality assessment is a very important in the process of translation and it becomes a significant link between translation theory and practices”. Further, Al-Qinai (2000: 499) states that translation quality assessment (TQA) is required to assess and analyze how “the syntactic, semantic and pragmatic function” works efficiently on both of the
source and target language. Since the study of translation always deals with qualitative research, translation quality assessment becomes the main requirement to conduct translation research.

Translation quality assessment can be applied not only in research interest of translation study, but also for the matter of published translations, professional translators’ work and translation teaching (Melis, 1997).

Nababan et al. (2012: 44) states that a good quality translation is measured by three aspects, which are accuracy, acceptability and readability. Basically, accuracy is related to the equivalence of the message, acceptability is related to the naturalness of the translation, and readability is related to how easily the readers understand translation works.

a. Accuracy

Shuttleworth and Cowie (1997:3) define that “accuracy is a term used in translation evaluation to refer the extent to which a translation matches its original”. The equivalence message in source language and target language becomes the most important aspect in translation. The equivalence is not only in the aspect of form, but also in the aspect of message. Dealing with accuracy, translator is expected to produce a translation which is able to maintain the idea of the writer in the target language. In other words, the messages of the writer have to be conveyed by the translator.

Based on his research about the model development of translation quality assessment, Nababan et al. (2012) formulates indicator on how the accuracy of the translation should be evaluated.
Table 2.1
Evaluating Instruments of Translation Accuracy

<table>
<thead>
<tr>
<th>Kategori Terjemahan</th>
<th>Skor</th>
<th>Parameter Kualitatif</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akurat</td>
<td>3</td>
<td>Makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber dialihkan secara akurat ke dalam bahasa sasaran; sama sekali tidak terjadi distorsi makna</td>
</tr>
<tr>
<td>Kurang Akurat</td>
<td>2</td>
<td>Sebagian besar makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber sudah dialihkan secara akurat ke dalam bahasa sasaran. Namun, masih terdapat distorsi makna atau terjemahan makna ganda (taks) atau ada makna yang dihilangkan, yang mengganguk kentuhan pesan.</td>
</tr>
<tr>
<td>Tidak Akurat</td>
<td>1</td>
<td>Makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber dialihkan secara tidak akurat ke dalam bahasa sasaran atau dihilangkan (deleted).</td>
</tr>
</tbody>
</table>

(Nababan et al., 2012: 50)

Based on the instruments above, a translation can be categorized into three categories based on the level of the accuracy: accurate translation, less-accurate translation, and inaccurate translation, with the parameters that have been stated on the table.

b. Acceptability

Acceptability is another indicator that should be considered by the translator. Nida and Taber (1982:11) states that “the best translation does not sound like translation”. Acceptability in translation is related to the appropriateness of translation with the linguistic and cultural norms of the target language. An acceptable translation makes readers feel that they do not read a translation work but original text which is written in their own language.
Nababan et al. (2012) also formulates indicator on how to evaluate the acceptability of the translation, as shown in the table below.

**Table 2.2**  
**Evaluating Instruments of Translation Acceptability**

<table>
<thead>
<tr>
<th>Kategori Terjemahan</th>
<th>Skor</th>
<th>Parameter Kualitatif</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berterima</td>
<td>3</td>
<td>Terjemahan terasa alamiah; istilah teknis yang digunakan lazim digunakan dan akrab bagi pembaca; frasa, klausa dan kalimat yang digunakan sudah sesuai dengan kaidah-kaidah bahasa Indonesia</td>
</tr>
<tr>
<td>Kurang Berterima</td>
<td>2</td>
<td>Pada umumnya terjemahan sudah terasa alamiah; namun ada sedikit masalah pada penggunaan istilah teknis atau terjadi sedikit kesalahan gramatikal</td>
</tr>
<tr>
<td>Tidak Berterima</td>
<td>1</td>
<td>Terjemahan tidak alamiah atau terasa seperti karya terjemahan; istilah teknis yang digunakan tidak lazim digunakan dan tidak akrab bagi pembaca; frasa, klausa dan kalimat yang digunakan tidak sesuai dengan kaidah-kaidah bahasa Indonesia</td>
</tr>
</tbody>
</table>

(Nababan et al., 2012: 51)

The instruments clearly explain that an acceptable translation is a translation that has no grammatical errors. Further, an acceptable translation should sound natural in terms of phrase, clause and word which are commonly used in target language and in accordance with the rules of Bahasa Indonesia.

c. **Readability**

Readability means that the translation should be easy to be understood by the target readers. Readability deals with how easily the target text can be understood by the readers. Furthermore, Nababan also explains that readability cannot be separated from reading activity (1999:61). He also explains some factors that influence the readability of translation, such as
diction, the use of new words, foreign words and ambiguous words. The other factor is the complexity of the sentence. The competence of translator also gives effect on the readability of a translation (1999:64-78).

Based on Nababan et al. (2012), the indicator on how the readability of the translation should be evaluated, as explained below.

