ADVANCED TRANSLATION

by Dwi Astuti Wahyu N.

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PREFACE

First of all, thanks to Alloh SWT because of the help of Alloh, the writer finished writing this handbook entitled Advanced Translation for student of English Department IAIN Tulungagung. This book is accompanied by the ways that can be used by students to do translating from or to target language. The book is used in six-month course, and it is hoped, may help the students to improve their knowledges in translating book, journal, or article, so that they can get a lot of good advantages from studying translation.

The materials in this book is based on *A Textbook of Translation* by Peter Newmark, *Becoming A Translator* by Douglas Robinson, *Introducing Translation Studies* by Jeremy Munday, and other sources related to translation studies that support the materials in this book.

The writer also would like to thank to some individuals have assisted with the development of this book for helping me editing materials and designing the book layout. Finally the writer expects the readers give suggestions for making this book gets some improvements.

Tulungagung, July 30 2017

Dwi Astuti Wahyu Nurhayati, S.S., M.Pd.

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CHAPTER I
THEORIES OF TRANSLATING

Source Language (SL)   Source Language (SL)

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┌──────────────────────┐          /\
│  Text to be translated │         /  \  Translation
└──────────────────────┘        /____\

              ▶

                    ⬭ Meaning ⬭
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A. Phases of Translation

Though there have been many serious attempts to arrive at a unified theory of translating, linguists and translation theorists are still in doubt about such a possibility. The idea of formulating a reliable theory is of a great significance, since it would systematize the methods and procedures of translating. Drawing on other theorists' experience, S. Chau summarizes the situation: It can be misleading to talk about 'translation theories' as such, as if there are properly developed theoretical models or entities carefully considered by practitioners. One is repeatedly reminded that there are after all, no significant translation theories. They are very existence, possibility, and value of translation theories have been thrown into doubt. (1984b: 94). It might be useful to refer briefly to different views on this matter put forward by linguists and translation theorists.

Catford (1965: 20) argues that 'the theory of translation is concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics'. Thus, translating is defined as 'the replacement of textual material in one language (SL) by equivalent textual material in another language TL'. With this in mind, Catford distinguishes between different types of translation equivalence, i.e. textual equivalence and formal correspondence. Influenced by Halliday, Catford would naturally be concerned with translation equivalence as an empirical phenomenon. In other words, he is interested in formal correspondence. Unlike textual equivalence whose preciseness depends on the intuition of 'a competent bilingual informant or translator', formal correspondence, on the other hand, is: "...any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the same 'place in the 'economy' of the TL as the given SL category occupies in the SL.
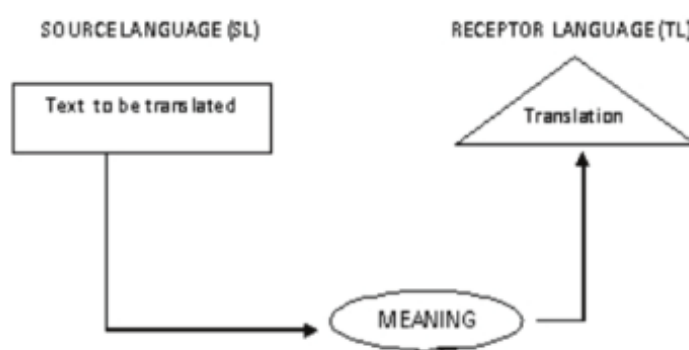
Nida's theory of translating consists of the three procedures of analysis, deep structure transfer, and restructuring. His refined theory (1969) includes one more stage, namely testing. Analysis consists essentially in back-transformation to a near-kernel level. In this stage, the SLT must be read and studied carefully, and meaning must be extracted. Nida devises several stages of analysis, though in practice they overlap. They are:

1. lexico grammatically features of the immediate units
2. discourse context

3. communicative context

4. cultural context of the SL

5. the cultural context of the receptor language.

After analysing the SLT into its basic kernels, the result of the analysis is transferred into the TL. This stage is not as simple as it seems to be. In actual practice, the transfer of messages from the SL into the TL takes place at various sub-surface levels depending on the extent to which the two languages under consideration have corresponding semantic and grammatical structures. In fact, in the stage of transfer, the translator continually fluctuates between the stage of analysis and that of restructuring. That is to say there is no clear-cut division between these stages in the actual process of translating. Preserving the meaning of the SL message is of top priority to the translator. Nida underlines this point by saying that transfer is not merely the transference of individual, disconnected kernels, but occurs at a point where these kernels are connected into meaningful series: This means that we must modify slightly our diagram, so that after having analysed the basic components into their simplest relationships within kernels, we 'back up' to the point where these kernels are carefully and properly related to each other. (Nida and Taber 1969).

Restructuring the message involves adjustments at different levels: grammatical and semantic. In this stage, the translator should pay attention to the divergences of the two languages in terms of voice, word classes, connectors, etc. For instance, the Arabic sentence structure favours the use of the active more than the passive. That is why we more often render the active Arabic sentence into the passive when translating into English. Other adjustments are required in terms of language varieties or styles. Metaphorical expressions and idioms must also be modified to fit in with the TL culture.

The final stage in the process of translating is testing. It includes accuracy of rendering, readability, stylistic equivalence, etc. But in Nida's view, it is dynamic equivalence rather than verbal correspondence which should be the focus of attention. The length of the translation compared to the original is also important. According

to Nida (1969: 163), 'there is a tendency for all good translations to be somewhat longer than the originals.' Cultural and linguistic redundancies are ascribed by Nida to the desire of the translators to include all information stated in the original communication. Nida applied certain methods to test ease of comprehension, predictability and readability. One such method is the Close technique where the degree of predictability, i.e. to guess the right word in the appropriate context, and readability of texts are measured, a concept derived from information theory. Nida also suggested other practical tests such as: reaction to alternatives, explaining the contents, reading the text aloud, and the publication of sample material, all of which proved to be very helpful and easy to apply. Nida concludes that the ultimate criterion in distinguishing good translations from bad translations is dynamic equivalence. In translations which use the Dynamic Equivalence Method, on the one hand, the form is structured to preserve the same meaning by deploying different syntax and lexicon. In bad translations which use formal correspondence, on the other hand, the form is preserved by sticking to the same word classes and word order while the meaning is lost or distorted. Bad translations also result from using techniques like paraphrase by addition, deletion, or skewing of the message.

So far, I have been discussing different theoretical views on translating. The real issue at hand is whether these individual views can form a unified theory of translation. New mark claims that translation theory is a label, a framework of principles: "It is neither a theory nor a science, but the body of knowledge that we have and have still to acquire about the process of translating. Its main concern is to determine appropriate translation methods for the widest possible range of texts or text categories". (1981: 19) Newmark makes a distinction between translation theory and contrastive linguistics. To him, any comparing and contrasting of two languages, such as Catford's example about grammatical differences between languages in number and gender, may help the student to translate but does not contribute to translation theory.

Ian Mason (1982) further explains that the difference between

translation theory and contrastive linguistics boils down to the difference between langue and parole: The text containing the message to be translated is an instance of parole. Consequently, theoretical equivalence at the level of langue is not necessarily relevant to the process of translating. The focus is on the text rather on the language. (1982: 20) Mason, however, does not believe in ruling out the benefit of contrastive linguistics completely. It can be useful at certain levels: 'at the level of langue, certain generalizations may be made which are sufficiently powerful to support rules of translation.' He illustrates this by explaining that certain losses and gains of information in the process of translation are due to the absence or presence of gender, definiteness and indefiniteness, and difference in number between the SL and the TL. This can be compensated for with the assistance of contrastive linguistics, which demonstrates 'the obligatory loss of information in translation involved in the non-isomorphic grammatical categories of two languages'.

Having discussed different translation theorists' views on theories of translation, I would like to proceed to the value of translation theory in actual practice, an important topic of debate in recent research. The point that there are sceptics who doubt the practical value of translation theory is supported by the fact that people who are practicing translation as a profession have not appreciated the importance of translation theory, though there is a common belief that translation theory can serve, at least in the preliminary stage of analysis, as a guide to translation practice. No doubt the theory of translating is flourishing and its impact on the practice of translating is acquiring weight. However, there are some translation theorists who believe that the impact of translation theory is inadequate. Vilen Kommissarov, for example, suggests the following reasons for such inadequacy: First of all, few translators have a clear idea of what it has accomplished. Publications on translation theory are too varied, and their findings are not easy to fit into a consistent pattern. Moreover, in order to fully grasp theoretical principles, the reader must have a good command of specific terminology, which many translators do not. Then it should be noted that theoretical findings are not always

directly applicable.

Many principles describing the basic linguistic mechanism of translation cannot be directly applied to the work of the human translator. True, these are often used as a basis for practical recommendations, but the latter will not be fully understood by the translator in the field unless he is aware of the underlying theoretical basis. (1985: 208). But if we give the matter some thought we realize that theory and practice are complementary. They are the two sides of the same coin. The translator, while practicing his skill, is aware of certain theoretical strategies which can help him in solving problems. In fact, theory provides him with alternatives leaving him to make the decision. The problem with translation theory is that it has to meet the great demands which are made of it, i.e. greater involvement in the actual process of translating. But to tell the translator how to translate is not the task of translation theory, as Kommissarov asserts: Translation theory is not supposed to provide the translator with ready-made solutions of his problems. Theory is not substitute for proper thinking or decision making.

It may narrow the choice or provide a point of departure for the translator's consideration, but it cannot guarantee the successful outcome of the translating process. Theoretical recommendations are always of a more general nature. They are formulated to assist the translator in his work, but final success depends on whether they are properly and successfully applied by the translator in each particular case. Whatever the case may be, the theory of translating is still expanding and its contributions to translating cannot be denied.

B. The Aim of a Good Translation

Readers of literary fiction have high expectations. They demand a book be rich, dense and multidimensional, capable of weaving magic and changing something, no matter how small, about the way they perceive themselves. They also want to be entertained, but on an intelligent level. An author who can create such fiction must have insight, a mastery of language, a compelling sense of rhythm, idiom and nuance, and the ability to transform inspiration into a

stunning and transcendent work of art.

When literary works are translated, the translator's job is to recreate this work of art sensitively and seamlessly in such a way that it is true to the original, as well as being equally enchanting, poetic and perceptive. Grace, beauty, colour and flavour must be captured, and the resulting work must also be capable of being understood by its new audience, and make sense on every level. A translation should have the same virtues as the original, and inspire the same response in its readers. It must reflect cultural differences, while drawing parallels that make it accessible, and it must achieve a fine balance between the literal and the suggestive, the story and its melody. It should be read by readers in its new language with the same enthusiasm and understanding as it was in the old.

And so, the role of a translator is many-faceted. He or she must hear the music of the original, and replay it for a new audience; a good translation sings, and displays a rhythm that not only reflects the original text's origin but also beats to a new drum. A translator is both reader and writer; a translation is undoubtedly one person's subjective reading of the source text, and, inevitably, it is reflected through that translator's subjectivity. No two translators, like no two readers, are the same. Words have different resonances and connotations for everyone, and when a translator works, he or she dredges up expressions, interpretations, vocabulary and insight from a host of subconscious pools of language and experience.

In the words of one translator, 'Literary translation involves making endless choices, weighing up whether to privilege meaning over music, rhythm over rules of grammar, spirit rather than letter of text, in order to give a translation its distinctive voice, while conveying the many layers of the original in a way that preserves the author's intentions'. 'Incumbent to this process, and often the enthusiastic originator of the project, is the acquiring editor at the publishing house, who has felt the vibrations and spirit of the original, and has invested time and energy in ensuring that it will be recreated in equal measure in English. Negotiating a balance between producing a commercially viable book and one that stays true to the author's vision and literary

genius is never easy. The process through which a foreign language text is translated into English can represent a minefield of potential dangers, all of which could hamper the eventual success of the book, and even affect the viability of continuing to publish future titles in translation. And yet, success is not only possible but also achievable, by taking steps to ensure that best practice is employed at every stage. Increased globalization and widespread immigration have made readers more aware of cultural anomalies and more open to fresh ideas, different insights, and alternative observations. Many of the titles on the UK bestseller lists are set in countries that have hugely diverse cultures and concerns. There is a refreshing surge in interest in the unusual and even the obscure; perhaps a better way of putting it is that modern-day readers are content to explore differences. And so, a whole new world has opened up, and the process of feeding this demand, and doing justice to an industry that is not only growing but, in some cases, bursting at its seams, requires a stealthy and well-considered hand. Translators are an essential link in the creative process; editors are the seers and the go-betweens, the filter through which translated material becomes the published article. It is, therefore, hugely important that both translator and editor establish the best way to operate, to keep one another happy and motivated, to form a healthy and successful relationship that will not only benefit the book in question, but also the success of translations in general, to ensure that every stage of the translation and editing process protects the quality and integrity of the original, while simultaneously creating something noteworthy to inspire fresh interest, and claim a new following. Both parties have to negotiate different courses, and both parties need to find their common ground.

And that is what this guide is about—finding and establishing best practice for both translators and editors, in order to achieve the holy grail of translation success, and create a market for increasingly diverse and interesting works by a wide variety of authors. Many editors and translators have decades of experience behind them; however, in an increasingly vibrant or even resurgent market, practice should be re-examined regularly, to establish what both editors and

translators require to create the best possible finished product. Times have changed, and what may in the past have been perceived to be good practice may now be outdated, not least due to changes in communications and print technology. Similarly, the robust nature of the market means that expectations have been lifted, and translations are no longer being seen as inferior cousins to English literary fiction; in fact, they have created a market of their own. So new practices are in order, based on an understanding of the roles and responsibilities of the protagonists: author, translator, editor and publisher.

C. Translation Methods

1. Word-For-Word Translation

This is often demonstrated as interlinear translation, with The TL immediately below the SL words. The SL word-order is preserved and the words translated

singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or [o construe a difficult text as a pre-t ran slat ion process.

2. Literal translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved*

3. Faithful translation

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer.

4. Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that

is, the beautiful and natural sounds of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents - une nonne repassant un corporal may become 'a nun ironing a corporal cloth' - and it may make other small concessions to the readership. The distinction between 'faithful' and ^semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

5. Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comediesl and poetry; the themes, characters, plots are usually preserved, the SL culture converted to theTL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued1 period plays.

6. Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intralingual translation*, often prolix and pretentious, and not translation at all.

7. Idiomatic translation

Idiomatic translation 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- (Authorities as diverse as Seteskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation.)

8. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a wav that both content and language are readily acceptable and comprehensible to the readership.

Activity 1

Search an article of International journal (English or Bahasa).

9 The trmhvthe facts of the matter)

SL writer	TEXT	5 TL relationship
	10	
2 SL norms	Translator	6 TL norms
3 SL culture		7 TL culture
4 SL setting and tradition		8 TL setting and tradition
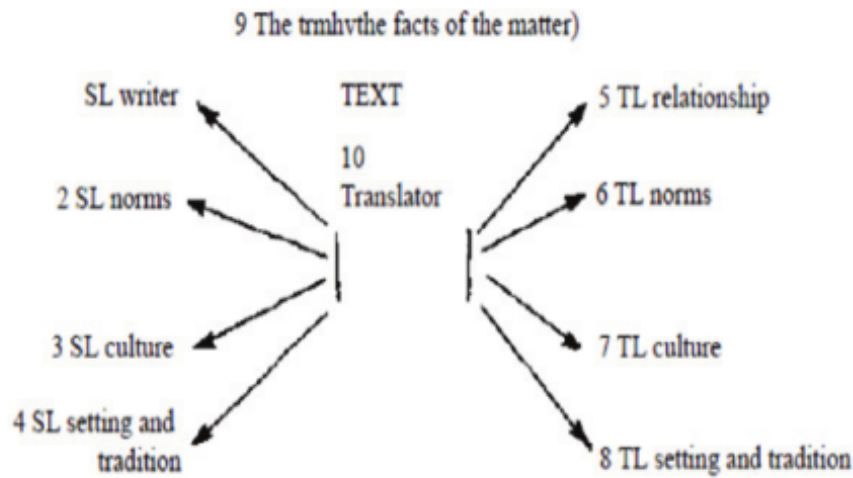
Figure I. The dynamics of translation

Then translate it (English to Bahasa or on the contrary)!

Example:

Jurnal Penelitian Bahasa dan Ilmu Bahasa

Vol.1, No.1, April 2005

Teaching English Through Literature

Murat Hişmanoğlu

Tujuan penulisan jurnal ini fokus pada penggunaan sastra sebagai teknik yang banyak digunakan dalam mengajar kemampuan dasar bahasa (meliputi membaca, menulis, mendengarkan, dan berbicara) dan lingkup bahasa (meliputi kosakata, tata bahasa, dan pengucapan) di era kita. Alasan dari penggunaan teks sastra dalam kelas bahasa asing dan kriteria pokok ditekankan dalam memilih teks sastra yang cocok di kelas bahasa asing agar membuat pembaca terbiasa dengan alasan-alasan dasar dan kriteria yang digunakan dan dipilih oleh guru bahasa asing. Selain itu, sastra dan pengajaran kemampuan bahasa, manfaat perbedaan jenis sastra (meliputi

puisi, karangan cerita pendek, dan novel) bagi pengajaran bahasa dan beberapa problem yang ditemui oleh para guru bahasa dalam pengajaran bahasa Inggris melalui sastra (meliputi kurangnya persiapan di lingkup pengajaran sastra dalam program TESL/TEFL, tidak adanya tujuan dari penjabaran peran sastra secara jelas dalam ESL/EFL, kurangnya latar belakang dan pelatihan dari guru bahasa Inggris kurangnya desain materi yang tepat secara pedagogik yang dapat digunakan oleh guru bahasa di dalam kelas) dijadikan keuntungan.

Kata Kunci: *Kompetensi kesastraan, Pengajaran Bahasa Asing, Pengajaran Kemampuan Bahasa, Pengajaran Sastra, Sastra*

CHAPTER II
HISTORY AND DEVELOPMENT OF TRANSLATION

A. What Is Translation Studies?

Throughout history, written and spoken translations have played a crucial role in interhuman communication, not least in providing access to important texts for scholarship and religious purposes. Yet the study of translation as an academic subject has only really begun in the past sixty years. In the English-speaking world, this discipline is now generally known as 'translation studies', thanks to the Dutch-based US scholar James S. Holmes. In his key defining paper delivered in 1972, but not widely available until 1988, Holmes describes the then nascent discipline as being concerned with 'the complex of problems clustered round the phenomenon of translating and translations' (Holmes 1988b/2004: 181). By 1988, Mary Snell-Hornby, in the first edition of her Translation Studies: An Integrated Approach, was writing that 'the demand that translation studies should be viewed as an independent discipline . . . has come from several quarters in recent years' (Snell-Hornby 1988, preface).

By 1995, the time of the second, revised, edition of her work, Snell-Hornby is able to talk in the preface of 'the breathtaking development of translation studies as an independent discipline' and the 'prolific international discussion' on the subject (Snell-Hornby 1995 preface). Mona Baker, in her introduction to the first edition of The Routledge Encyclopedia of Translation (1998), talked effusively of the richness of the 'exciting new discipline, perhaps the discipline of the 1990s', bringing together scholars from a wide variety of often more traditional disciplines.

There are two very visible ways in which translation studies has become more prominent. First, there has been a proliferation of specialized translating and interpreting courses at both undergraduate and postgraduate level. These courses, which attract thousands of students, are mainly oriented towards training future professional commercial translators and interpreters and serve as highly valued entry-level qualifications for the translating and interpreting professions. Caminade and Pym (1995) listed at least 250 university-level bodies in over sixty countries offering four-year undergraduate degrees and/or postgraduate courses in translation. The number has continued to grow. Take the example of the UK, where the study of modern languages at university has been in decline but where the story particularly of postgraduate courses in interpreting and translating, the first of which were set up in the 1960s, is very different. By 2007–8, the keyword search 'translation' revealed over twenty institutions offering a combined total of 135 MA programmes, even if translation was not necessarily central to all.

Other courses, in smaller numbers, focus on the practice of literary translation. In the UK, these include major courses at Middlesex University and the University of East Anglia (Norwich), the latter of which also houses the British Centre for Literary Translation. In Europe, there is now a network of centres where literary translation is studied, practised and promoted. Apart from Norwich, these include Amsterdam (the Netherlands), Arles (France), Bratislava (Slovakia), Monaghan (Ireland), Rhodes (Greece), Sineffe (Belgium), Strälen (Germany), Tarazona (Spain) and Visby (Sweden).

The past two decades have also seen a proliferation of conferences, books and journals on translation in many languages. Longer-standing international translation studies journals such as Babel (the Netherlands) and Meta (Canada), which recently celebrated its fiftieth anniversary, were joined by TTR (Canada) in 1988, Target (the Netherlands) in 1989, and The Translator (UK) in 1995 as well as by numerous others including Across Languages and Cultures (Hungary), Cadernos de Tradução (Brazil), Translation and Literature (UK), Perspectives (Denmark), Rivista Internazionale di

Tecnica della Traduzione (Italy), Translation Studies (UK), Turjuman (Morocco) and the Spanish Hermeneus, Livius and Sendebar. Online accessibility is increasing the profile of certain publications: thus, the entire contents of Meta are available online, issues of Babel and Target from 2000 onwards are viewable by subscription and we now see the appearance of fully online journals such as The Journal of Specialized Translation and New Voices (see Appendix).

In addition, there is a whole host of other single-language, modern languages, applied linguistics, comparative literature and other journals whose primary focus may not be translation but where articles on translation are often published. The new and backlists of European publishers such as Continuum, John Benjamins, Multilingual Matters, Rodopi, Routledge and St Jerome now contain considerable numbers of books in the field of translation studies, as is attested by the searchable online bibliographies Translation Studies bibliography (John Benjamins) and Translation Studies abstracts (St Jerome) (see Appendix). In addition, there are various professional publications dedicated to the practice of translation. In the UK these include The Linguist of the Chartered Institute of Linguists, The ITI Bulletin of the Institute for Translating and Interpreting and In Other Words, the literary-oriented publication of the Translators Association.

International organizations have also prospered. The Fédération Internationale des Traducteurs, established in 1953 by the Société française des traducteurs and its president Pierre-François Caillé, brought together national associations of translators. In more recent years, translation studies scholars have banded together nationally and internationally in bodies such as the Canadian Association for Translation Studies/Association canadienne de traductologie (founded in Ottawa in 1987), the European Society for Translation Studies (Vienna, 1992), the European Association for Studies in Screen Translation (Cardiff, 1995) and the International Association of Translation and Intercultural Studies (Korea, 2004).

International conferences on a wide variety of themes are held in an increasing number of countries, and there has been a

dramatic increase in activity in China, India, the Arab world, South Africa, Spain, Greece and Italy, amongst others. From being a little-established field a relatively short time ago, translation studies has now become one of the most active and dynamic new areas of research encompassing an exciting mix of approaches.

This chapter sets out to examine what exactly is understood by this fast-growing field and briefly describes the history and aims of the discipline.

B. A Brief History Of The Discipline

Writings on the subject of translating go far back in recorded history. The practice of translation was discussed by, for example, Cicero and Horace (first century BCE) and St Jerome (fourth century CE); as we shall see in Chapter 2, their writings were to exert an important influence up until the twentieth century. In St Jerome's case, his approach to translating the Greek Septuagint into Latin would affect later translations of the Scriptures. Indeed, in western Europe the translation of the Bible was to be – for well over a thousand years and especially during the Reformation in the sixteenth century – the battleground of conflicting ideologies. In China, it was the translation of the Buddhist sutras that inaugurated a long discussion on translation practice from the first century CE. However, although the practice of translating is long established, the study of the field developed into an academic discipline only in the second half of the twentieth century.

Before that, translation had normally been merely an element of language learning in modern language courses. In fact, from the late eighteenth century to the 1960s, language learning in secondary schools in many countries had come to be dominated by what was known as the grammar-translation method. This method, which was applied to classical Latin and Greek and then to modern foreign languages, centred on the rote study of the grammatical rules and structures of the foreign language. These rules were both practised and tested by the translation of a series of usually unconnected and artificially constructed sentences exemplifying the structure(s) being

studied, an approach that persists even nowadays in certain countries and contexts. Typical of this is the following rather bizarre and decontextualized collection of sentences to translate into Spanish, for the practice of Spanish tense use. They appear in K. Mason's *Advanced Spanish Course*, still to be found on some secondary school courses in the UK.

(1) The castle stood out against the cloudless sky.
(2) The peasants enjoyed their weekly visits to the market.
(3) She usually dusted the bedrooms after breakfast.
(4) Mrs Evans taught French at the local grammar school.

(Mason 1969/74: 92)

The gearing of translation to language teaching and learning may partly explain why academia considered it to be of secondary status. Translation exercises were regarded as a means of learning a new language or of reading a foreign language text until one had the linguistic ability to read the original. Study of a work in translation was generally frowned upon once the student had acquired the necessary skills to read the original. However, the grammar-translation method fell into increasing disrepute, particularly in many Englishlanguage countries, with the rise of the direct method or communicative approach to English language teaching in the 1960s and 1970s. This approach placed stress on students' natural capacity to learn language and attempts to replicate 'authentic' language learning conditions in the classroom. It often privileged spoken over written forms, at least initially, and shunned the use of the students' mother tongue. This focus led to the abandoning of translation in language learning. As far as teaching was concerned, translation then tended to become restricted to higher-level and university language courses and professional translator training, to the extent that present first-year undergraduates in the UK are unlikely to have had any real practice in the skill.

In the USA, translation – specifically literary translation – was promoted in universities in the 1960s by the translation workshop concept. Based on I. A. Richards's reading workshops and practical

criticism approach that began in the 1920s and in other later creative writing workshops, these translation workshops were first established in the universities of Iowa and Princeton. They were intended as a platform for the introduction of new translations into the target culture and for the discussion of the finer principles of the translation process and of understanding a text, Running parallel to this approach was that of comparative literature, where literature is studied and compared transnationally and transculturally, necessitating the reading of some literature in translation.

Another area in which translation became the subject of research was contrastive analysis. This is the study of two languages in contrast in an attempt to identify general and specific differences between them. It developed into a systematic area of research in the USA from the 1930s onwards and came to the fore in the 1960s and 1970s. Translations and translated examples provided much of the data in these studies (e.g. Di Pietro 1971, James 1980). The contrastive approach heavily influenced other studies, such as Vinay and Darbelnet's (1958) and Catford's (1965), which overtly stated their aim of assisting translation research. Although useful, contrastive analysis does not, however, incorporate sociocultural and pragmatic factors, nor the role of translation as a communicative

act. Nevertheless, although sometimes denigrated, the continued application of a linguistic approach in general, and specific linguistic models such as generative grammar or functional grammar (see Chapters 3, 5 and 6), has demonstrated an inherent and gut link with translation.

The more systematic, and mostly linguistic-oriented, approach to the study of translation began to emerge in the 1950s and 1960s. There are a number of now classic, examples: Jean-Paul Vinay and Jean Darbelnet produced their Stylistique comparée du français et de l'anglais (1958), a contrastive approach that categorized what they saw happening in the practice of translation between French and English; Alfred Malblanc (1963) did the same for translation between French and German; Georges Mounin's Les problèmes théoriques de la traduction (1963) examined linguistic issues of translation; Eugene

Nida (1964a) incorporated elements of Chomsky's then fashionable generative grammar as a theoretical underpinning of his books, which were initially designed to be practical manuals for Bible translators.

This more 'scientific' approach in many ways began to mark out the territory of the academic investigation of translation. The word 'science' was used by Nida in the title of his 1964 book (Toward a Science of Translating, 1964a); the German equivalent, 'Übersetzungswissenschaft', was taken up by Wolfram Wilss in his teaching and research at the Universität des Saarlandes at Saarbrücken, by Koller in Heidelberg and by the Leipzig School, where scholars such as Kade and Neubert became active (see Snell-Hornby 2006). At that time, even the name of the emerging discipline remained to be determined, with candidates such as 'translatology' in English – and its counterparts 'translatologie' in French and 'traductología' in Spanish (e.g. Vázquez Ayora, 1977 and the substantial contribution of Hurtado Albir, 2001) – staking their claim.

C. The Holmes/Toury 'Map'

A seminal paper in the development of the field as a distinct discipline was James S. Holmes's 'The name and nature of translation studies' (Holmes 1988b/2004). In his Contemporary Translation Theories, Gentzler (2001: 93) describes Holmes's paper as 'generally accepted as the founding statement for the field', and Snell-Hornby (2006: 3) agrees. Interestingly, in view of our discussion above of how the field evolved from other disciplines, the published version was an expanded form of a paper Holmes originally gave in 1972 in the translation section of the Third International Congress of Applied Linguistics in Copenhagen. Holmes draws attention to the limitations imposed at the time by the fact that translation research was dispersed across older disciplines. He also stresses the need to forge 'other communication channels, cutting across the traditional disciplines to reach all scholars working in the field, from whatever background' (1988b/2004: 181). Crucially, Holmes puts forward an overall framework, describing what translation studies covers. This framework has subsequently been presented by the leading Israeli

translation scholar Gideon Toury as in Figure 1.1. In Holmes's explanations of this framework (Holmes 1988b/2004: 184–90), the objectives of the 'pure' areas of research are:

(1) the description of the phenomena of translation (descriptive translation theory);

(2) the establishment of general principles to explain and predict such phenomena (translation theory).
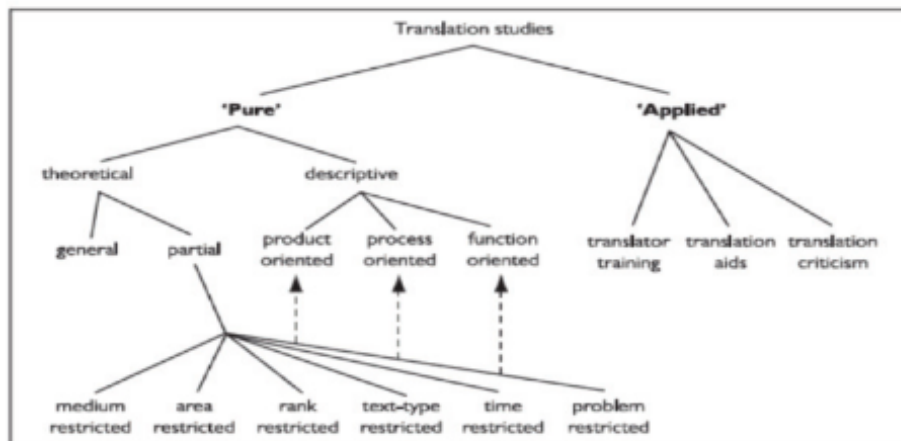
Holmes's 'map' of translation studies (from Toury 1995: 10).

The 'theoretical' branch is divided into general and partial theories. By 'general', Holmes is referring to those writings that seek to describe or account for every type of translation and to make generalizations that will be relevant for translation as a whole. 'Partial' theoretical studies are restricted according to the parameters discussed below.

The other branch of 'pure' research in Holmes's map is descriptive. Descriptive translation studies (DTS) has three possible foci: examination of (1) the product, (2) the function and (3) the process:

1) Product-oriented DTS examines existing translations. This can involve the description or analysis of a single ST–TT pair or a comparative analysis of several TTs of the same ST (into one or more TLs). These smaller-scale studies can build up into a larger body of translation analysis looking at a specific period, language or text/discourse type. Larger-scale studies can be either diachronic

(following development over time) or synchronic (at a single point or period in time) and, as Holmes (p. 185) foresees, 'one of the eventual goals of product-oriented DTS might possibly be a general history of translations – however ambitious such a goal might sound at this time'.

2) By function-oriented DTS, Holmes means the description of the 'function [of translations] in the recipient sociocultural situation: it is a study of contexts rather than texts' (p. 185). Issues that may be researched include which books were translated when and where, and what influences they exerted. This area, which Holmes terms 'socio-translation studies' – but which would nowadays probably be called cultural-studies-oriented translation – was less researched at the time of Holmes's paper but is more popular in current work on translation studies.

3) Process-oriented DTS in Holmes's framework is concerned with the psychology of translation, i.e. it is concerned with trying to find out what happens in the mind of a translator. Despite later work from a cognitive perspective including think-aloud protocols (where recordings are made of translators' verbalization of the translation process as they translate), this is an area of research which is only now being systematically analysed.

The results of DTS research can be fed into the theoretical branch to evolve either a general theory of translation or, more likely, partial theories of translation 'restricted' according to the subdivisions in the figure above.

- Medium-restricted theories subdivide according to translation by machine and humans, with further subdivisions according to whether the machine/computer is working alone or as an aid to the human translator, to whether the human translation is written or spoken and to whether spoken translation (interpreting) is consecutive or simultaneous.

- Area-restricted theories are restricted to specific languages or groups of languages and/or cultures. Holmes notes that language-restricted theories are closely related to work in contrastive linguistics

and stylistics.

• Rank-restricted theories are linguistic theories that have been restricted to a specific level of (normally) the word or sentence. At the time Holmes was writing, there was already a trend towards text linguistics, i.e. text-rank analysis, which has since become far more popular.

• Text-type restricted theories look at specific discourse types or genres; e.g. literary, business and technical translation. Text-type approaches came to prominence with the work of Reiss and Vermeer, amongst others, in the 1970s. The term time-restricted is self-explanatory, referring to theories and translations limited according to specific time frames and periods. The history of translation falls into this category.

• Problem-restricted theories can refer to specific problems such as equivalence – a key issue of the 1960s and 1970s – or to a wider question of whether universals of translated language exist.

Despite this categorization, Holmes himself is at pains to point out that several different restrictions can apply at any one time. Thus, the study of the prefaces to the new English translations of novels by Marcel Proust, analysed in Chapter 2, would be area restricted (translation from Parisian French into English), text-type restricted (prefaces to a novel) and time restricted (1981 to 2003). The 'applied' branch of Holmes's framework concerns:

• translator training: teaching methods, testing techniques, curriculum design;

• translation aids: such as dictionaries, grammars and information technology;

• translation criticism: the evaluation of translations, including the marking of student translations and the reviews of published translations.

Another area Holmes mentions is translation policy, where he sees the translation scholar advising on the place of translation in society, including what place, if any, it should occupy in the language teaching and learning curriculum. If these aspects of the applied

branch are developed, the right-hand side of Figure 1.1 would look something like Figure 1.2. The divisions in the 'map' as a whole are in many ways artificial, and Holmes himself is concerned to point out that the theoretical, descriptive and applied areas do influence one another. The main merit of the divisions, however, is – as Toury states (1991: 180, 1995: 9) – that they allow a clarification and a division of labour between the various areas of translation studies which, in the past, have often been confused.

The division is nevertheless flexible enough to incorporate developments such as the technological advances of recent years, although these advances still require considerable further investigation. The crucial role played by Holmes's paper is in the delineation of the potential of translation studies. The map is still often employed as a point of departure, even if subsequent theoretical discussions (e.g. Pym 1998, Hatim and Munday 2004: 8, Snell-Hornby 2006) have attempted to rewrite parts of it. Also, present-day research has transformed the 1972 perspective. The fact that Holmes devoted two-thirds of his attention to the 'pure' aspects of theory and description surely indicates his research interests rather than a lack of possibilities for the applied side. 'Translation policy' would nowadays far more likely be related to the ideology, including language policy and hegemony, that determines translation than was the case in Holmes's description. The different restrictions, which Toury identifies as relating to the descriptive as well as the purely theoretical branch (the discontinuous vertical lines in Figure 1.1), might well include a discourse-type as well as a text-type restriction. Inclusion of interpreting as a sub-category of human translation would also be disputed by many scholars.
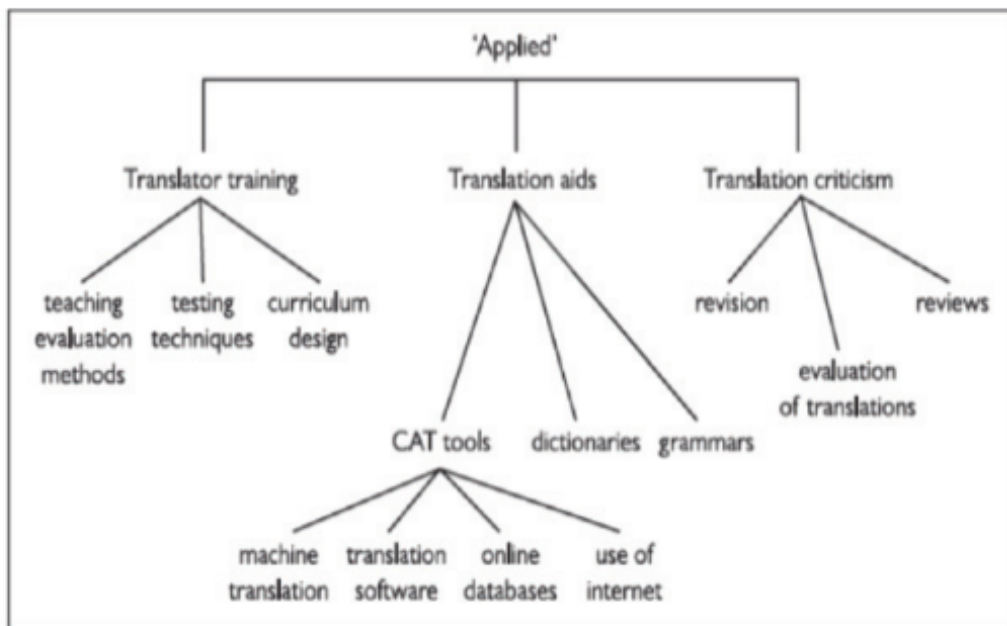
The applied branch of translation studies.

In view of the very different requirements and activities associated with interpreting, and notwithstanding inevitable points of overlap, it would probably be best to consider interpreting as a parallel field, under the title of 'interpreting studies' (see Pöchhacker 2004). Additionally, as Pym points out (1998: 4), Holmes's map omits any mention of the individuality of the style, decision-making processes and working practices of human translators involved in the translation process. Yet it was precisely the split between theory and practice that Holmes, himself both a literary translator and a researcher, sought to overcome. As interest in translation studies grew, the manifestations and effects of such a split became more evident and are clearly expressed by Kitty van Leuven-Zwart (1991: 6). She describes translation teachers' fear that theory would take over from practical training, and literary translators' views that translation was an art that could not be theorized, an opinion that is still manifested in much of their writing.

On the other hand, academic researchers from longer-established disciplines were 'very sceptical' about translation research or felt that translation already had its place in the languages

curriculum.

Summary

Translation studies is an academic research area that has expanded explosively in recent years. Translation was formerly studied as a language-learning methodology or as part of comparative literature, translation 'workshops' and contrastive linguistics courses, but the discipline as we now know it owes much to the work of James S. Holmes, whose 'The name and nature of translation studies' proposed both a name and a structure for the field. The interrelated branches of theoretical, descriptive and applied translation studies initially structured research in the field. However, over time the interdisciplinarity of the subject has become more evident and recent developments have seen increased specialization and the continued importation of theories and models from other disciplines.

Activity 2

Do an interview with someone (it can be your family, a seller, your teacher, your friends, etc.). Record it, then make transcript (Bahasa and English) from the record. Find figurative languages in the utterances you recorded!

Example:

CERITA PENGALAMAN SEWAKTU SEKOLAH PADA ZAMAN PENJAJAH

Javanese

Kakek : Aku sekolah Rakyat School 6 utawa SR6 ing 1946 Sekolah Rakyat ing District Gemaharjo Watulimo Trenggalek kanggo kelas 1...........Iku pengalaman, kesulitan arep sekolah ing ee .. apa sing ora aman ing jaman kolonial. Bener Belandakan wis ilang Jepang wis bali maneh menyang negarane nanging amarga dheweke ora wareg maneh kepengin dominasi Indonesia.

Bahasa

Kakek :   Saya masuk Sekolah Rakyat 6 atau SR6 pada tahun 1946 Sekolah Rakyat Di Gemaharjo Kecamatan Watulimo Kabupaten Trenggalek   masuk kelas 1...............Itu pengalaman, kesulitan bersekolah pada masa ee..apa ini keadaan tidak aman pada masa penjajahan. Sebetulnya Belandakan sudah kalah dari Jepang sudah pulang ke negaranya tapi karena dia tak puas dia kembali lagi ingin menguasai Indonesia.