**Table 2.3**

**Evaluating Instruments of Translation Readability**

<table>
<thead>
<tr>
<th>Kategori Terjemahan</th>
<th>Skor</th>
<th>Parameter Kualitatif</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tingkat Keterbacaan Tinggi Tingkat Keterbacaan Sedang Tingkat Keterbacaan Rendah</td>
<td>3</td>
<td>Kata, istilah teknis, frasa, klausa, kalimat atau teks terjemahan dapat dipahami dengan mudah oleh pembaca.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Pada umumnya terjemahan dapat dipahami oleh pembaca; namun ada bagian tertentu yang harus dibaca lebih dari satu kali untuk memahami terjemahan.</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>Terjemahan sulit dipahami oleh pembaca</td>
</tr>
</tbody>
</table>

(Nababan et al., 2012: 50)

The assessment of readability is different with the accuracy and acceptability assessment, since the common person who may have no access to English still can be involved. However, that person should be able to read and understanding the text written in the target language.

**D. Title Translation**

As stated on the previous chapter, translating title is actually not an easy job because the only true unit of translation is the whole text (Newmark, 1988: 54). The translator is required to understand the whole text of particular book.
before translating its title, because the title holds a very essential role as a part of the whole text.

Nida and Taber (1974: 91) state that a title should also have to attract the target readers emotionally. “We do not only understand the reference of words: we also react to them emotionally” (Nida and Taber, 1974: 91). The aspect related to the target readers’ emotion is called “connotative meaning”. There are three principal sources of the nature of connotative meaning as suggested by Nida and Taber (1974: 92-93): 1) the speakers association to the word, 2) the practical circumstances in which the word is used, and 3) the linguistic setting characteristic of the word. Newmark (1988: 57 and 156) further suggests that title has to be either descriptive (“which describe the topic of the text”) or allusive (“which have some kind of referential or figurative relationship to the topic”).

The most obvious dissimilarity between translating a book’s title and translating other linguistic utterances is the ability of the translator to “search” for the title’s meaning (Pérez: 2007). That is why the translator is required not only to understand the utterance, but also has to “dig deeper” about the message conveyed by the title and deliver it properly to the target readers.

Briffa and Caruana (2009:5) have divided the translation of titles into four types: transference, naturalization, literality and shift. Further, according to Melody Violene’s observation in her paper entitled *Translating Titles of Novels: Why and How We (Don’t) Translate Them* (2012), she states that in Indonesia, the translator usually use only three types of title translation techniques, they are:
1) Replacing the original title with Bahasa Indonesia.

This usually happens to help the target readers who have limited access to the source language to understand the title. For instance, in children book *Five on a Secret Trail* (by Enid Blyton) is replaced into *Melacak Jejak Rahasia*. Another example is *Let’s Get Invisible!* (by R. L. Stine) is replaced into *Gara-Gara Cermin Ajaib*. This type of title translation will help the target readers, in this case is children, to understand the title and to make them interesting to read the book.

2) Giving Indonesian title under the original title.

The translated title *Dahsyatnya Kebiasaan* (by Charles Duhigg) is placed under its original title *The Power of Habit*. This non-fiction book is categorized as psychology book. In this case, the translator has already pay attention to the main function of the title. The translator emphasizes the “power” possessed by the title by translating “*The Power*” into “*Dahsyatnya*” instead of “*Kekuatan*”. The target reader will potentially be attracted to read the book because the title is interesting enough and somehow has more “motivation power” through its translation. The other example is *Pengakuan Si Gila Belanja* (by Shopie Kinsella) is placed under its original title *Confession of a Shopaholic*. For this case, as what has explained by Violene, the translator should have been more careful because the target readers can directly value the translation quality because the titles are displayed alongside. That is why it becomes the translator duty to decide the translation wisely.
3) Keeping the original title

Some translation books have the same titles as those of the original books. This can possibly happen because the original title of the book might have already well-known or popular. A number of books’ titles such as *The Fault In Our Star* by John Green, *Mocking Jay* by Suzanne Collins, and *Insurgent* by Veronica Roth remain untranslated because they already famous. Three of them even have been adapted into movies. Violine further states if the translator decided to translate the original title, it will lead to target readers’ negative attitude.

E. Relevant Research

There are a number of researches dealing with book’s title translation that had been conducted. One of them is titled “*Translating Titles of Novels: Why and How We (Don’t) Translated Them*” conducted by Melody Violine in 2012. On her research, she points out that “not all titles should be translated into Indonesian” especially for novels. Conveying Peter Newmark’s (1998:56) theory of connotative meaning suggested by Nida and Taber (1974: 92-93), Violine (2012:9) further states that a translator should translate the book’s title as long as “it is brief and adequately describes the content” and also “equivalently translatable”. Moreover, Violine (2012:9) also states that the translator is not supposed to translate the title of the book if the translator are not able to find the equivalent translation. For this case, inserting Indonesian subtitle is quite necessary.
Violine moreover points out that during the translation process the translator have to check “the associations, the practical circumstances, and the linguistic setting characteristic of the word, and then conforming the style” (2012:9).

For the conclusion, Violine (2012:10) underlines that translating book’s title needs consideration related to “the whole text, the title’s connotative meaning, and the reader’s response”. If during the translator might not able to find the equivalency, it is okay to transform the title, add subtitle, or keep the original title the way it is.

María Bobadilla Pérez has also conducted the research about title translation in her journal entitled “Relevance and Complexities of Translating Titles of Literaly and Filmic Works”. She underlines that the title translation have to render the same effect in target culture as it does in the source culture. However, due to the main function of title as the representation of the whole text, the process of translating title is as delicate as the rest of the text.