English

Grandpa   : I entered the People's School 6 or SR6 in 1946 at the People's School in Gemaharjo District, Watulimo Trenggalek for class 1.....................It is difficult to go to school .. what is not safe in the colonial era. It is true that the Japanese have returned to their country but because they are no longer satisfied with Indonesian dominance.

IDIOM   : LOOKING FOR WATER IN SAHARA

MEANING : How to study in Dutch Aggression, the students must be stopped their study because Dutch want to comeback in Indonesia. The Students stopped their school two years because condition in that years. The students in that time difficulties to study.

CHAPTER III
LANGUAGE FUNCTIONS, TEXT-CATEGORIES AND

TEXT-TYPES

Newmark (1988: 39) suggested that all translations are based implicitly on a theory of language (Jakobson, Firth and Wandmzska put it the other way roundrhey said a Theory of language is based on a theory of translation). Thus in some respects (only) any translation is an exercise in applied linguistics, I am taking Buhler's functional theory of language as adapted by Jakobson as the one that is most usefully applied to translating, According to Buhler, the three main functions of language are the expressive, the informative - he called it 'representation' - and the vocative ('appeal') functions: these are the main purposes of using language.

A. The Expressive Function

The core of the expressive function is the mind of the speaker, the writer, the originator of the utterance. He uses the utterance to express his feelings irrespective of any response. For the purposes of translation, I think the characteristic 'expressive' text-types are:

1) Serious imaginative literature. Of the four principal types -lyrical poetry, short stories, novels, plays - lyrical poetry is the most intimate expression, while plays are more evidently addressed to a large audience, which, in the translation, is entitled to some assistance with cultural expressions.

2) Authoritative statements. These are texts of any nature which derive their authority from the high status or the reliability and linguistic competence of their authors. Such texts have the

personal 'stamp' of their authors, although they are denotative, not connotative. Typical authoritative statements are political speeches, documents etc., by ministers or party leaders; statutes and legal documents; scientific, philosophical and 'academic' works written by acknowledged authorities.

3) Autobiography, essays, personal correspondence. These are expressive when they are personal effusions, when the readers are a remote background.

Function		Informative		Vocative
Core		Truth		Readership
Author's stulus	'Sacred'	'Anonymous'		'Anonymous'
Type		Topic	Format	
Serious imaginative literature		Scientific	Textbook	Notices
Authoritative statements		Technological	Report	Instructions
Autobiography		Commercial	Paper	Propaganda
Personal] correspondence		Industrial	Article	Publicity
		Economic	Memorandum	Popular fiction
			Minutes	
		Other areas of knowledge or events		

Figure 3- Language functions, text-categories and text-types

It is essential that you, as translator, should be able to distinguish the personal components of these texts: i.e. unusual ('infrequent1) collocations; original metaphors; 'untranslatable1 words, particularly adjectives of 'quality' that have to be translated one-to-two or -three; unconventional syntax; neologisms; strange words (archaisms, dialect, odd technical terms)-all that is often characterised as 'idiolect'or 'personal dialect1-as opposed to'ordinary language1, i.e. stock idioms and metaphors, common collocations, normal syntax, colloquial expressions and 'phaticisms1 - the usual tramlines of language. The personal components constitute the 'expressive' element (they are only a part) of an expressive text, and you should not normalise them in a translation. (See Part II, text no. 3 for a text with expressive passages,)

B. The Informative Function

The core of the informative function of language is external

situation, the facts of a topic, reality outside language, including reported ideas or theories. For the purposes of translation, typical 'informative1 texts are concerned with any topic of knowledge, but texts about literary subjects, as they often express value-judgments, are apt to lean towards 'expressiveness'. The format of an informative text is often standard: a textbook, a technical report, an article in a newspaper or a periodical, a scientific paper, a thesis, minutes or agenda of a meeting,

One normally assumes a modern, n on -regional, non-class, non-idiolectal style, with perhaps four points on a scale of language varieties:

1) a formal, non-emotive, technical style for academic papers, characterised in English by passives, present and perfect tenses, literal language, latinised vocabulary, jargon, multi-noun compounds with 'empty1 verbs, no metaphors;

2) a neutral or informal style with defined technical terms for textbooks characterised by first person immediately comprehensible to the readership. Thus for translation, the linguistic and cultural level of the SL text has to be reviewed before it is given a pragmatic impact. Crudely, Gardez-vous d'une blessure narcissique, LTake pride in your appearance1.

Few texts are purely expressive, informative or vocative: most include alt three functions, with an emphasis on one of the three. However, strictly, the expressive function has no place in a vocative or informative lext - it is there only unconsciously, as 'underlife1. Most informative texts will either have a vocative thread running through them (it is essential that the translator pick this up), or the vocative function is restricted to a separate section of recommendation, opinion, or value-judgment; a text can hardly be purely informative, i.e, objective. An expressive text will usually carry information; the degree of its vocative component will vary and is a matter of argument among critics and translators, depending partly, at least, on its proportion of 'universal1 and 'cultural1 components. The epithets 'expressive, 'informative1 and Vocative1 are used only to show the emphasis or 'thrust (Schwerpunki) of a text.

I have proposed three main types of texts, and in the next chapter I shall propose methods of translating them. Consider now Jakobson's three other functions of language: the aesthetic (called by Jakobson the 'poetic'), the phatic and the metalingual.

C. The Aesthetic Function

This is language designed to please the senses, firstly through its actual or imagined sound, and secondly through its metaphors. The rhythm, balance and contrasts of sentences, clauses and words also play their part. The sound-effects consist of onomatopoeia, alliteration, assonance, rhyme, metre, intonation, stress - some of these play a part in most types of texts: in poetry, nonsense and children's verse and some types of publicity (jingles, TV commercials) they are essential. In many cases it is not possible to 'translate1 sound-effects unless one transfers the relevant language units: compensation of some kind is usually possible. In translating expressive texts - in particular, poetry - there is often a conflict between the expressive and the aesthetic function ('truth' and 'beauty1) - the poles of ugly literal translation and beautiful free translation.

Descriptive verbs of movement and action, since they describe a manner, are rich in sound effect; e.g. 'race1,'rush1,'scatter1, "mumble1,'gasp",'grunt1, etc., bur not hard to translate, unless the word is simply 'missing' in the other language (lexical gap), as this is a universal feature of languages,

In nonsense poetry, the sound-effect is more important than the sense; Exn Wiesel safi auf einem Kiesel Inmitten Bachgmesel. kA ferret nibbling a carrot in a garret.1 'A weasel perched on an easel within a patch of teasel.' In children's poetry and in the art-for-art literature of the end of the nineteenth century (Gautier, Swinburne, Verlaine, Dowsom etc.) (see Levy, 1969) euphonious 'beauty1 precedes *rrurh\ In other expressive tex*s, the expressive precedes the aesthetic function, but if the translation is 'ugly1 (cacophony), the purpose of the text is defeated.

Metaphor is the link between the expressive and the aesthetic function. Through images, it is also language's only link with four

of the five senses; by-producing tokens of smell ('rose', 'fish'), taste ('food'), touch ('fur', 'skin1), sight (all images), as well as the sound ('bird', 'bell') that language consists of, metaphor connects the extra-linguistic reality with the world of the mind through language. Thus original metaphor, being both an expressive and an aesthetic component, has to be preserved intact in translation.

Whilst the preceding four functions may operate throughout a text, the phatic and the metalingual are normally involved in only part of a text-

D. The Phatic Function

The phatic function of language is used for maintaining friendly contact with the addressee rather than for imparting foreign information. Apart from tone of voice, it usually occurs in the form of standard phrases, or 'phaticisms1, e.g. in spoken language, therefore, in dialogue, *How are you?', 'You know', LAre you well?', 'Have a good week-end*, 'See you tomorrow', 'Lovely to see you1, "Did you have a good Christmas?' and, in English, LNasty weather we're having1, 'What an awful day', 'Isn't it hot today?' (See Newmark, 1981.) Some phaticisms are 'universal', others (e,g. references to the weather) cultural, and they should be rendered by standard equivalents, which are not literal translations. (References to the weather can be modified by translating with a TL phaticism - Tu sais, il a fait vilain tome la semaine.)

In written language, phaticisms attempt to win the confidence and the credulity of the reader: 'of course1, 'naturally', 'undoubtedly', 'it is interesting/ important to note that', often flattering the reader: 'it is well known that'. . . Add to these the German modal particles (jo, eben, dock, etc.) and old-fashioned openings and closings of official correspondence (retained in French). The only translation problem I know is whether to delete or over-trans I ate the modal particles, or to tone down phaticisms that verge on obsequiousness (iltusinssimo Signore Rossi? 'Mr Rossi', etc.)

E. The Metalingual Function

Lastly, the metalingual function of language indicates a language's ability to explain, name, and criticise its own features. When these are more or less universal (e.g, 'sentence', 'grammar', 'verb', etc.) - though they may not yet exist in languages which are only spoken or have had little contact with others - there is no translation problem. However, if these items are language-specific, e.g, 'supine', 'ablative, 'illative', 'optative', they have to be translated in accordance with the various relevant contextual factors (nature of readership, importance of item in SL, the SL and TL text, likely recurrences in TL etc.1 ranging from detailed explanations, example and translations down to a culturally-neutral third term,

Note also that SL expressions signalling metalingual words, e.g. 'strictly speaking1, 'in the true (or full) sense of the word', 'literally', Lso called1, lso to speak', 'by definition1, Sometimes known as\ Laa another generation put it', 'can also mean1, have to be treated cautiously, as the word following them in the SL would not usually have precisely the same sense if translated one-to-one in the TL, Thus, to get both senses of lFor the last four years, I literally coined money', into French and German: Ces quatte dernieres annees, fai frappe des pieces a"argent etfai fait des affaires d'or; In den letzten vierjahren habe ich Miinzen geprdgt und auch viel Gddgescheffelt. (Ponderous translations.)

I have adopted and adapted the Buhler-Jakobson functions of language operationally as the most convenient way of looking at a text for translation. It is also useful to divide texts by topic into three broad categories: la) literary; (bi institutional; and (c) scientific - the latter including all fields of science and technology but tending to merge with institutional texts in the area of the social sciences. Literary texts are distinguished from the rest in being more important in their mental and imaginative connotations than their factual denotations.

Activity 3

Search a video from Youtube (min. 4 minutes) . Then make a transcript and translate it!

Example:

Obama   : [52] Look, As Michelle reminds me, our job is to prepare them not need us. And both my daughters are wonderful people, and Malia is more than ready to leave.

Obama   : Dengar, seperti yang Michelle katakan pada saya, tugas kami adalah untuk mempersiapkan mereka (anak-anak) agar kelak tidak lagi membutuhkan kami. Dan kedua putri kami itu anak-anak yang luar biasa, dan Malia sudah lebih dari siap untuk pergi.

CHAPTER IV
THE TRANSLATORS

Translation is different things for different groups of people. For people who are not translators, it is primarily a text; for people who are, it is primarily an activity. Or, as Anthony Pym (1993: 131, 149-50) puts it, translation is a text from the perspective of "external knowledge," but an activity (aiming at the production of a text) from the perspective of "internal knowledge."

Internal	External
A translator thinks and talks about translation from inside the process, knowing how it's done, possessing a practical real-world sense of the problems involved, some solutions to those problems, and the limitations on those solutions (the translator knows, for example, that no translation will ever be a perfectly reliable guide to the original).	A non-translator (especially a monolingual reader in the target language who directly or indirectly pays for the translation - a client, a book-buyer) thinks and talks about translation from outside the process, not knowing how it's done but knowing, as Samuel Johnson once said of the noncarpenter, a well-made cabinet when s/he sees one.

From the translator's internal perspective, the activity is most important: the process of becoming a translator, receiving and handling requests to do specific translations, doing research, networking, translating words, phrases, and registers, editing the translation, delivering the finished text to the employer or client, billing the client for work completed, getting paid. The text is an important part of that process, of course — even, perhaps, the most important part — but it is never the whole thing.

From the non-translator's external perspective, the text as product or commodity is most important. And while this book is primarily concerned with (and certainly written from and for)

the translator's internal knowledge, and thus with the activity of translating — it is, after all, a textbook for student translators — it will be useful to project an external perspective briefly here in Chapter 1, if only to distinguish it clearly from the more translator-oriented approach of the rest of the book. A great deal of thinking and teaching about translation in the past has been controlled by what is essentially external knowledge, text-oriented approaches that one might have thought of greater interest to non-translators than translators — so much, in fact, that these external perspectives have in many ways come to dominate the field.

Ironically enough, traditional approaches to translation based on the nontranslating user's need for a certain kind of text have only tended to focus on one of the user's needs: reliability (often called "equivalence" or "fidelity"). A fully useroriented approach to translation would recognize that timeliness and cost are equally important factors. Let us consider these three aspects of translation as perceived from the outside — translation users' desire to have a text translated reliably, rapidly, and cheaply — in turn.

A. External Knowledge: The User's View

a. Reliability

Translation users need to be able to rely on translation. They need to be able to use the translation as a reliable basis for action, in the sense that if they take action on the belief that the translation gives them the kind of information they need about the original, that action will not fail because of the translation. And they need to be able to trust the translator to act in reliable ways, delivering reliable translations by deadlines, getting whatever help is needed to meet those deadlines, and being flexible and versatile in serving the user's needs. Let's look at these two aspects of translation reliability separately.

1. Textual reliability

A text's reliability consists in the trust a user can place in it, or encourage others to place in it, as a representation or reproduction of the original. To put that differently, a text's reliability consists in the user's willingness to base future actions on an assumed relation between

the original and the translation. For example, if the translation is of a tender, the user is most likely the company to which the tender has been made. "Reliability" in this case would mean that the translation accurately represents the exact nature of the tender; what the company needs from the translation is a reliable basis for action, i.e., a rendition that meticulously details every aspect of the tender that is relevant to deciding whether to accept it. If the translation is done in-house, or if the client gives an agency or freelancer specific instructions, the translator may be in a position to summarize certain paragraphs of lesser importance, while doing painstakingly close readings of certain other paragraphs of key importance. Or again, if the translation is of a literary classic, the user may be a teacher or student in a class that is reading and discussing the text. If the class is taught in a mother-tongue or comparative literature department, "reliability" may mean that the users agree to act as if the translation really were the original text. For this purpose a translation that reads as if it had originally been written in the target language will probably suffice. If the class is an upper-division or graduate course taught in a modern-language or classics department, "reliability" may mean that the translation follows the exact syntactic contours of the original, and thus helps students to read a difficult text in a foreign language. For this purpose, various "cribs" or "interlinears" are best — like those New Testament translations published for the benefit of seminary students of Greek who want to follow the original Greek text word for word, with the translation of each word printed directly under the word it renders.

Or if the translation is of advertising copy, the user may be the marketing department in the mother company or a local dealer, both of whom will presumably expect the translation "reliably" to sell products or services without making impossible or implausible or illegal claims; or it may be prospective customers, who may expect the translation to represent the product or service advertised reliably, in the sense that, if they should purchase one, they would not feel that the translation had misrepresented the actual service or product obtained. As we saw above, this discussion of a text's reliability is venturing into the territory traditionally called "accuracy" or

"equivalence" or "fidelity." These terms are in fact shorthand for a wide variety of reliabilities that govern the user's external perspectives on translation. There are many different types of textual reliability; there is no single touchstone for a reliable translation, certainly no single simple formula for abstract semantic (let alone syntactic) "equivalence" that can be applied easily and unproblematically in every case. All that matters to the non-translating user is that the translation be reliable in more or less the way s/he expects (sometimes unconsciously): accurate or effective or some combination of the two; painfully literal or easily readable in the target language or somewhere in the middle; reliable for her or his specific purposes.

A text that meets those demands will be called a "good" or "successful" translation, period, even if another user, with different expectations, might consider it bad or unsuccessful; a text considered a failure by some users, because it doesn't meet their reliability needs, might well be hailed as brilliant, innovative, sensitive, or highly accurate by others. It is perhaps unfortunate, but probably inevitable, that the norms and standards appropriate for one group of users or use situations should be generalized to apply to all. Because some users demand literal translations, for example, the idea spreads that a translation that is not literal is no translation at all; and because some users demand semantic (sense-for-sense) equivalence, the idea spreads that a translation that charts its own semantic path is no translation at all.

Thus a free retelling of a children's classic may be classified as an "adaptation" rather than a translation; and an advertising translation that deviates strikingly from the original in order to have the desired impact on target readers or viewers (i.e., selling products or services) may be thought of as a "new text" rather than as an advertising translation. Each translation user, limited to the perspective of her or his own situational needs, may quite casually fall into the belief that those needs aren't situational at all, indeed aren't her or his needs at all, but simply the nature of translation itself. All translation is thus-and-such — because this translation needs to be, and how different can different translations be? The fact that they can be very different

indeed is often lost on users who believe their own expectations to be the same as everyone else's. This mistaken belief is almost certainly the source of the quite widespread notion that "fidelity," in the sense of an exact one-to-one correspondence between original and translation, is the only goal of translation. The notion arises when translation is thought of exclusively as a product or commodity (rather than as an activity or process), and when the reliability of that product is thought of narrowly in terms of exact correspondence between texts (rather than as a whole spectrum of possible exchanges).

Reliably translated texts cover a wide range from the lightly edited to the substantially rewritten, with the "accurate" or "faithful" translation somewhere in the middle; there is no room in the world of professional translation for the theoretical stance that only straight sense-for-sense translation is translation, therefore as a translator I should never be expected to edit, summarize, annotate, or re-create a text.

While some effort at user education is probably worthwhile, it is usually easier for translators simply to shift gears, find out (or figure out) what the user wants or needs or expects, and provide that — without attempting to enlighten the user about the variability and volatility of such expectations. Many times clients' demands are unreasonable, unrealistic, even impossible — as when the marketing manager of a company going international demands that an advertising campaign in fourteen different languages be identical to the original, and that the translators in all fourteen languages show that this demand has been met by providing literal backtranslations of their work. Then the translators have to decide whether they are willing to undertake the job at all; and if so, whether they can figure out a way to do it that satisfies the client without quite meeting her or his unreasonable demands.

Types of text reliability

1 Literalism

The translation follows the original word for word, or as close

to that ideal as possible. The syntactic structure of the source text is painfully evident in the translation.

2 Foreignism

The translation reads fairly fluently but has a slightly alien feel. One can tell, reading it, that it is a translation, not an original work.

3 Fluency

The translation is so accessible and readable for the target-language reader as to seem like an original in the target language. It never makes the reader stop and reflect that this is in fact a translation.

4 Summary

The translation covers the main points or "gist" of the original.

5 Commentary

The translation unpacks or unfolds the hidden complexities of the original, exploring at length implications that remain unstated or half-stated in the original.

6 Summary-commentary

The translation summarizes some passages briefly while commenting closely on others. The passages in the original that most concern the user are unpacked; the less important passages are summarized.

7 Adaptation

The translation recasts the original so as to have the desired impact on an audience that is substantially different from that of the original; as when an adult text is adapted for children, a written text is adapted for television, or an advertising campaign designed to associate a product with sophistication uses entirely different images of sophistication in the source and target languages.

8 Encryption

The translation recasts the original so as to hide its meaning or message from one group while still making it accessible to another group, which possesses the key.

"creative interpretation" signals the undeniable fact that all text-processing involves some degree of interpretation and thus some degree of creativity, and beyond that, the translator's sense that every target language is more or less resistant to his or her activities.

When accuracy alone is wide of the mark

(by Michael Benis)

Accuracy is essential to a good translation, but it cannot guarantee that a text will be effective. Writing practices vary greatly between countries for everything from technical manuals to speeches and ads. Meaning that reader expectations also differ, causing the clarity and effectiveness of the text to suffer if it is not rewritten to suit. You gain significant benefits, including cost-efficiency, when this is done at the same time as the translation. But most important of all, you can be sure the rewriting will not take the meaning too far away from the original - as in a game of "chinese whispers."

This naturally costs more than a "straight translation." But when you consider that product differentiation is so often image-based in today's mature markets, it is an investment that far outweighs the potential losses. Few things impact on your image as much as the effectiveness of your communications. Make sure they are in safe hands.

http://www.michaelbenis.cwc.net/trans.htm

2. The translator's reliability

But the text is not the only important element of reliability for the user; the translator too must be reliable. Notice that this list is closely related to the traditional demand that the translator be "accurate," and indeed contains that demand within it, under "Attention to detail," but that it is a much more demanding conception

of reliability than merely the expectation that the translator's work be "correct." The best synonym for the translator's reliability would not be "correctness" but "professionalism": the reliable translator in every way comports himself or herself like a professional. A client that asks for a summary and receives a "correct" or "faithful" translation will not call the translator reliable — in fact will probably not call the translator ever again. A sensitive and versatile translator will recognize when a given task requires something besides straight "accuracy" — various forms of summary or commentary or adaptation, various kinds of imaginative re-creation — and, if the client has not made these instructions explicit, will confirm this hunch before beginning work.

Aspects of translator reliability

Reliability with regard to the text

1. Attention to detail

The translator is meticulous in her attention to the contextual and collocationalnuances of each word and phrase she uses.

2. Sensitivity to the user's needs

The translator listens closely to the user's special instructions regarding the type of translation desired, understands those instructions quickly and fully, and strives to carry them out exactly and flexibly.

3. Research

The translator does not simply "work around" words she doesn't know, by using a vague phrase that avoids the problem or leaving a question mark where the word would go, but does careful research, in reference books and Internet databases, and through phone calls, faxes, and e-mail inquiries.

4. Checking

The translator checks her work closely, and if there is any doubt (as when she translates into a foreign language) has a translation

checked by an experf before delivery to the client. (The translator also knows when there is any doubt.)

Reliability with regard to the client

5. Versatility

The translator is versatile enough to translate texts outside her area of specialization, out of languages she doesn't feel entirely competent in (always having such work checked, of course), in manners she has never tried. (The translator also knows when she can handle a novel task and when something is simply beyond her abilities and needs to be politely refused.)

6. Promises

The translator knows her own abilities and schedule and working habits well enough to make realistic promises to clients or agencies regarding delivery dates and times, and then keeps those promises; or, if pressing circumstances make it impossible to meet a deadline, calls the client or agency and renegotiates the time frame or arranges for someone else to finish the job.

7. Friendliness

The translator is friendly and helpful on the phone or in person, is pleasant to speak or be with, has a sense of humor, offers helpful advice (such as who to call for that one page of Estonian or Urdu), doesn't offer unhelpful advice, etc.

8. Confidentiality

The translator will not disclose confidential matters learned through the process of translation (or negotiation) to third parties.

Reliability with regard to technology

9. Hardware and software

The translator owns a late-model computer, a recent version of Microsoft Word, an Internet connection (preferably high-speed/broadband), an e-mail address, and a fax machine, and either owns and uses regularly, or is prepared to purchase and learn how to use, translation memory software specified by the client.

Clearly, however, the translator's reliability greatly exceeds the specific operations performed on texts. Clients and agencies want freelancers who will produce reliable texts, texts that they won't have to edit substantially after they arrive; but they also want freelancers who will produce texts reliably, on time and otherwise as promised, e-mailed if they were supposed to be e-mailed, camera-ready and express-mailed if that was the plan, and so on. They want to work with people who are pleasant and professional and helpful on the phone, asking competent, knowledgeable questions, making quick and businesslike decisions, even making reasonable demands that cause extra work for them, such as "fax me the whole thing, including illustrations, and I'll call you within ten minutes to let you know whether I can do it." A freelancer who can't take a job but can suggest someone else for the client or agency to call will probably get another job from the same client or agency later; an abrupt, impatient freelancer who treats the caller as an unwanted interruption and just barely has time to say "No" before hanging up may not. Given a choice between two producers of reliable texts in a given language combination, who would not rather call someone pleasant than someone unpleasant?

b. Timeliness

It is not enough for the user of a translation that both it and its creator be reliable; it must also be timely, in the sense of not arriving past the time of its usefulness or value. Timeliness is most flexible in the case of literary or Biblical translations, which are supposedly timeless; in fact, of course, they are not timeless but simply exist in a greatly extended time frame. The King James Version of the Bible is still in use after almost four centuries; but even it is not timeless. It has been replaced in many churches with newer translations; and even in the most conservative churches it is Just to speak from the agency end of things: I have on file plenty of resumes of translators in all kinds of languages. Who do I send the work to?

1. The person who keeps phoning up and nudging me if I have any work for him. He shows he wants to do work for me so that means more to me than someone who just sends a resume who I never hear from again.

2. The person who accepts a reasonable rate and doesn't badger for higher prices.

3. The person who does (a) great work, (b) quickly, and (c) needs little if no editing work on his translation.

4. The person who has the main wordprocessing programs used by most clients, a fax and preferably a modem.

5. A pleasant, nice to deal with person.

(1) is usually important for me to take notice of a translator. (2,3,4,5) are necessary for me to keep going back to that person. Of course, if you need a certain translation combination in a certain topic and have few translators who can handle it, you'll turn to those translators notwithstanding their faults.

Miriam Samsonowitz

* * * * *

We might work differently, Miriam, but I would hate to be disturbed by someone who calls me continuously. I could tell fairly well how good the person is as a translator, and if I want to use her/his services, I would often send her/him a sample (and pay for it).

Sincerely Gloria Wong

* * * * *

Maybe it's a cultural question. In some countries, Miriam's position is not only dead on, but essential for the survival of the person doing the nudging. In such cultures, both parties accept that and are used (or resigned) to it. In others, such "nudging" would definitely be seen by both parties as pestering, and you'll get further by using the "humble" approach. I think Canada is somewhere near the middle — you can nudge a bit, but not too much. The U.S. is perhaps a bit more towards the A provincial governor in Finland is entertaining guests from Kenya, and wants to address them in English; his English is inadequate to the task, so he writes up a one-page speech in Finnish and has it translated into English. Clearly, if the translation is not timely, if it is made after the luncheon engagement, it is useless.

As often happens, the governor is too busy to write up the speech in good time before it is to be read; he finishes it on the morning of the luncheon, and his staff immediately start calling around to local translators to find one who can translate the one-page document before noon. An English lecturer at the university promises to do the job; a courier brings him the text and sits in his office while he translates, waiting to carry the finished text back to the governor's office.

A Chinese iron foundry is seeking to modernize its operations, and in response to its queries receives five bids: one from Japan, two from the United States, one from Spain, and one from Egypt. As requested, all five bids are in English, which the directors can read adequately. When the bids arrive, however, the directors discover that their English is not sufficient; especially the bids from Japan, Spain, and Egypt, since they were written by nonnative speakers of English, pose insuperable difficulties for the directors. With a ten-day deadline looming before them, they decide to have the five bids translated into Mandarin. Since they will need at least four days to read and assess the bids, they need to find enough translators to translate a total of over 20,000 words in six days. A team of English professors and their students from the university undertake the task, with time off their teaching and studying.

Difficult to imagine it still in use a thousand or two thousand years hence. Sooner or later the time will come when it too will have had its day. Timeliness is least flexible when the translation is tied to a specific dated use situation. One of the most common complaints translators make about this quite reasonable demand of timeliness is that all too often clients are unaware of the time it takes to do a translation. Since they have written proposals or bids themselves, they think nothing of allowing their own people two weeks to write a forty-page document; since they have never translated anything, they expect a translator to translate this document in two days. The frustrating slowness of translation (as of all text-production) is one of several factors that fuel dreams of machine translation: just as computers can do calculations in nanoseconds that it would take

humans hours, days, weeks to do, so too would the ideal translation machine translate in minutes a text that took five people two weeks to write. User-oriented thought about translation is product-driven: one begins with the desired end result, in this case meeting a very short deadline, and then orders it done. How it is done, at what human cost, is a secondary issue. If inhouse translators regularly complain about ungodly workloads before critical deadlines, if agencies keep trying to educate you regarding the difficulty and slowness of translation, you begin to shop around for machine translation software, or perhaps commission a university to build one especially for your company. The main thing is that the translations be done reliably and quickly (and cheaply — more of that in a moment). If human translators take too long, explore computer solutions.

It is not often recognized that the demand for timeliness is very similar to the demand for reliability, and thus to the theoretical norm of equivalence or fidelity. Indeed, timeliness is itself a form of reliability: when one's conception of translation is product-driven, all one asks of the process is that it be reliable, in the complex sense of creating a solidly trustworthy product on demand (and not costing too much). We need it now. And it has to be good. If a human translator can do it rapidly and reliably, fine; if not, make me a machine that can.

This is not to say that a product-driven user-orientation is pernicious or evil. It often seems callous to the translator who is asked to perform like a machine, working long hours at repetitive and uninspiring tasks, and expected not to complain (indeed, to be grateful for the work). But it is important not to become narcissistic in this. Translators are not the only ones working long hours at uninspiring tasks. Indeed the people who expect translations to be done reliably and rapidly are often putting in long exhausting hours themselves. The reality of any given situation, especially but not exclusively in the business world, is typically that an enormous quantity of work needs to be done immediately, preferably yesterday, and there are never enough hands or eyes or brains to do it. Yes, in an ideal world no one would have to do boring, uninspiring work; until someone builds a world like that, however, we are stuck in this one, where deadlines all

too often seem impossible to meet.

What we can do, as translators and translation teachers, is to reframe the question of speed from an internal viewpoint, a translator-orientation. How can we enhance the translator's speed without simply mechanizing it? More on this in the next chapter.

c. Cost

Reliably, rapidly — and above all cheaply. Cost controls virtually all translation. A translation that the client considers too expensive will not be done. A translation that the translator considers too cheap may not get done either, if the translator has a strong enough sense of self-worth, or an accurate enough sense of the market, to refuse to work virtually for free. Private persons with a book they would like translated and no knowledge of the market may call a translator and ask how much it would cost to have the book translated; when they hear the ballpark figure they are typically shocked. "I was thinking maybe a couple hundred! Certainly not five thousand!" Where translators are professionally unorganized — as they are in most of the world — a small group of quasi-professional translators can undercut professional translators' fees and make those fees seem exorbitant, even when by translating at those market rates 40—60 hours per week a translator can just barely stay above the poverty line. When "quality" or reliability suffers as a result (and it almost always does), it is easy to blame the result on all translators, on the profession as a whole.

d. Trade-offs

From a user's "external" point of view, obviously, the ideal translation would be utterly reliable, available immediately, and free. Like most ideals, this one is impossible. Nothing is utterly reliable, everything takes time, and there ain't no such thing as a free lunch.

Even in a less than ideal world, however, one can still hope for the best possible realistic outcome: a translation that is reasonably reliable, delivered in good time before the deadline, and relatively inexpensive. Unfortunately, even these lowered expectations are often unreasonable, and trade-offs have to be considered:

- *The closer one attempts to come to perfect reliability, the more the translation will cost and the longer it will take* (two or three translators, each of whom checks the others' work, will improve reliability and speed while adding cost and time).

- *The shorter the time span allowed for the translation, the more it will cost and the harder it will be to guarantee reliability* (one translator who puts aside all other work to do a job quickly will charge a rush fee, and in her rush and mounting exhaustion may make — and fail to catch — stupid mistakes; a group of translators will cost more, and may introduce terminological inconsistencies).

- *The less one is willing to pay for a translation, the harder it will he to ensure reliability and to protect against costly delays* (the only translators willing to work at a cut rate are non-professionals whose language, research, translation, and editing skills may be wholly inadequate to the job; a non-professional working alone may also take ill and not be able to tell another translator how to pick up where s/he left off, or may lack the professional discipline needed to set and maintain a pace that will ensure timely completion).

These real-world limitations on the user's dream of instant reliable translation free of charge are the translator's professional salvation. If users could get exactly what they wanted, they either would not need us or would be able to dictate the nature and cost of our labor without the slightest consideration for our needs as well. Any user who wants a reliable translation will have to pay market rates for it and allow a reasonable time period for its completion; anyone who wants a reliabletranslation faster than that will have to pay above market rates. This is simple economics; and users understand economics. We provide an essential service; the products we create are crucial for the smooth functioning of the world economy, politics, the law, medicine, and so on; much as users may dream of bypassing

the trade-offs of real-world translating, then, they remain dependent on what we do, and must adjust to the realities of that situation.

This is not to say that we are in charge, that we are in a position to dictate terms, or that we can ever afford to ignore users' dreams and expectations. If users want to enhance reliability while increasing speed and decreasing cost, we had better be aware of those longings and plan for them. This book doesn't necessarily offer such a plan; such a plan may not even exist yet. What it offers instead is a translatororiented approach to the field, one that begins with what translators actually do and how they feel about doing it — without ever forgetting the realities of meeting users' needs.

Discussion

1. The ethics of translation has often been thought to consist of the translator assuming an entirely external perspective on his or her work, thinking about it purely from the user's point of view: thinking, for example, that accuracy is the only possible goal of translation; that the translator has no right to a personal opinion or interpretation; that the finished product, the translated text, is the only thing that matters. What other ethical considerations are important? Is it possible to allow translators their full humanity — their opinions, interpretations, likes and dislikes, enthusiasms and boredoms — while still insisting on ethical professional behavior that meets users' expectations?

2. Translators are usually, and understandably, hostile toward machine translation systems, which promise clients enormous increases in speed at a fraction of the cost of human translation. Translators typically point to the low quality or reliability of machine-translated texts, but in some technical fields, where style is not a high priority, the use of constrained source languages (specially written so as to be unambiguous for machine parsing) makes reliability possible along with speed and low cost. How should translators meet this challenge? Translate faster and charge less? Retrain to become pre- and post-editors of machine translation texts? Learn to translate literature?

B. Internal Knowledge: The Translator's View

While translators must meet the needs of translation users in order to make a living, it is also important for them to integrate those needs into a translator-oriented perspective on the work, seeing the reliability that users demand in the larger context of professional pride (including also involvement in the profession and ethics); seeing the timeliness users want in terms of enhanced income, requiring speed but also connected to project management and raising the status of the profession; and insisting on the importance of actually enjoying the work.

a. Who are translators?

What does it take to be a translator or interpreter? What kind of person would even want to, let alone be able to, sit at a computer or in court day after day turning words and phrases in one language into words and phrases in another? Isn't this an awfully tedious and unrewarding profession?

It can be. For many people it is. Some people who love it initially get tired of it, burn out on it, and move on to other endeavors. Others can only do it on the side, a few hours a day or a week or even a month: they are writers or teachers or editors by day, but for an hour every evening, or for an afternoon one or two Saturdays a month, they translate, sometimes for money, sometimes for fun, mostly (one hopes) for both. If a really big job comes along and the timing and money are right, they will spend a whole week translating, eight to ten hours a day; but at the end of that week they feel completely drained and are ready to go back to their regular work. Other people, possibly even the majority (though to my knowledge there are no statistics on this), translate full time — and don't burn out. How do they do it? What skills do they possess that makes it possible for them to "become" doctors, lawyers, engineers, poets, business executives, even if only briefly and on the computer screen? Are they talented actors who feel comfortable shifting from role to role? How do they know so much about specialized vocabularies? Are they walking dictionaries and encyclopedias? Are they whizzes at Trivial Pursuit?

These are the questions we'll be exploring throughout the book; but briefly, yes, translators and (especially) interpreters do all have something of the actor in them, the mimic, the impersonator, and they do develop remarkable recall skills that will enable them to remember a word (often in a foreign language) that they have heard a new text arrives, or out into the airwaves whenever a new speaker steps up to the podium. A crowd of translators always seems much bigger than the actual bodies present. But then there are non-translators who share many of these same characteristics: diplomats, language teachers, world travelers . . . What special skills make a welltraveled, well-read language lover a translator?

Not surprisingly, perhaps, the primary characteristics of a good translator are similar to the expectations translation users have for the ideal translation: a good translator is reliable and fast, and will work for the going rate. From an internal point of view, however, the expectations for translation are rather different than they look from the outside. For the translator, reliability is important mainly as a source of professional pride, which also includes elements that are of little or no significance to translation users; speed is important mainly as a source of increased income, which can be enhanced through other channels as well; and it is extremely important, perhaps even most important of all, that the translator enjoy the work, a factor that is of little significance to outsiders. Let's consider these three "internal" requirements in order: professional pride, income, and enjoyment.

b. Professional pride

From the user's point of view, it is essential to be able to rely on translation — not only on the text, but on the translator as well, and generally on the entire translation process. Because this is important to the people who pay the bills, it will be important to the translator as well; the pragmatic considerations of keeping your job (for in-house people) or continuing to get offered jobs (for freelancers) will mandate a willingness to satisfy an employer's or client's needs.

But for the translator or interpreter a higher consideration than money or continued employability is professional pride, professional

integrity, professional self-esteem. We all want to feel that the job we are doing is important, that we do it well, and that the people we do it for appreciate our work. Most people, in fact, would rather take professional pride in a job that pays less than get rich doing things they don't believe in. Despite the high value placed on making a lot of money (and certainly it would be nice!), a high salary gives little pleasure without pride in the work. The areas in and through which translators typically take professional pride are reliability, involvement in the profession, and ethics.

c. Reliability

As we saw in Chapter 1, reliability in translation is largely a matter of meeting the user's needs: translating the texts the user needs translated, in the way the user wants them translated, by the user's deadline. The demands placed on the translator by the attempt to be reliable from the user's point of view are sometimes impossible; sometimes disruptive to the translator's private life; sometimes morally repugnant; often physically and mentally exhausting. If the demands are at all possible, however, in many or even most cases the translator's desire to take professional pride in reliability will override these other considerations, and s/he will stay up all night doing a rush job, cancel a pleasant evening outing with a friend, or translate a text reliably that s/he finds morally or politically loathsome.

Professional pride in reliability is the main reason we will spend hours hunting down a single term. What is our pay for that time? Virtually nothing. But it feels enormously important to get it right: to find exactly the right term, the right spelling, the right phrasing, the right register. Not just because the client expects it; also because if you didn't do it right, your professional pride and job satisfaction would be diminished.

d. Involvement in the profession

It is a matter of little or no concern to translation users, but of great importance to translators, what translator associations or unions we belong to, what translator conferences we go to, what

courses we take in the field, how we network with other translators in our region and language pair(s). These "involvements" sometimes help translators translate better, which is important for users and thus for the pride we take in reliability. More crucially, however, they help us feel better about being translators; they enhance our professional self-esteem, which will often sustain us emotionally through boring and repetitive and low-paid jobs. Reading about translation, talking about translation with other translators, discussing problems and solutions related to linguistic transfer, user demands, nonpayment, and the like, taking classes on translation, attending translator conferences, keeping up with technological developments in the field, buying and learning to use new software and hardware — all this gives us the strong sense that we are are not isolated underpaid flunkies but professionals surrounded by other professionals who share our concerns. Involvement in the translation profession may even give us the intellectual tools and professional courage to stand up to unreasonable demands, to educate clients and employers rather than submit meekly and seethe inwardly.

Involvement in the profession helps us realize that translation users need us as much as we need them: they have the money we need; we have the skills they need. And we will sell those skills to them, not abjectly, submissively, wholly on their terms, but from a position of professional confidence and strength.

e. Ethics

The professional ethics of translation have traditionally been defined very narrowly: it is unethical for the translator to distort the meaning of the source text. As we have seen, this conception of translator ethics is far too narrow even from the user's point of view: there are many cases when the translator is explicitly asked to "distort" the meaning of the source text in specific ways, as when adapting a text for television, a children's book, or an advertising campaign.

From the translator's internal point of view, the ethics of translation are more complicated still. What is the translator to do, for example, when asked to translate a text that s/he finds offensive? Or, to

put that differently, how does the translator proceed when professional ethics (loyalty to the person paying for the translation) clash with personal ethics (one's own political and moral beliefs)? What does the feminist translator do when asked to translate a blatantly sexist text? What does the liberal translator do when asked to translate a neo-Nazi text? What does the environmentalist translator do when asked to translate an advertising campaign for an environmentally irresponsible chemical company?

As long as thinking about translation has been entirely dominated by an external (nontranslator) point of view, these have been nonquestions — questions that have not been asked, indeed that have been unaskable. The translator translates whatever texts s/he is asked to translate and does so in a way that satisfies the translation user's needs. The translator has no personal point of view that has any relevance at all to the act of translation.

From an internal point of view, however, these questions must be asked. Translators are human beings, with opinions, attitudes, beliefs, and feelings. Translators who are regularly required to translate texts that they find abhorrent may be able to suppress their revulsion for a few weeks, or months, possibly even years; but they will not be able to continue suppressing those negative feelings forever. Translators, like all professionals, want to take pride in what they do; if a serious clash between their personal ethics and an externally defined professional ethics makes it difficult or impossible to feel that pride, they will eventually be forced to make dramatic decisions about where and under what conditions they want to work.

And so increasingly translators are beginning to explore new avenues by which to reconcile their ethics as human beings with their work as translators. The Quebecoise feminist translator Susanne Lotbiniere-Harwood (1991), for example, tells us that she no longer translates works by men: the pressure is too great to adopt a male voice, and she refuses to be coopted. In her literary translations of works by women she works very hard to help them create a woman-centered language in the target culture as well. In The Subversive Scribe Suzanne Jill Levine (1992) tells us that in her translations of

flagrantly sexist Latin American male authors, she works — often with the approval and even collaboration of the authors themselves — to subvert their sexism.

This broader "internal" definition of translator ethics is highly controversial. For many translators it is unthinkable to do anything that might harm the interests of the person or group that is paying for the translation (the translation "commissioner" or "initiator"). For other translators, the thought of being rendered utterly powerless to make ethical decisions based on personal commitments or belief structures is equally abhorrent; it feels to some like the Nurnberg "ethics" of the SS, the claim that "we were just obeying orders." When the translator's private ethics clash substantially with the interests of the commissioner, to what extent can the translator afford to live by those ethics and still go on earning a living? And on the other hand, to what extent can the translator afford to compromise with those ethics and still go on taking professional pride in his or her work?

f. Income

Professionals do their work because they enjoy it, because they take pride in it — and also, of course, to earn a living. Professional translators translate for money. And most professional translators (like most professionals of any field) feel that they don't make enough money, and would like to make more. There are at least three ways to do this, two of them short-term strategies, the third long-term: translate faster (especially but not exclusively if you are a freelancer); create your own agency and farm translation jobs out to other freelancers (take a cut for project management); and (the long-term strategy) work to educate clients and the general public about the importance of translation, so that money managers will be more willing to pay premium fees for translation.

g. Speed

Speed and income are not directly related for all translators. They are for freelancers. The situation is somewhat more complex than this, but basically the faster a freelancer translates, the more money s/

he makes. (Obviously, this requires a large volume of incoming jobs; if, having done a job quickly, you have no other work to do, translating faster will not increase your income.)

For in-house translators the links between speed and money are considerably less obvious. Most in-house translators are expected to translate fast, so that employability, and thus income, is complexly related to translation speed. Translation speed is enforced in a variety of unofficial ways, mostly though phone calls and visits from engineers, editors, bosses, and other irate people who want their job done instantly and can't understand why you haven't done it yet. Some in-house translators, however, do translations for other companies in a larger concern, and submit records of billable hours to their company's bookkeeping department; in these cases monthly targets may be set (200 billable hours per month, invoices worth three times your monthly income, etc.) and translators who exceed those targets may be given bonuses. Some translation agencies also set such targets for their in-house people.

A translator's translating speed is controlled by a number of factors:

1. typing speed
2. the level of text difficulty
3. familiarity with this sort of text
4. translation memory software
5. personal preferences or style
6. job stress, general mental state

(1—3) should be obvious: the faster one types, the faster one will (potentially) be able to translate; the harder and less familiar the text, the slower it will be to translate. I will return to (4) in the next section. (6) is also relatively straightforward: if you work under great pressure, with minimum reward or praise, your general state of mind may begin to erode your motivation, which may in turn slow you down. (5) is perhaps less obvious. Who would "prefer" to translate slowly? Don't all translators want to translate as rapidly as possible?

After all, isn't that what our clients want?

The first thing to remember is that not everyone translates for clients. There is no financial motivation for rapid translation when one translates for fun. The second is that not all clients need a translation next week. The acquisitions editor at a university press who has commissioned a literary or scholarly translation may want it done quickly, for example, but "quickly" may mean in six months rather than a year, or one year rather than two.

And the third thing to remember is that not everyone is willing or able to force personal preferences into conformity with market demands. Some people just do prefer to translate slowly, taking their time, savoring each word and phrase, working on a single paragraph for an hour, perfecting each sentence before moving on to the next. Such people will probably never make a living as freelancers; but not all translators are freelancers, and not all translators need to make a living at it. People with day jobs, high-earning spouses, or family money can afford to translate just as slowly as they please. Many literary translators are academics who teach and do research for a salary and translate in their free time, often for little or no money, out of sheer love for the original text; in such situations rapid-fire translation may even feel vaguely sacrilegious.

There can be no doubt, however, that in most areas of professional translation, speed is a major virtue. I once heard a freelancer tell a gathering of student translators, "If you're fast, go freelance; if you're slow, get an in-house job." But translation divisions in large corporations are not havens for slow translators either.

The instruction would be more realistic like this: "If you're fast, get an in-house job; if you're really fast, so your fingers are a blur on the keyboard, go freelance. If you're slow, get a day job and translate in the evenings."

Above all, work to increase your speed. How? The simplest step is to improve your typing skills. If you're not using all ten fingers, teach yourself to, or take a typing class at a community college or other adult education institute. If you're using all ten fingers but looking at

the keyboard rather than the screen while you type, train yourself to type without looking at the keys. Take time out from translating to practice typing faster.

The other factors governing translating speed are harder to change. The speed with which you process difficult vocabulary and syntactic structures depends partly on practice and experience. The more you translate, the more well-trodden synaptic pathways are laid in your brain from the source to the target language, so that the translating of certain source-language structures begins to work like a macro on the computer: zip, the target-language equivalent practically leaps through your fingers to the screen. Partly also it depends on subliminal reconstruction skills that we will be exploring in the rest of the book.

The hardest thing to change is a personal preference for slow translation. Translating faster than feels comfortable increases stress, decreases enjoyment (for which see below), and speeds up translator burnout. It is therefore more beneficial to let translating speeds increase slowly, and as naturally as possible, growing out of practice and experience rather than a determination to translate as fast as possible right now.

In addition, with translating speed as with other things, variety is the spice of life. Even the fastest translators cannot comfortably translate at top speed all day, all week, all month, year-round. In this sense it is fortunate, in fact, that research, networking, and editing slow the translator down; for most translators a "broken" or varied rhythm is preferable to the high stress of marathon top-speed translating.

You translate at top speed for an hour or two, and the phone rings; it is an agency offering you a job. You go back to your translation while they fax it to you, then stop again to look the new job over and call back to say yes or no. Another hour or two of high-speed translating and a first draft of the morning job is done; but there are eight or ten words that you didn't find in your dictionaries, so you get on the phone or the fax or e-mail, trying to find someone who knows. Phone calls get immediate answers; faxes and e-mail messages take time. While you're waiting, you pick up the new translation job, start

glancing through it, and before you know it

(some sort of automatism clicks in) you're translating it, top speed. An hour later the fax machine rings; it's a fax from a friend overseas who has found some of your words. You stop translating to look through the fax. You're unsure about one of the words, so you get back on e-mail and send out a message over a listserver, asking other subscribers whether this seems right to them; back in your home computer, you jump over to the morning translation and make the other changes. You notice you're hungry, so you walk to the kitchen and make a quick lunch, which you eat while looking over the fax one more time. Then back to the afternoon translation, top speed. If the fax machine hasn't rung in an hour or two, you find a good stopping place and check your e-mail; nothing for you, but there's a debate going on about a group of words you know something about, so you type out a message and send it. Then you edit the morning translation for a while, a boring job that has to be done some time; and back to the afternoon translation.

And all this keeps you from burning out on your own translating speed. Interruptions may cut into your earnings; but they may also prolong your professional life (and your sanity).

h. Enjoyment

One would think that burnout rates would be high among translators. The job is not only underpaid and undervalued by society; it involves long hours spent alone with uninspiring texts working under the stress of short deadlines. One would think, in fact, that most translators would burn out on the job after about three weeks.

And maybe some do. That most don't, that one meets freelance translators who are still content in their jobs after thirty years, says something about the operation of the greatest motivator of all: they enjoy their work. They must — for what else would sustain them? Not the fame and fortune; not the immortal brilliance of the texts they translate. It must be that somehow they find a sustaining pleasure in the work itself.

In what, precisely? And why? Is it a matter of personal style:

some people just happen to love translating, others don't? Or are there ways to teach oneself to find enhanced enjoyment in translation?

Not all translators enjoy every aspect of the work; fortunately, the field is diverse enough to allow individuals to minimize their displeasure. Some translators dislike dealing with clients, and so tend to gravitate toward work with agencies, which are staffed by other translators who understand the difficulties translators face. Some translators go stir-crazy all alone at home, and long for adult company; they tend to get in-house jobs, in translation divisions of large corporations or translation agencies or elsewhere, so that they are surrounded by other people, who help relieve the tedium with social interaction. Some translators get tired of translating all day; they take breaks to write poetry, or attend a class at the local college, or go for a swim, or find other sources of income to pursue every third hour of the day, or every other day of the week. Some translators get tired of the repetitiveness of their jobs, translating the same kind of text day in, day out; they develop other areas of specialization, actively seek out different kinds of texts, perhaps try their hand at translating poetry or drama.

Still, no matter how one diversifies one's professional life, translating (like most jobs) involves a good deal of repetitive drudgery that will simply never go away. And the bottom line to that is: if you can't learn to enjoy even the drudgery, you won't last long in the profession. There is both drudgery and pleasure to be found in reliability, in painstaking research into the right word, in brain-wracking attempts to recall a word that you know you've heard, in working on a translation until it feels just right. There is both drudgery and pleasure to be found in speed, in translating as fast as you can go, so that the keyboard hums. There is both drudgery and pleasure to be found in taking it slowly, staring dreamily at (and through) the source text, letting your mind roam, rolling target-language words and phrases around on your tongue. There are ways of making a mind-numbingly boring text come alive in your imagination, of turning technical documentation into epic poems, weather reports into songs.

In fact in some sense it is not too much to say that the translator's

most important skill is the ability to learn to enjoy everything about the job. This is not the translator's most important skill from the user's point of view, certainly; the user wants a reliable text rapidly and cheaply, and if a translator provides it while hating every minute of the work, so be it. If as a result of hating the work the translator burns out, so be that too. There are plenty of translators in the world; if one burns out and quits the profession, ten others will be clamoring for the privilege to take his or her place.

But it is the most important skill for the translators themselves. Yes, the ability to produce reliable texts is essential; yes, speed is important. But a fast and reliable translator who hates the work, or who is bored with it, feels it is a waste of time, will not last long in the profession - and what good are speed and reliability to the ex-translator? "Boy, I used to be fast." Pleasure in the work will motivate a mediocre translator to enhance her or his reliability and speed; boredom or distaste in the work will make even a highly competent translator sloppy and unreliable.

And in some sense this textbook is an attempt to teach translators to enjoy their work more — to drill not specific translation or vocabulary skills but what we might call "pretranslation" skills, attitudinal skills that (should) precede and undergird every "verbal" or "linguistic" approach to a text: intrinsic motivation, openness, receptivity, a desire to constantly be growing and changing and learning new things, a commitment to the profession, and a delight in words, images, intellectual challenges, and people.

In fact the fundamental assumptions underlying the book's approach to translation might be summed up in the following list of axioms:

1.   Translation is more about people than about words.
2.   Translation is more about the jobs people do and the way they see their world than it is about registers or sign systems.
3.   Translation is more about the creative imagination than it is about rule-governed text analysis.
4.   The translator is more like an actor or a musician (a

performer) than like a tape recorder.

5.   The translator, even of highly technical texts, is more like a poet or a novelist than like a machine translation system.

Which is not to say that translation is not about words, or phrases, or registers, or sign systems. Clearly those things are important in translation. It is to say rather that it is more productive for the translator to think of such abstractions in larger human contexts, as a part of what people do and say.

Nor is it to say that human translation is utterly unlike the operation of a tape recorder or machine translation system. Those analogies can be usefully drawn. It is merely to say that machine analogies may be counterproductive for the translator in her or his work, which to be enjoyable must be not mechanical but richly human.

Machine analogies fuel formal, systematic thought; they do not succor the translator, alone in a room with a computer and a text, as do more vibrant and imaginative analogies from the world of artistic performance or other humanistic endeavors. Is this, then, a book of panaceas, a book of pretty lies for translators to use in the rather pathetic pretense that their work is really more interesting than it seems? No. It is a book about how translators actually view their work; how translating actually feels to successful professionals in the field.

Besides, it is not that thinking about translation in more human terms, more artistic and imaginative terms, simply makes the work seem more interesting. Such is the power of the human imagination that it actually makes it become more interesting. Imagine yourself bored and you quickly become bored. Imagine yourself a machine with no feelings, a computer processing inert words, and you quickly begin to feel dead, inert, lifeless. Imagine yourself in a movie or a play (or an actual use situation) with other users of the machine whose technical documentation you're translating, all of you using the machine, walking around it, picking it up, pushing buttons and flipping levers, and you begin to feel more alive.

Discussion

1.Should translators be willing to do any kind of text-processing requested, such as editing, summarizing, annotating, desktop publishing? Or should translators be allowed to stick to translating? Explore the borderlines or gray areas between translating and doing something else; discuss the ways in which those gray areas are different for different people.

2.When and how is it ethical or professional to improve a badly written source text in translation? Are there limits to the improvements that the translator can ethically make? (Tightening up sentence structure; combining or splitting up sentences; rearranging sentences; rearranging paragraphs . . .) Is there a limit to the improvements a translator should make without calling the client or agency for approval? A reliable translator is someone who on the one hand doesn't make unauthorized changes — but who on the other hand doesn't pester the client or agency with queries about every minute little detail. Where should the line of "reliability" be drawn?

Activity 4

Make transcript from a sketch comedy. Then translate (Bahasa into English/English into Bahasa) and interprete it!

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Charlie Sanders:

hey y'all.. want to say something that buddy watching yo. you can do anything anything's possible.. the world is yours..

Charlie Sanders:

Hey semua.. aku ingin menyampaikan sesuatu kepada kalian semua yang menonton, yo.. kalian bisa melakukan segalanya.. segalanya mungkin terjadi.. dunia ini milik kalian..

Interpretation:

you can do anything anything's. possible the world is yours..

- As long as believing in theirselves, everyone can get what they want/ gain their aims.

CHAPTER V
THE ANALYSIS OF A TEXT

A. Reading The Text

You begin the job by reading the original for two purposes: first, to understand what it is about; second, to analyse it from a 'translator's* point of view, which is not the same as a linguist's or a literary critic's. You have to determine its intention and the way it is written for the purpose of selecting a suitable translation method and identifying particular and recurrent problems, Understanding the text requires both general and close reading. General reading to get the gist; here you may have to read encyclopaedias, textbooks, or specialist papers to understand the subject and the concepts, always bearing in mind that for the translator the function precedes the description - the important thing about the neutrino in context is not that it is a stable elementary particle-preserving the law of conservation of mass and energy, but that now the neutrino has been found to have mass, the Universe is calculated to be twice as large as previously thought, lChair', chaise* Stuhl, Sessel7 sedia, silla? siul - they all present somewhat different images, lax bundles of shapes that differ in each culture, united primarily by a similar function, an object for a person to sit on plus a few essential formal features, such as a board with a back and four legs. A knife is for cutting with, but the blade and the handle are important too - they distinguish the knife from the scissors.

Close reading is required, in any challenging text, of the words both out of and in context. In principle, everything has to be looked up that does not make good sense in its context; common words like serpent (F), to ensure they are not being used musically

or figuratively (sly, deceitful, unscupulous) or technically (EEC currency) or colloquially; neologisms - you will likely find many if you are translating a recent publication (for 'non-equivalent1 words, see p. 117); acronyms, to find their TL equivalents, which may be non-existent (you should not invent them, even if you note that the SL author has invented them); figures and measures, convening to TL or Systime International (SI) units where appropriate; names of people and places, almost all words beginning with capital letters -'encyclopaedia* words are as important as 'dictionary1 words, the distinction being fuzzy- (Words like 'always*', 'never', *ali\ 'must1 have no place in talk about translation - there are 'always' exceptions.) You can compare the translating activity to an iceberg: the tip is the translation - what is visible, what is written on the page - the iceberg, the activity, is all the work you do, often ten times as much again, much of which you do not even use.

B. The Intention of The Text

In reading, you search for the intention of the text, you cannot isolate this from understanding it, they go together and the title may be remote from the content as well as the intention. Two texts may describe a battle or a riot or a debate, stating the same facts and figures, but the type of ianguageused and even the grammatical structures (passive voice, impersonal verbs often used to disclaim rcsponsibilitv) in each case may be evidence of different points of view. The intention of the text represents the SL writer's attitude to the subject matter.

A piece about floors may be 'pushing1 floor polishes; about newspapers, a condemnation of the press; about nuclear weapons, an advertisement for them -always there is a point of view, somewhere, a modal component to the proposition, perhaps in a word- * unfortunately', 'nevertheless', 'hopefully,

What is meant by 'That was clever of him? Is it ironical, openly or implicitly? {In a text showing that BBC Radio 2 is a pale imitation of commercial radio, the irony may only be implicit and obscure to a non-British reader, and the translator may want to make the point more explicitly,) "CUmenie, noire justice repressive?*, writes

a journalist meaning LOur repressive judicial system is far from lenient1, or is it a bluff, mainly nonsense, for amusement? It may be 'iceberg1 work to find out, since the tone mav come through in a literal translation, but the translator has to be aware of it,

Again, in a detailed, confused piece about check-ups on elderly patients who may have to undergo chemotherapy the author's intention is to show that patients must have a thorough physical check-up before they start a course of drugs: if physical problems are cleared up first, there may be no need for psychiatry.

A summary of this nature, which uses only a few key words from the original, appears to be isolated from the language, simply to show what happens in real life, and it is indispensable to the translator. But he still has to 'return1 to the text. He still has to translate the text, even if he has to simplify, rearrange, clarify, slim it of its redundancies, pare it down.

C. The Intention of The Translator

Usually, the translator's intention is identical with that of the author of the SI - text. But he may be translating an advertisement, a notice, or a set of instructions to show his client how such matters are formulated and written in the source language, rather than how to adapt them in order to persuade or instruct a new TL reader-ship. And again, he may be translating a manual of instructions for a less educated readership, so thac the explanation in his translation mav be much larger than the 'reproduction'.

D. Text Styles

Following Nida, we distinguish four types of (literary or non-literary) text:

1)   Narrative: a dynamic sequence of events, where the emphasis is on the verbs or. for English, 'dummy' or 'empty' verbs plus verb-nouns or phrasal verbs ('He made a sudden appearance', lHe burst in1).

2)   Description, which is static, with emphasis on linking verbs,

adjectives, adjectival nouns.

3)   Discussion, a treatment of ideas, with emphasis on abstract nouns (concepts), verbs of thought, mental activity ('consider1, 'argue', etc.), logical argument and connectives,

4)   Dialogue,   with   emphasis   on   colloquialisms   and phaticisms.

E. The Readership

On the basis of the variety of language used in the original, you attempt to characterise the readership of the original and then of the translation, and to decide how much attention you have to pay to the TL readers, (In the case of a poem or any work written primarily as self-expression the amount is, I suggest, very little,) You may try to assess the level of education, the class, age and sex of the readership if these are 'marked '.

The average text for translation tends to be for an educated, middle-class readership in an informal, not colloquial style. The most common variety of 'marked' error in register among student translators tends to be Colloquial' and 'intimate1, e.g. useofphrasessuchas 'more and more'for'increasingly' (de plus en plus), 'above air for 'particularly' (surwut); 'job' for 'work1; 'got well1 for 'recovered' and excessively familiar phrasal verbs ('get out of, 'get rid of). TrTe other common error, use of formal or official register (e.g. 'decease' for 'death*), also shows signs of translationese. These tokens of language typify the student-translators instead of the readership they are translating for; they may epitomise their degree of knowledge and interest in the subject and the appropriate culture, i.e. how motivated they are. All this will help you to decide on the degree of formality, generality (or specificity) and emotional tone you must express when you work on the text.

F. Setting

You have to decide on the likely setting: Where would the text be published in the TL? What is the TL equivalent of the SL periodical, newspaper, textbook, journal, etc?, or Who is the client

you are translating for and what are his requirements? You may have to take account of briefer titles, absence of sub-titles and sub-headings, shorter paragraphs and other features of the TL house-style,

You have to make several assumptions about the SL readership. From the setting of the SL text, as well as the text itself, you should assess whether the readership is likely to be motivated (keen to read the text), familiar with the topic and the culture, and 'at home' in the variety of language used. The three typical reader types are perhaps the expert, the educated layman, and the uninformed. You then have to consider whether you are translating for the same or a different type of TL readership, perhaps with less knowledge of the topic or the culture, or a lower standard of linguistic education. Finally, if you are translating a poem or an important authoritative statement, should you consider the TL reader at all, apart from concessions or cultural ^scraps' to help him out (e.g, translating 'a half-holiday1 as un apris-midi litre)}

G. The Quality of The Writing

You have to consider the quality of the writing and the authority of the text, two critical factors in the choice of translation method. The quality of the writing has to be judged in relation to the author's intention and/or the requirements of the subject-matter. If the text is well written, i ,e . T the manner is as important as the matter, the right words arc in the right places, with a minimum ot redundancy, vou have to regard every nuance of the author's meaning (particularly if it is subtle and difficult) as having precedence over the reader's response - assuming they are not required to act or react promptly; on the contrary, assuming hopefully that they will read your translation at least twice.

Deciding what is good writing is sometimes criticised as 'subjective but it is a decision, like many others, not subjective but with a subjective element ('the area of taste! which you have to make, using any experience of literary criticism you may have had but bearing in mind that the criterion here is meaning: to what extent does the web of words of the SL text correspond to a clear representation of facts

or images? If a text is well written, the syntax will reflect the writer's personality - complex syntax will reflect subtlety (Proust, Mann) - plain syntax, simplicity. Words will be freshly used with unusual connotations. A badly written text will be cluttered wTith stereotyped phrases, recently fashionable general words and probably poorly structured. Note that language rules and prescriptions have nothing much to do with good writing. [20] What matters is a fresh reflection of the reality outside language or of the writer's mind.

The authority of the text is derived from good writing; but also independently, unconnectedly, from the status of the SL writer. If the SI. writer is recognised as important in his field, and he is making an ex-cathedra or official statement, the text is also authoritative. The point is that 'expressive* texts, i.e. serious imaginative literature and authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original. Informative texts, siarements that relate primarily to the truth, to the real facts of the matter, have to be translated in the best style that the translator can reconcile with the style of the original.

H. Connotations and Denotations

Bear in mind that whilst all texts have connotations, an aura of ideas and feelings suggested by lexical words (crudely, 'run' may suggest 'haste', 'sofa1 may suggest 'comfort'), and all texts have an 'underlife' (viz. as much of the personal qualities and private life of the writer as can be derived from an intuitive/analytical reading of a text), in a non-literary text the denotations of a word normally come before its connotations. But in a literary text, you have to give precedence to its connotations, since, if it is any good, it is an allegory, a comment on society, at the time and now, as well as on its strict setting.

I. The Last Reading

Finally, you should note the cultural aspect of the SL text; you should underline all neologisms, metaphors, cultural words and institutional terms peculiar to the SI. or third language, proper names, technical terms and Untranslatable' words. Untranslatable words are

the ones that have no ready one-to-one equivalent in the TL; they are likely to be qualities or actions - descriptive verbs, or mental words -words relating to rhe mind, that have no cognates in the TL, e.g. words like 'fuzzy', 'murky1, 'dizzy', lsnug\ lsnub'; many such English words arise from Dutch or from dialect. You underline words that you have to consider om of as well as within context, in order to establish their semantic range, their frontiers; unlike Humptv, you cannot normally decide to make any word mean what you want, and there are normally limits to the meaning of any word. The purpose of dictionaries is to indicate the semantic ranges of words as well as, through collocations, the main senses.

I should say here whilst the meaning of a completely context-determined word may appear to be remote from its no n-con textual (core) meaning there must be some link between the two meanings. Thus it might appear to be beyond reason that the French word communication could possibly mean 'fistula1, but it can be translated as such if the fistula is a way of *communication* between the aorta and the pulmonary artery. Sometimes the link is a secret code.

I am not claiming that you should carry out this analysis on every part of the text; much of it may be intuitive or unnecessary in the case of a particular text. Underline only the items where you see a translation problem, and bear in mind that it is often helpful to study such an item first in context, then in isolation, as though it were a dictionary or an encyclopaedia entry only, and finally in context again.

Conclusion

In principle, a translational analysis of the SL text based on its comprehension is the first stage of translation and the basis of the useful discipline of translation criticism. Tn fact, such an analysis is, I think, an appropriate training for translators, since by underlining the appropriate words they will show they are aware of difficulties they might otherwise have missed. Thus you relate translation theory to its practice. A professional translator would not usually make such an analysis explicitly, since he would need to take only a sample in order to establish the properties of a texi. A translation critic, however, after

determining the general properties - first of the text and secondly of the translation (both these tasks would centre in the respective intentions of translator and critic) - would use the underlined words as a basis for a detailed comparison of the two texts.

To summarise, you have to study the text not for itself but as something that may have to be reconstituted for a different readership in a different culture.

Activity 5

Make a translation of Teaching materials used in school or campus. It can be the materials of elementary school, junior high school, senior high school, or college!

CHAPTER VI
THE PROCESS OF TRANSLATION

Introduction

The description of translating procedure is operational. It begins with choosing a method of approach. Secondly, when we are translating, we translate with four levels more or less consciously in mind: (1) the SL text level, the level of language, where we begin and which we continually (but not continuously) go back to; (2) the referential level, the level of objects and events, real or imaginary, which we progressively have to visualise and build up, and which is an essential part, first of the comprehension, then of the reproduction process; (3) the cohesive level, which is more general, and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which we may have to adjust the language level; (4) the level of naturalness, of common language appropriate to the writer or the speaker in a certain situation. Again, this is a generalised level, which constitutes a band within which the translator works, unless he is translating an authoritative text, in which case he sees the level of naturalness as a point of reference to determine the deviation - if any - between the author's level he is pursuing and the natural level. This level of naturalness is concerned only with reproduction. Finally, there is the revision procedure, which may be concentrated or staggered according to the situation. This procedure constitutes at least half of the complete process.

A. The Relation of Translating to Translation Theory

The purpose of this theory of translating is to be of service to the translator. It is designed to be a continuous link between translation theory and practice; it derives from a translation theory framework which proposes that when the main purpose of the text is to convey information and convince the reader, a method of translation must be 'natural*; if, on the other hand, the text is an expression of the peculiar innovative (or cliched) and authoritative style of an author (whether it be a lyric, a prime minister's speech or a legal document), the translator's own version has to reflect any deviation from a 'natural' style. The nature of naturalness is discussed in detail in my exposition of the theory of translating below; 'naturalness' is both grammatical and lexical, and is a touchstone at every level of a text, from paragraph to word, from title to punctuation.

The level of naturalness binds translation theory to translating theory, and translating theory to practice. The remainder of my translating theory is in essence psychological - the relationship between language and 'reality* (though all we know of 'reality' is mental images and mental verbalising or thinking) - but it has practical applications.

If one accepts this theory of translating, there is no gap between translation theory and practice. The theory of translating is based, via the level of naturalness, on a theory of translation. Therefore one arrives at the scheme shown in Figure 2.

Three language functions

Expressive (authoritative)   Informative   Vocative (directive or persuasive'

Translation theory

Semantic   Communicative

Translation theory frame of reference

Problem _____ Contextual factors _____ Translation procedures

Theory of translating
Textual Referential
Cohesive Natural   *Levels*

translation practice Figure 2. A funt

tional theory of language

B. The Approach

A translation is something that has to be discussed. In too many schools and universities, it is still being imposed as an exercise in felicitous English style, where the warts of the original are ignored. The teacher more or less imposes a fair copy which is a 'model' of his own English rather than proposing a version for discussion and criticism by students, some of whom will be brighter than he is.

Translation is for discussion. Both in its referential and its pragmatic aspect, it has an invariant factor, but this factor cannot be precisely defined since it depends on the requirements and constraints exercised by one original on one translation. All one can do is to produce an argument with translation examples to support it- Nothing is purely objective or subjective- There are no cast-iron rules. Everything is more or less. There is an assumption of 'normally*

or 'usually' or 'commonly1 behind each well-established principle; as I have stated earlier, qualifications such as "always1, 'never', 'must1 do not exist-there are no absolutes. Given these caveats, I am nevertheless going to take vou through my tentative translating process.

There are two approaches to translating (and many compromises between them): (1) you start translating sentence by sentence, for say the first paragraph or chapter, to get the feel and the feeling tone of the text, and then you deliberately sit back, review the position, and read the rest of the SL text; (2) you read the whole text two or three times, and find the intention, register, tone, mark the difficult words and passages and start translating only when you have taken your bearings.

Which of the two mernods you choose may depend on your temperament, or on whether you trust your intuition (for the first method) or your powers of analysis (for the second). Alternatively, you may think the first method more suitable for a literary and the second for a technical or an institutional text. The danger of the first method is that it may leave you with too much revision to do on the early part, and is therefore time-wasting. The second method (usually preferable) can be mechanical; a transiational text analysis is useful as a point of reference, but it should not inhibit the free play of your intuition. Alternatively, you may prefer the first approach for a relatively easy text, the second for a harder one.

From the point of view of the translator, any scientific investigation, both statistical and diagrammatic (some linguists and translation theorists make a fetish of diagrams, scbemas and models), of what goes on in the brain (mind? nerves? cells?) during the process of translating is remote and at present speculative. The contribution of psycholinguistics to translation is limited: the positive, neutral or negative pragmatic effect of a word (e.g. affecter, 'affect1, 'brutal', befremden, drame^ comedie, favoriser, denouement■> extraordinaire', 'grandiose1, grandioznvi, 'potentate1, pontiff 'pretentious', * arbitrary/ arbitration', proposer^ exploit^ hauteur^ 'vaunt') e.g. Osgood's work on semantic differentials is helpful, since the difference between 'positive' and 'negative1 (i.e. between the writer's approval and his

disapproval) is always critical to the interpretation of a text. The heart of translation theory is translation problems (admitting that what is a problem to one translator may not be to another); translation theory broadly consists of, and can be defined as. a iarge number of generalisations of translation problems, A theoretical discussion of the philosophy and the psychology of translation is remote from the translator's problems. Whether you produce a statistical survey through questionnaires of what a hundred translators think they think when they translate, or whether you follow what one translator goes through, mental stage by mental stage. 1 do not see what use it is going to be to anyone else, except perhaps as a corrective of freak methods - or ideas such as relying entirely on bilingual dictionaries. substituting encyclopaedia descriptions for dictionary definitions, using the best-sounding synonyms for literary translation, transferring all Graeco-Latin words, continuous paraphrasing, etc. But there is never any point in scientifically proving the obvious.

C. The Textual Level

Working on the text level, you intuitively and automatically make certain 'conversions1; you transpose the SL grammar (clauses and groups) into their 'ready1 TL equivalents and you translate the lexical units into the sense that appears immediately appropriate in the context of the sentence.

Your base level when you translate is the text. This is the level of the literal translation of the source language into the target language, the level of the trans-lationese you have to eliminate, but it also acts as a corrective of paraphrase and the parer-down of synonyms. So a part of your mind may be on the text level whilst another is elsewhere. Translation is pre-eminently the occupation in which you have to be thinking of several things at the same time.

D. The Referential Level

You should not read a sentence without seeing it on the referential level. Whether a text is technical or literarv or institutional, you have to make up your mind. summarily and continuously, what

it is about, what it is in aid of. what the writer's peculiar slant on it is: say, L'albumine et ses interactions medicamenteuses (It.: Ualhumina e le sue interazioni medicamentose) - it may be the action of drugs on blood, the need to detect toxic effects, the benefits of blood transfusion. Say, La pression quantitative - the large number of pupils in schools, the demand for better-quality education, the need for suitable education for all. Say, Recherches sur un facteur diureuque d'origine lymphatique - the attempt to find a substance in the body fluid that promotes urine production, the disorders that inhibit the formation of the substance, the attempts to isolate the substance. Always, you have to be able to summarise in crude Jay terms, to simplify at rhe risk of over-simplification, to pierce the jargon, to penetrate the fog of words. You get an abstraction like Ce phenomene s'avere; ce phenomener exact pour cellules et fibres - referring to a tumour becoming so large that it compresses the parenchyma next to it. Usually, a more specific reference is desirable in the translation: the tumour's swelling, deterioration. etc. Thus your translation is some hint of a compromise between the text and the facts.

For each sentence, when it is not clear, when there is an ambiguity, when the writing is abstract or figurative, you have to ask yourself: What is actually happening here? and why? For what reason, on what grounds, for what purpose? Can you see it in your mind? Can you visualise ii? If you cannot, you have to 'supplement1 the linguistic level, the text level with the referential level, the factual level with the necessary additional information (no more) from this level of reality, the facts of the matter. In real life, what is the setting or scene, who are the actors or agents, what is the purpose? This may or may not take you away temporarily from the words in the text. And certainly it is all LOO easy to immerse yourself in language and to detach yourself from the reality, real or imaginary, that is being described. Far more acutely than writers wrestling with only one language, you become aware of the awful gap between words and objects, sentences and actions (or processes'.. grammar and moods (or attitudes). You have to gain perspective {distacco, recul'Aa stand back from the language and have an image of the reality behind the text, a reality for which

you, and not the author (unless it is an expressive or an authoritative text), are responsible and liable.

The referential goes hand in hand with the textual level. All languages have polysemous words and structures which can be finally solved only on the referential level, beginning with a few multi-purpose, overloaded prepositions and conjunctions, through dangling participles ('reading the paper, the dog barked loudly') to general words. The referential level, where you mentally sort out the text, is built up out of, based on, the clarification of all linguistic difficulties and, where appropriate, supplementary information from the 'encyclopaedia' - my symbol for any work of reference or textbook. (Thus in pour le passage de Flore, you find that Flore/Flora was an Italic goddess of flowers and gardens. As it is in Claudel you translate: 'for the goddess Flora to pass' and leave the rest to the reader.) You build up the referential picture in your mind when you transform the SL into the TL text; and, being a professional, you are responsible for the truth of this picture.

Does this mean, as Seleskovitch claims, that lthe (SL) words disappear' or that you ldeverbalize the concepts' (Delisle)? Not at all, you are working continuously on two levels, the real and the linguistic, life and language, reference and sense, but you write, you 'compose1, on the linguistic level, where your job is to achieve the greatest possible correspondence, referentially and pragmatically, with the words and sentences of the SI- text. However tempting it is to remain on that simpler, usually simplified layman's level of reality (the message and its function^ you have to force yourself back, in as far as the readership can stand it, into the particularities of the source language meaning-

E. The Cohesive Level

Beyond the second factual level of translating, there is a third, generalised, level linking the first and the second level, which you have to bear in mind. This is the 'cohesive' level; it follows both the structure and the moods of the text: the structure through the connective words (conjunctions, enumerations, reiterations, definite article,

general words, refetential synonyms, punctuation marks) linking the sentences, usually proceeding from known information (theme) to new information (rhemc; proposition, opposition, continuation, reiteration, opposition, conclusion - for instance - or thesis, antithesis, svnthesis. Thus the structure follows the train of thought; determines, say, the 'direction1 afd'ailleurs ('besides1, 'further1, 'anyway') in a text, ensures that a colon has a sequel, that ulterieur has a later reference; that there is a sequence of time, space and logic in the text.

The second factor in the cohesive level is mood. Again, this can be shown as a dialectical factor moving between positive and negative, emotive and neutral. It means tracing the thread of a text through its value-laden and value-free passages which may be expressed by objects or nouns (Margaret Masterman (1982) has shown how a text alternates between 'help1 and 'disaster'), as well as adjectives or qualities. You have to spot the difference between positive and neutral in, say, 'appreciate' and 'evaluate'; "awesome1 and 'amazing1; 'tidy1 and 'ordered'; sauber andraVi; ^passed away1 (indicating the value of the person) and *died\ Similarly you have to spot differences between negative and neutral in say 'potentate' and 'ruler1, These differences are often delicate, particularly near the centre, where most languages have words like 'fair', 'moderate1, mafiig, passable, assez bon whose value cannot always be determined in the context.

My third level, this attempt to follow the thought through the connectives and the feeling tone, and the emotion through value-laden or value-free expressions, is, admittedly, only tentative, but it may determine the difference between a humdrum or misleading translation and a good one. This cohesive level is a regulator, it secures coherence, it adjusts emphasis. At this level, you reconsider the lengths of paragraphs and sentences, the formulation of the title; the tone of the conclusion (e.g. the appropriateness of a tout prendre, en definitive (often tricky), en fin de compte, enfini}), a la fin, en sommey en tout etat de cause to summarise an argument at the beginning of a final sentence). This is where the findings of discourse analysis are pertinent.

F. The Level of Naturalness

With all that, for all texts (except the ones you know- are *udiT or badly written but authoritative, innovatory or 'special1, e.g., where a writer has a peculiar way of writing which has to be reproduced - so for philosophy, Heidegger, Sartre, Husserl; so for fiction any surrealist, baroque, and certain Romantic writers) - for the vast majority of texts, you have to ensure:: a; thai your translation makes sense; ▪b^ that it reads naturally, that it is written in ordinary language, the common grammar, idioms and words that meet that kind of situation. Normally, vou can only do this by temporarily disengaging yourself from the SL text, by reading your own translation as though no original existed. You get a piece like: Vne doctrine nee dans une fraction dtt cierge de VAmenque latine qui fotwnrte sous diver ses plumes et dans diverses chapelles el qui connait dejd un debut d application autontatre sous la tutelle de I'Etat. <L*Express, July 1985.) The passage has various misleading cognates, and vou can reduce it to sense bv gradually eliminating all the primary senses ijraction, nee, plumes, ckapelles, connaii) to: LA doctrine originating amongst a fraction of the clergy of Latin America which proliferates among various writers and in various coteries and which already experiences the beginnings of an authoritarian application under the tutelage of the State'.

Now you still have to make that passage sound natural, which will usually depend on the degree of formality (see p. 14) you have decided on for the whole text. But you might consider: lA doctrine originating in a group of Latin American clergy and proliferating among various writers and coteries, which is now just beginning to be put into practice in an authoritarian fashion under the auspices of the State' (note that dtija often translates as 'now'),

A word on 'naturalness. A translation of serious innovative writing (maybe Rabelais, Shakespeare, Thomas Mann, maybe Hegel, Kant, maybe any authority) may not sound natural, may not be natural to you, though if it is good it is likely to become more so with repeated readings:

The funnel unravels an enormous mass of black smoke like a plait of horsehair being unwound,

La ckeminie dfrvide une enormefumee noire, paredle a une tresse de cnn qu'on detord.

(G. F. Ramuz/Leretourdumort\fromM?u^/te$,i<

A still new patient, a thin and quiet person, who had found a place with his equally thin and quiet fiancee at the good Russian Table, proved, just when the meal was in full swing, to be epileptic, as he suffered an extreme attack of that type, with a cry whose demonic and inhuman character has often been described, fell heavily on to the floor and struck around with his arms and legs next to his chair with the most ghastly contortions.

Ein noch neuer Patient, ein magerer und sailer Mensch, der mil seiner ebenfalls mageren und stillen Braut am Guten Russentisch Platz gefunden hatte, envies sichy da eben das Essen in vollem Gang wart ah epileptisch indent et einen krassen An/all dieser Art erlitt, mil jenem Schrei dessen ddmonischer und aussermenschlicher Charackier oft geschildert warden ist> zu Boden siiirzte undneben seinem Stuhl unterden scheusslichsten Verrenkungen milArmen und Beinen um sick schlug.

fThomasMann, *Der Zauberberg*. <

You may find both these sentences unnatural- Yet, in spite of numerous lexical inadequacies (we have no word for *mager* nor any as vivid as *schildern*, and few parallel sound effects) this is what Ramuz and Thomas Mann wrote, and we cannot change that, When you are faced with an innovatory expressive text, you have to try to gauge the degree of its deviation from naturalness, from ordinary language and reflect this degree in your translation. Thus in translating *any* type of text you have to sense 'naturalness', usually for the purpose of reproducing, sometimes for the purpose of deviating from naturalness. In a serious expressive text, in the sentence: *ilpromenait son regard bleu sur la petite pelause*, 'son regard bleu* has to be translated as 'his

blue gaze', which is a deviation from the normal or natural *lesyeux bleus*, 'his blue eyes1. *Again Si le regard du pasteur se promenait sur la pelouse, etait-ce pour jouir de la parfaite plenitude verte ou pour y trouver des idees* (Drieu la Rochclle) is translated as something like: Tf the pastor's gaze ran over the lawn, was it lo enjoy its perfect green fullness, or to find ideas1, rather than 'Whenever the pastor cast a glance over the lawn it was either to enjoy its perfect green richness, or to find ideas in it.

Again, *son visage etait mauve*, 'his face was mauve, *sein Gesicht v:ar mauve imalvenfarhen*) are virtually precise translation equivalents. 'Mauve* is one of the few secondary colours without connotations l though in France it is the second colour of mourning, 'his face was deathly mauve' would be merely comic), and normally, like 'beige', associated with dress - compare a mauve woman, a violet woman {'shrinking violet1?), but a scarlet woman is different. In the 'mauvel example, a retreat from the unnatural 'mauve' to the natural 'bluel would only be justified if the SL text was both 'anonymous1 and poorly written.

You have to bear in mind that the level of naturalness of natural usage is grammatical as well as lexical (i.e., the most frequent syntactic structures, idioms and words that are likely to be appropriately found in that kind of stylistic context), and, through appropriate sentence connectives, may extend to the entire text,

In all 'communicative translation', whether you are translating an informa^ tive text, a notice or an advert, 'naturalness' is essential. That is why you cannot translate properly if the TL is not your language of habitual usage. That is why you so often have to detach yourself mentally from the SL text; why, if there is time, you should come back to your version after an interval. You have to ask yourself for others): Would you see this, would you ever see this, in *The Times, The Economist* (watch that *Time-Life-^ piegel style*), *the British Medical Journal*, as a notice, on the back of a board game, on an appliance, in a textbook, in a children's book? Is it usage, is it common usage in that kind of writing? How frequent is it? Do not ask yourself: is it English? There is more English than the patriots and the purists and

the chauvinists are aware of.

Naturalness is easily defined, not so easy to be concrete about. Natural usage comprises a variety of idioms or styles or registers determined primarily by the 'setting1 of the text, i.e. where it is typically published or found, secondarily by the author, topic and readership, all of whom are usually dependent on the setting. It may even appear to be quite 'unnatural1, e.g, take any article in *Foreign Trade* Moscow): 'To put it figuratively, foreign trade has become an important artery in the blood circulation of the Soviet Union's economic organism', or any other exariple of Soviet bureaucratic jargon; on the whole this might occasionally be tactfully clarified but it should be translated 'straight1 as the natural language of participants in that setting.

Natural usage, then, must be distinguished from 'ordinary language1, the plain non-technical idiom used by Oxford philosophers for (philosophical explanation, and 'basic' language, which is somewhere between formal and informal, is easily understood^ and is constructed from a language's most frequently used syntactic structures and words - basic language is the nucleus of a language produced naturally. All three varieties - natural, ordinary and basic – are formed exclusively from modern language. However, unnatural translation is marked by interference, primarily from the SL text, possibly from a third language known to the translator including his own, if it is not the target language. 'Natural1 translation can be contrasted with 'casual' language (Voegelin), where word order, syntactic structures, collocations and words are predictable. You have to pay special attention to:

1) Word order. In all languages, adverbs and adverbials are the most mobile components of a sentence, and their placing often indicates the degree of emphasis on what is the new information (rheme) as well as naturalness. They are the most delicate indicator of naturalness:

He regularly sees me on Tuesdays. (Stress on ^regularly.)

He sees me regularly on Tuesdays. (No stress.)

On Tuesdays he sees me regularly. (Stress on 'Tuesdays',)

2) Common structures can be made unnatural by silly one-to-one translation from any language, e.g.:

(a) Athanogore put his arm *under that of {sous celuide)* the young man: ('under the young man's1),

(b) After *having given his meter a satisfied glance {apres avoir lance)*: ('after giving). Both these translations are by English students.

(c) The packaging *having {etant muni de)* a sufficiently clear label, the cider vinegar consumer could not confuse it with , . . : ('as the packaging had. . .').

3)   Cognate words. Both in West and East, thousands of words are drawing nearer to each other in meaning. Many sound natural when you transfer them, and may still have the wrong meaning: 'The book is actually in print' (*Le livre est actuellement sous presse*). Many more sound odd when you transfer them, and are wrong - *avecy sans supplement, le tome VII* ^ 'with, without a supplement, Vol.7' ('without extra charge')- Thousands sound natural, have the same meaning, are right.

4)   The appropriateness of gerunds, infinitives, verb-nouns (cf. lthe establishment of, 'establishing', 'the establishing of,* to establish*).

5)   Lexically, perhaps the most common symptom of unnaturalness is slightly old-fashioned, now rather 'refined', or 'elevated1 usage of words and idioms possibly originating in bilingual dictionaries, e.g.

It fit ses necessity's: 'He relieved nature.'

Je m'en separe avec beaucoup de peine: Tin sorry to pan with it.

ErstraubtesichmitHandenundFussen: 4He defended himself tooth and nail.'

Note (a) the fact that the SL expression is now old-fashioned or refined is irrelevant, since you translate into the modern target

language; (b) however, if such expressions appear in dialogue, and are spoken (typically or say) by middle-aged or elderly characters, then a correspondingly 'refined* translation is appropriate; (c) naturalness has a solid core of agreement, but the periphery is a taste area, and the subject of violent, futile dispute among informants, who will claim that it is a subjective matter, pure intuition; but it is not so. If you are a translator, check with three informants if you can. If you are a translation teacher, welcome an SL informant to help you decide on the naturalness or currency (there is no difference), therefore degree of frequency of an SL expression. (6) Other 'obvious' areas of interference, and therefore unnaturalness, are in the use of the articles; progressive tenses; noun-compounding; collocations; the currency of idioms and metaphors; aspectual features of verbs; infinitives.

How do you get a feel for naturalness, both as a foreigner and as a native speaker? The too obvious answer is to read representative texts and talk with representative TL speakers (failing which, representative TV and radio) - and to get yourself fearlessly corrected. Beware of books of idioms - they rarely distinguish between what is current (e.g, 'keep my head above water') and what is dead (e.g. Ldead as a door nail'),

There is a natural tendency to merge three of the senses of the word 'idiom': (a) a group of words whose meaning cannot be predicted from the meanings of their constituent words (e.g. dog in the manger; *Spielverderber; Vempecheur de tourner en rond* (b) the linguistic usage that is natural to native speakers of a language; -c)the characteristic vocabulary or usage of a people. {*Elle avail frappe a la bonne pone. {Qat crestdu franqais*) when the original was merely Elie avail Irouve la solution ('She had found the solution'), which is also perfectly good French.) The danger of this procedure is that it tends to devalue literal language at the expense of 'idiomatic' language, as though it were unnatural. If anything, the reverse is the case. Certainly, idiomatic language can, being metaphor, be more pithy and vivid than literal language, but it can also be more conventional, fluctuate with fashion, and become archaic and refined ('he was like a cat on a hot tin roof) (*swr des charbons ardents; wie auf glukenden Kohlen sitzen*), and,

above all, it can be a way of avoiding the (literal) truth. In translating idiomatic into idiomatic language, it is particularly difficult to match equivalence of meaning with equivalence of frequency.

Check and cross-check words and expressions in an up-to-date dictionary (Longmans, Collins, COD)- Note any word you are suspicious of. Remember, your mind is furnished with thousands of words and proper names that you half take for granted, that you seem to have known all your life, and that you do not properly know the meaning of. You have to start checking them. Look up proper names as frequently as words: say you get *Dax, cite de peiites H.L.M. - l*Dax, a small council flat estate' may sound natural, but looking up Dax will show you it is incorrect, it must be 'Dax, a town of small council flats' - always assuming th at * council flat' is good enough for the reader.

Naturalness is not something you wait to acquire by instinct. You work towards it by small progressive stages, working from the most common to the less common features, like anything else rationally, even if you never quite attain it.

There is no universal naturalness. Naturalness depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written language more or less coincide. It is rather easy to confuse naturalness with: (a) a colloquial style; (b) a succession of diched idioms, which some, particularly expatriate teachers, think is the heart of the language; (c) jargon; fd) formal language. I can only give indications: (*avantwut*)(¥)

(a) first of all

(b) before you can say Jack Robinson

(c) in the first instance

(d) primarily *plus oumoins* (F)

(a) more or less

(b) give or take

(c) within the parameter of an approximation

(d) approximately

G. Combining The Four Levels

Kumistikky tour deforce, *feat of skill', *dimosttazione di virtuosismo*: summarising the process of translating, I am suggesting that you keep in parallel the four levels - the textual, the referential, the cohesive, the natural: they are distinct from but frequently impinge on and may be in conflict with each other. Your first and last level is the text; then you have to continually bear in mind the level of reality (which may be simulated, i.e, imagined, as well as real), but you let it filter into the text only when this is necessary to complete or secure the readership's understanding of the text, and then normally only within informative and vocative texts. As regards the level of naturalness, you translate informative and vocative texts on this level irrespective of the naturalness of the original, bearing in mind that naturalness in, say, formal texts is quite different from naturalness in colloquial texts. For expressive and authoritative texts, however, you keep to a natural level only if the original is written in ordinary language; if the original is linguistically or stylistically innovative, you should aim at a corresponding degree of innovation, representing the degree of deviation from naturalness, in your translation — ironically, even when translating these innovative texts, their natural level remains as a point of reference. For *sinee Vite explosive*, 'impassioned, enthusiastic, intense or violent, sincerity' may be natural, but *nncerite'explosive* is what the text, a serious novel, says, so 'explosive sincerity' is what you have to write, whether you like it or not (you will get accustomed toix,ons'y fait a tout)-unless? of course, you maintain (I disagree) that the figurative sense of *explosif {temperament explosif)* has a wider currency than the figurative sense of 'explosive Can explosive temperament'), when you are justified in translating explosif by another word you claim comes within its semantic range ('fiery sincerity?). Paradoxically, it is at the 'naturalness* rather than the 'reality1 stage of translating that accuracy becomes most important - therefore at the final stage. When you (reluctantly!) realise that a literal translation will not don that it is cither unnatural or out of place, there

is a great temptation to produce an elegant variation simply because it sounds right or nice; say, for *Si mince, si depourvu de chair, qu'&n est bien oblige de comprendre les petits copains feroces de la communale, qui Font surnomme Baton.* (Bazin, *L'Eglise verte.*) You translate: 'So thin, so deprived of flesh that you really can't blame his spiteful little friends at the local primary school who have nicknamed him "Stick". Here the main trouble is 'spiteful' for/proa's: 'spiteful' simply isn't in the word *feroce*, it will not stretch that far and it is unnecessary. The pragmatic (not the referential) component of *copaxn* is missed (but 'pals' or 'mates' won't fit). *On est oblige* is stretched a little too far, whilst *depourvu* de is deceptive, it is such a common construction that even 'lacking in' is a little 'refined' or elevated. I would suggest: 'So thin, so fleshless that you have to show understanding for his fierce (alt. 'ferocious') little friends at the local primary school, who have nicknamed him "Stick". *

This is a stab at accuracy as well as naturalness, and in the case of the *on est oblige de comprendre*, it is not at the colloquial level of the first translation, but one could maintain that the French is not racy or colloquial either. Admittedly, except for technical terms and for well-used words for culturally overlapping familiar objects and actions, accuracy in translation lies normally within certain narrow ranges of words and structures, certain linguistic limits. It is not so precise as precise, it is not 'this word and no other'. It is not an absolute (there are no absolutes in translation). It represents the maximum degree of correspondence, referentially and pragmatically, between, on the one hand, the text as a whole and its various units of translation (ranging usually from word to sentence) and, on the other, the extralinguistic 'reality', which may be the world of reality or of the mind. Admittedly it is harder to say what is accurate than what is inaccurate - translation is like love; I do not know what it is but I think I know -vhat it is not - but there is always the rappel a Vordre> usually to bring you back to a close translation, and at least to show you there is a point beyond which you can't go.

H. The Unit of Translating

Normally you translate sentence by sentence (not breath-group by breath-group), running the risk of not paying enough attention to the sentence-joins. If the translation of a sentence has no problems, it is based firmly on literal translation (the literal translation of *comprihensif* is 'understanding1 and *of versatile,* 'fieWe'), plus virtually automatic and spontaneous transpositions and shifts, changes in word order etc. Thus:

MBt arrets a Pirigueux le 13 fforier, observe aeiuellemeni une greve de la farm. MB, who was arrested in Perigueux on 13th February, is at present observing a hunger strike. The first sign of a translation problem is where these automatic procedures from language to language, apparently without intercession of thought (scornfully referred to as *transcodage* by the ESIT School of Paris), are not adequate. Then comes the struggle between the words in the SL - it may be one word like 'sleazy', it may be a collocation like la dark horse1, it may be a structure like 'the country's government' (who governs what?), it may be a referential, cultural or idiolectal problem - in any event, the mental struggle between the SL words and the TL thought then begins- How do you conduct this struggle? Maybe if you are an interpreter, a natural communicator (I write half-heartedly), you try to forget the SL words, you deverbalise, you produce independent thought, you take the message first, and then perhaps bring rhe SL words in. If you are like me, you never forget the SL words, they are always the point of departure; you create, you interpret on the basis of these words.

You abandon the SL text - literal translation if you like (which, for the purpose of this argument, I couple with mandatory or virtually mandatory shifts and word-order changes) only when its use makes the translation refercntially and pragmatically inaccurate, when it is unnatural, when it will not work. By rule of thumb you know literal translation is likely to work best and most with written, prosy? semi-formal, non-literary language, and also with innovative language; worst and least with ordinary spoken idiomatic language. Further, it is more often effectively used than most writers on translation, from

Cicero to Nida and Neubert, (but not Wilss) lead you to believe.

Since the sentence is the basic unit of thought, presenting an object and what it does, is, or is affected by, so the sentence is, in the first instance, your unit of translation, even though you may later find many SL and TL correspondences within that sentence. Primarily, you translate by the sentence, and in each sentence, it is the object and what happens to it that you sort out first. Further, if the object has been previously mentioned, or it is the main theme, you put it in the early part of the sentence, whilst you put the new information at the end, where it normally gets most stress:

Die Vignette hatie Thonualdten 1805 in Rom ennvorfen.

The vignette was designed by Thorwaldsen in 1805 in Rome.

Your problem is normally how to make sense of a difficult sentence. Usually you only have trouble with grammar in a long complicated sentence, often weighed down by a series of word-groups depending on verb-nouns. Grammar being more versatile than lexis, you can render a sentence like the following in many versions:

1,'ahohtion de ce qui subsistmt des tutelles et la reorganisation du contrdle de legality notamment par la creation des chambres rdgionales des comptes, le transfer! aux presidents dyassemblies dehberantes de IQ fonaion executive, la creation de regions de plein exerace, Vexiensicm de la capaciti d"int?rvention economique des collectivites territoriales, le transfer: par blocs aux differentes categories de collectivites de competences anterieurement exercees par VEtai, le transfert aux mimes collectivity des ressources d'F.iai correspondanfes, I'introduc-tion de particulansmes dans la legislation, la creation d'une foncnon publique temtoriaie, Fadaptation des rigles anterieures de deconcentration aux nouveaux rapports enire Etat et col lee twites locales am cree une effervescence instuutionnelle comma noire administration locale n'en avaitpas ctmnue depuis un siecle,

(Mr Duverger> *Les Institutions francaises1*

You can either plough through this sentence, keeping roughly to the French grammar and keeping the reader guessing, or you can

make compromises, or, at the other end of the spectrum, in order to clarify the sentence as far as possible, you can try:

The following measures have profoundly shaken French institutions in a way that has not been known in local government for a century: what has remained of government supervision has been abolished; control of procedural legality has been reorganised and regional audit offices established; executive power~has been transferred to the chairmen of deliberative assemblies; regions with full powers have been created: powers of economic intervention have been extended to regional and local authorities; powers previously exercised by the State have been transferred in complete stages to the various types of authorities; corresponding State resources have been transferred to these authorities: specific local characteristics have been introduced into legislation; a territorial civil service has been created and previous devolution regulations have been adapted to the new relations between the State and the local authorities.

The above translation has converted a dozen verb-nouns into verbs, which goes against the noun-forming tendency of most languages but perhaps clarifies the sentence.

Below the sentence, you go to clauses, both finite and non-finite, which, if you are experienced, you tend to recast intuitively as in the previous long sentence, unless you are faced with an obscure or ambiguous sentence. Within the clause, you may take next the two obviously cohesive types of collocations, adjective-plus-noun or verb-plus-object, or the various groups that are less con text-bound, (I think Masterman's breath-group units may be more applicable to interpreters than to translators,)

Other difficulties with grammar are usually due to the use of archaic, little used, ambiguously placed or faulty structures. You should bear in mindT however, that if long sentences and complicated structures are an essential part of the text, and are characteristic of the author rather than of the norms of the source language, you should reproduce a corresponding deviation from the target language norms in your own version (as in Proust)-

I. The Translation of Lexis

However, the chief difficulties in translating are lexical, not grammatical - i.e. words, collocations and fixed phrases or idioms; these include neologisms and 'unfindabie' words, which I deal with separately. Difficulties with words are of two kinds: (a) you do not understand them; (b) you find them hard to translate.

If you cannot understand a word, h may be because all its possible meanings are not known to you, or because its meaning is determined by its unusual collocation or a reference elsewhere in the text. We have to bear in mind that many common nouns have four types of meaning: (a) physical or material, (b) figurative, (c) Technical, (d) colloquial; thus:

	Physical	*Figurative*	*Technical*	*Colloquial*
matson	house	family home	(a) home-made (b) firm	(a) first-rate (b) tremendous
Element	dement	(a) individual (b) component (c) faith (d) principle	element, cell	(a) (at) home *(dans son)*
potre	pear	fa) pear-shaped (b) quality of a pear (juiciness)	(a) switch (b) syringe	(a) sucker (b) face
metier	job occupation trade	(a) skill (b) experience	loom	(a) (man) (b) my line
Zug	pull tug draught	fa) procession (b) feature	(a) platoon (b) groove (weapon) (c) stop (organ)	(a) streak (b) tendency
Pfeife	whistle	tune	pipe (organ)	wash-out
Pfeife	whistle	tune	pipe (organ)	wash-out

The first thing to say about this diagram is that it is schematic, and that the colloquial meanings are tied to collocations or fixed phrases. Secondly, the technical meanings are often the worst translation traps (take *enjoliveur*, not 'prettifying* but 'hub cap') since you expect technical terms to be monosemous, i,e. have one meaning only-a widespread illusion, (Admittedly, some of the technical terms mentioned are 'familiar alternatives1, and others are often compounded with their classifiers, e.g. *Orgelzug7 Orgelpfeife*.)

My next point is that most nouns, verbs or adjectives can be

used figuratively and therefore can have figurative meanings - the more common the word, the more contagious and accessible the figurative meanings. If we are desperate, we have to test any sentence for a figurative meaning e.g., 'The man loved his garden1. The garden may symbolise privacy, beauty, fertility, simple hard work, sexual bliss, etc, possible solutions to the lword problem' are that the word may have an archaic or a regional sense (consult appropriate dictionaries), may be used ironically, or in a sense peculiar or private to the writer (idiolect), or it may be misprinted. But be assured of one thing: the wriler must have known what he wanted to say: he would never have written a drop of nonsense in the middle ot a sea of sense, and somehow you have to find that sense, by any kind of lateral thinking: misprint, miseopying {*anatomie* for *autonomic*), author's linguistic or technical ignorance. Freudian slip (*prostate craniate*; *craniate* doesn't exist, *crdnienne*; fine, but what has a prostate to do with a skull? Skull, head, top? Upper prostate?). You have to force your word (usually it is a word) into sense, you have to at least satisfy yourself at last that there are no other reasonable alternatives, and you have to write a footnote admitting this to be a *lucus a non lucendo*, a light (actually* a grovel because there is no other light, a reduction to absurdity, and so "not found'.

So far I have been assuming that the word is more or less context-free - and I do think that far more words are more or less context-free than most people imagine- However, the meaning of many words is determined by their collocations, whether they appear in compounded nouns (*maison cenirale*, prison; *maison close*, brothel; *maison de culture*, arts centre; *maison de rapport*, apartment block; *maison de repos*, convalescent home; *maison de maitre*, family mansion, etc.), in idioms or as an item in a lexical set (e.g., root, ratine, Stamm in a text on linguistics). Very rarely, they can only be clarified by a reference to the adjoining paragraphs or beyond: any mysterious object qualified by 'the1 may take you far outside your sentence.

Another general point about translating is that* in principle, since corresponding SL and TL words do not usually have precisely the same semantic range (though many do in cognate languages), you

are over- or under-translating most of the time, usually the latter. In fact, since in the majority of texts you are more concerned with the message (function) than with the richness of description, and since the meanings of all but technical words are narrowed down in their context. translation correspondence is usually close. However, we must remember that a great number of words in one language include and overlap in varying degrees of meaning the words they appear most obviously to translate into another language. Thus French words like *silhouette, discontinuite', assurer, descendre, phenomene, evolution, egalemem* are much more common and have a wider semantic range than their cognates in English, and therefore more often than not they are translated by several different more specific words. This illustrates one of the main problems in translation, the enforced shift from generic to specific units or vice versa, sometimes due to overlapping or included meanings, sometimes to notorious lexical gaps in one of the languages, which may be lacking in a generic word for objects or processes (*amenagement*) or in common specific terms for common parts of the body (*nuque> reins*, cshin', 'knuckle1, 'freckle'). Notoriously, there arc surprising lexical gaps and virtual duplications (*visage, figure, Meer, See^* in even' language, and languages group objects differently (*unfauteuil is not une chaise^* - it needs a translator to expose the apparent bits of linguistic chaos in another language [*nipote* is a grandson, a granddaughter, grandchild, nephew, niece)- English. apparently the richest language in the world, cannot do better than 'bank', 'funny1, 'plane', etc, for denoting very different referents. (Its numerous monosyllables make it the most pun-prone language in Europe.) However, as long as you are sensitised to these lexical facts, you will not find rhem a problem unless they are used metalingually.

One little item-say, the precise meaning of a *Hohenvergleicktafel*: what is a 'panorama'? Is it the same in German? Can it be a *Kupferstich*? What is the difference between an etching and an engraving? Between *gravieren* and *einschnit-zen*? AH this, if you have no informant accessible, can take you longer than the 10—15 pages of the text which follow, and you have ro be prepared to give all that time to it (but not in an exam). In real life, you have to be ready to take more

time over checking one figure, chasing one acronym, or tracing one 'unfindable1 word than over translating the whole of the relatively easy and boring piece you find it in.

J. The Translation of Proper Names

You have to look up all proper names you do not know. First, geographical terms. In a modern text, Beijing is no longer Peking; nor is Karl Marx Stadt now Chemnitz; nor is Mutare (Zimbabwe) any longer Umtali; and in 1997 Hong Kong will be Xianggang. *Itn Saaletai* is 'in the Saale valley1 not *in Saa!etal\ Do not normally call Polish or Czechoslovak towns by their German names: Posen/ Poznan, Breslau/ Wroc+aw, Karlsbad/Karlovy Vary, Teschen/Decin. (The Polish Minister of Information rightly protested to the West Germans about this habit recently.) Only the English refer to the Channel as theirs. Consider giving classifiers to any town, mountain or river likely to be unknown to the readership, Check the existence of any place name used in a work of fiction: Tonio Kroger's Aarlsgaard does exist, but not in my atlas. Bear in mind and encourage the tendency of place-names to revert to their non-naturalised names (Braunschweig, Hessen, Hannover), but do not overdo it - let Munich remain Munich, Do not take sides on any political disputes about place-names,

Be particularly careful of proper names in medical texts: a drug in one country will be marketed under another brand name in another, or it may merely be a chemical formula such as 'aspirin'. Tests, symptoms, diseases, syndromes, parts of the body are named after one 'scientist' in one language community and a different one, or are given a more general term, in another. Check the spelling of all proper names - this is where misprints are most common. Remember that while English keeps the first names of foreign persons unchanged, French and Italian sometimes arbitrarily translate them, even if they are the names of living people,

In the period between translating and revision, you should not lose sight of the linguistic problems of the text. (All translation problems are finally problems of the target language.) Do not always be searching for synonyms. A change in word order may be the

answer (. . . *de nouveaux types d'Electrodes indicairices* - . . . 'new indicative types of electrodes1 - i.e. types indicative of future ranges). If it is a fact, not a word, you are searching for- How many casualties at Cassino? - let your mind play over the various types of reference books - or your own memories. I am not denying neurolinguistic, psychological processes in translation, far from it, I am merely saying you cannot analyse or schematise them; they arc unconscious, part of the imagination. If you are lucky, when you brood, you find a solution suddenly surfacing,

K. Revision

During the final revision stage of translating, you constantly try to pare down your version in the interest of elegance and force, at the same time allowing some redundancy to facilitate reading and ensuring that no substantial sense component is lost. (Another tension - the translator of a demanding text is always on some tight-rope or other, like Nietzsche's *Ubermensch*.) This means translating *le pour-centage de grossesses menees a terme* not as lthe percentage of pregnancies brought to a successful conclusion', far less "pregnancies taken up to term' but perhaps as 'successful pregnancies1; *faire fonctwnner* as 'operating' not 'putting into operation'. You are trying to get rid of paraphrase without impairing your text, the reality behind the text or the manner of writing you have preferred (natural, innovative or stale)- The virtue of concision is its packed meaning - and the punch it carries. Your text is dependent on another text but, paradoxically again, in communicative translation you have to use a language that comes naturally to you, whilst in semantic translation, you have to empathise with the author (the more you feel with the author, the better you are likely to translate - if you dislike a literary text, better not translate it at all) - and in your empathy you should discover a way of writing which, whilst normally not natural to you, expresses a certain side of you 'naturally' and sincerely. A great translation is also a work of art in its own right, but a good translation, even of a great work, need not be so.

But my last word is this: be accurate. You have no licence to change words that have plain one-to-one translations just because you think they sound better than the original, though there is nothing wrong with it; or because you like synonyms, because you think you ought to change them to show how resourceful you are. Mind particularly your descriptive words: adjectives, adverbs, nouns and verbs of quality. The fact that you are subjected as a translator to so many forces and tensions is no excuse for plain inaccuracy.

'But that's what the author wrote.' Why do you want to change it? You couldn't have a clearer indication that this is what the author would write in the foreign language, if he could. Why do you think he wrote *cigogne* when you translate it as 'migrating bird'? Why did he noi write *oiseuu migratoire*? Is it because you're into text-linguistics, because your overall text strategies, your proto-typical structures, the global superstructures, the exciting new developments in the broad interdisciplinary field of the science of cognition demand this change? Surely not.

Many translators say you should never translate words, you translate sentences or ideas or messages. I think they are fooling themselves. The SL texts consist of words, that is all that is there, on the page. Finally all you have is words to translate, and you have to account for each of them somewhere in your TL text, sometimes by deliberately not translating them (e.g., words *Yikcschon and dejd*)^ or by compensating for them, because if translated cold you inevitably over-translate them.

In another chapter (Chapter 19) I detail the various points you have to took out for when you revise. Revision is also a technique that you acquire, I suggest you spend on revising 50-70% of the time you took on translating, depending on the difficulty of the text. If you have the time, do a second revision a day or so later. It is difficult to resist making continual 'improvements1 in the taste area, and this is harmless provided you make sure that each revised detail does not impair the sentence or the cohesion of the text. If appropriate, the final test should be for naturalness: read the translation aloud to yourself.

Conclusion

Thus one person's view of the translating procedure. But there is a caveat (a warning and a proviso). I have tended to assume a demanding and challenging $L text. One can admittedly find, somewhat artificially, translation problems in any text, any metaphor. Unfortunately, there are a great many run-of-the-mill texts that have to be translated which present few challenges once you have mastered their terminology, which carries you through into a series of frankly boring and monotonous successors. They become remotely challenging only if they are poorly written, or you have to skew the readership, i.e. translate for users at a different, usually lower, level of language and/or knowledge of the topic. Many staff translators complain of the wearisome monotony of texts written in a humdrum neutral to informal style, full of facts, low on descriptions, teetering on the edge of cliche; certainly my account of the translating process will appear largely irrelevant to them. Enterprising translators have to appeal to the research departments of their companies for more interesting papers, or themselves recommend important original foreign publications in their field for translation. Others transfer from, say, general administration to the human rights department of their international organisation to find something worthwhile to do.

It is one of the numerous paradoxes of translation that a vast number of texts, far from being 'impossible', as many linguists and men of letters (not usually in agreement) still believe, are in fact easy and tedious and suitable for MAT (machine-aided translation) and even MT (machine translation) but still essential and vital, whilst other texts may be considered as material for a scholar, a researcher and an artist.

> I think that, academically, translation can be regarded as scholarship if:
>
> 1)   the SL text is challenging and demanding, e.g., if it is concerned with the frontiers of knowledge (science, technology, social sciences) or if it is a literary or philosophical text written in innovatory or obscure or difficult or ancient language,

2)   the text evidently requires some interpretation, which should be indicated in the translator's preface,

3)   the text requires additional explanation in the form of brief footnotes.

I think translation 'qualifies1 as research If:

1)   it requires substantial academic research.

2)   it requires a preface of considerable length, giving evidence of this research and stating the translator's approach to his original, (Bear in mind that all translated books should have translators' prefaces.)

3)   the translated text is accompanied by an apparatus of notes, a glossary and a bibliography.

Translation is most clearly art, when a poem is sensitively translated into a poem. But any deft 'transfusion1 of an imaginative piece of writing is artistic, when it conveys the meaning through a happy balance or resolution of some of the tensions in the process.

Activity 6

Search tales story on internet or tales book.. Then translate it into English or Bahasa!

English:

Once upon a time there lived an unhappy young girl. Her mother was dead and her father had married a widow with two daughters. Her stepmother didn't like her one little bit. All her kind thoughts and loving touches were for her own daughters. That unhappy girl had to work hard all day. Only when evening came was she allowed to sit for a while by the fire, near the cinders. That's why everybody called her Cinderella.

Bahasa:

Pada jaman dahulu kala, hiduplah seorang gadis muda yang menderita. Ibunya telah meninggal dan ayahnya menikah lagi dengan seorang janda dengan dua anak perempuan. Ibu tiri ini tidak

menyukainya sedikitpun. Semua pikiran dan kasih sayangnya hanya [16]untuk untuk anak-anak kandungnya sendiri. Gadis yang menderita itu harus bekerja keras sepanjang hari. Hanya ketika malam tiba dia baru diperbolehkan untuk duduk untuk sementara dekat batu perapian (Cinder). Itu sebabnya semua orang menamainya Cinderella.

CHAPTER VII
TRANSLATION CHALLENGES

A. Research

Will research be required to clarify parts of the story? Most trans-lators are accustomed to doing a great deal of research, normally before they begin to write, and this extra work should not only be built into the fee, but also the schedule. Quotations from other sources need to be tracked down in the English language in most cases. Translators customarily use online journals and other internet sources, and also become familiar with small collections of unusual works where they might be more likely to find obscure translations.

In some cases, travelling to the host country may be necessary. While translating Venice Is a Fish Shaun Whiteside soon realized that a trip to Venice would be essential in order to do the book justice. He says: "Scarpa is one of the few writers of his generation to have grown up in Venice, and he brings to that city a freshness of vision that lin¬gers in the mind. While advising visitors to walk around Venice "at random," he gently guides them in unexpected directions, pointing them towards the often bizarre details that might otherwise have escaped them—the anti-urine devices on the corners of buildings, for example, designed to splash the shoes and trousers of anyone foolish enough to want to relieve themselves in public. I had to check out little details—the nature and arrangement of the paving-stones, the railings along some of the canals, the anti-urine devices, the beautiful forcole— the carved gondola rowlocks—even visiting the backstreet workshop of a boatwright who makes them. And obviously it was important to try a spriz, the Venetian aperitif of white wine and Campari or a similar bitter. Tiziano advises against having more than one. I'm

afraid I can confirm that his advice is very sensible.' Even seasoned travellers and translators who are very familiar with the country in which a book is set may benefit from a repeat visit. Shaun Whiteside concluded that his second visit was invaluable, as he was able to see the book's setting through new eyes. He says: 'I had been there before, although with artist friends who intro¬duced me to Tiepolo, and Veronese and (most importantly) Tin¬toretto. Tiziano Scarpa takes it as read that you will probably be able to find these masters for yourself, and guides you instead to¬wards the unconsidered features of the city, hidden away in the back-streets or sitting unremarked at the top of a colonnade in St Mark's Square (the heart-rending story of the death of a child, told in comic-strip style). Consequently there's a free-wheeling fresh¬ness to his writing, a seemingly spontaneous mixture of the col¬loquial and the high-flown.'

B. Being edited

In many cases the acquiring editor is not the person who will be working on the book on a line-by-line basis. Some editors deal only with structural changes, and work on getting the style and 'flavour' of the book right, while the nitty-gritty details are handed over to in-house or freelance copyeditors. In all cases, it's good practice for the translator to be aware of who is editing their book, and prefer¬ably in advance. If a sample has been edited at the outset, both translator and edi¬tor know what to expect, and are working to the same guidelines. This should be shown to the copyeditor when he or she starts work, and a procedure should be established whereby the copyeditor can address queries to the translator, and they can both decide which queries need to be passed back to the author.

Ros Schwartz says: 'Translators need to stress their availability and willingness to work on the translation after they have delivered it. I sometimes have the feeling that publishers are surprised when we do this. I don't want to generalise, but it seems that publishers feel loath to go back to the translator if they feel the translation is unsatisfactory. They prefer to avoid a confrontation and ask someone else to "rescue" it. Then they swear they'll never touch another

translation, it's all too complicated. But taking the time to give the translator feed¬back, giving him/her the chance to revise their work if it is un¬satisfactory, is to invest in a long-term relationship. How else are translators to improve, working in isolation as they do? Investing a little time can reap long-term rewards in building trust and a solid working relationship. 'In an ideal world, a translation is the result of a constructive col¬laboration between publisher, translator, editor and sometimes the author too. Translation is a solitary profession and translators can be prickly about criticism. We need to be receptive to feedback and recognise that a translation can always be improved, and often a second pair of eyes is invaluable.'

Some translators have editors with whom they have worked par¬ticularly successfully in the past, and whom they would like to involve. Unless timing or costs don't work, it is definitely worth requesting your editor of choice and this may streamline the proc¬ess considerably.

Most translators do not want to be simply handed a set of proofs without having had any communication with the copyeditor. Where changes are necessary, translators like to be given the opportunity to address them, rather than have the decisions imposed by some¬one else. There should be a discussion before editing starts about how proposed changes will be shown to the translator—whether marked up on paper, or tracked in a Word file.

C. Style Sheets

It is always worth giving a house style sheet to the translator. If the book is being published in another English-speaking country, the translator should also be given a copy of the style sheet for the relevant publisher. Many translators wish to make changes for dif¬ferent markets themselves, which should always be encouraged as it will save time in the long run.

Activity 7

FABLE

Search a sample of English fable from books or internet. Then translate it into bahasa using a good translation!

Example:

The Hungry Lion and the Foolish Stag

In a beauty wild forest, a male stag was drinking at a pool. He noticed his reflection in the water and was admiring the size and grandeur of his horns. After a few minutes of this he looked down at his feet and saw how thin and weak they looked. He felt embarrassed.

'My horns are so wonderful, but I hate my tiny feet!' he grumbled, and walked away sulkily. Meanwhile, a hungry lion had been following him. The lion said under his breath, 'What a delicious lunch you are going to be!' The stag turned and saw the lion, then started to run quickly across the plain. His nimble feet gave him the advantage over the lion and he quickly reached the forest.

Sang Singa yang Lapar dan Sang Rusa yang Dungu

Di sebuah hutan belantara yang indah, seekor rusa jantan sedang minum di pinggir sebuah kolam. Dia mengamati bayangannya di air dan kagum dengan ukuran dan kemegahan tanduknya. Setelah beberapa menit sang rusa menunduk menatap kakinya dan melihat betapa kurus dan lemah kakinya tersebut. Dia merasa malu.

'Tandukku begitu indah, tapi aku benci kaki mungilku!' Dia menggerutu, dan berjalan pergi dengan cemberut. Sementara itu, seekor singa yang sedang lapar telah mengikutinya. Sang singa berkata pelan, "kau akan menjadi makan siang yang lezat sekali!" Rusa itu berbalik dan melihat singa itu, seketika dia berlari cepat melintasi daratan. Kaki lincah yang dimiliki sang rusa memberinya keuntungan atas sang singa dan dia dengan cepat sampai di hutan.

CHAPTER VIII
TRANSLATION PROBLEMS
AND SOLUTIONS

A. Translation Problems

Every book is different and presents its own problems. Translators of literary fiction should be given scope to make critical decisions, in conjunction with the author and the editor, in order to produce the best possible book. Martin Riker believes that making a book that evokes the spirit and particular energy of the original has to take precedence over making a book faithful to the original. He says that translators sometimes worry that steering away from a literal word-for-word translation will 'corrupt' the original text but says the fact is that a work in translation has already been corrupted by the act of translation itself. The new work, the translated work, is already an interpretation of the original, and unavoidably so.

So the question should rather be: what sort of interpretation conveys the experience of the original, its particular stylistic energy, most accurately? The translation should not preserve literal words and phrases for preservation's sake. To treat a translated book in this way is to treat it more as a museum piece than as a vibrant literary work, says Martin. He urges translators to use their own creative writing skills to adapt the original, and cites this example: 'The British translator Barbara Wright has time and again taken great liberties in her translations of the French poet and novelist Raymond Queneau. If she did not take such liberties, if she did not see herself as an artist who takes artistic risks, readers of her translations would have no way to access the playful brilliance of Queneau. Translated word for word, Queneau would fall flat.'

1. Titles

Literal translations of titles will often fail to grab the prospective audience for the book. Sometimes a complete change is required to make the book saleable in English-speaking countries, and difficult decisions may have to be made. Ultimately, the title is a commercial decision on which the publisher will have the final say, but creating a bland new title in order to avoid alienating readers is not good practice. The editor (with ammunition from the translator and possibly the author) should stand his or her ground, and offer more viable solutions that better reflect the book. Sandra Smith, who translated *Suite Française*, was concerned about the decision to leave the title in French—particularly for the American market. She worried that readers would assume they had to go into a specialist French bookshop to order it, but was proved wrong on all counts. *Suite Française* was one of the top 100 bestselling books in the UK in 2007, and did equally well in America. Primo Levi was often vocally outraged by changes made to the titles of his books. For example, the title of If This Is a Man is an integral part of the book, but it was changed in the American edition to Escape from Auschwitz—a label he considered inept and vulgar. His title Meccano d'amore was naively translated as the hardly compelling Love's Erector Set. La chiave a stella was published in the US as The Monkey's Wrench. The Italian title specifically means a socket wrench, and adding the apostrophe compounds the error. So literal translations are often a dreadful mistake when it comes to titles, and editors and translators must be prepared to be crea¬tive. Some titles lend themselves neatly to English translations; for example, La sombra del viento was the original Spanish title for the international bestseller The Shadow of the Wind, by Carlos Ruiz Zafón. But others do not, and a misleading and off-putting title can badly damage potential sales.

2. Stylised Language

Translating a book written in a particular style (baroque, for example), even when written by contemporary authors, poses its own problems. Do translators 'update' the text to refresh it and make it

accessible, thereby losing distinctive use of vocabulary and turn of phrase, or do they labour to match it? No one would expect to read Shakespeare in modern English (apart, perhaps, from lazy students), nor would they expect to lose the beauty of Francesc Fontanella's or Francesc Vicenç Garcia's prose by having it written in a contemporary style.

If the author is alive, his or her help will be invaluable. Robert Chandler says that he could not have unravelled the sometimes-baroque syntax and deftly interwoven stories of The Railway without author Hamid's help. But translators may not always have this option, and artistic licence is required. In older works, translators are often required to source and examine original material and cri-tiques in both languages in order to establish the correct mood, tone and style.

Another stylistic problem can be presented by purposeful awkward¬ness in the original that simply does not work in the new language. There's always a danger that it will just read like a bad translation. You can try to convey the sense of awkwardness in other ways—by subtly referring to it, for instance, or moving direct dialogue into indirect, etc.—but sometimes you simply have to leave the passage out. Something will have been lost, but the important thing is that the translation should not call attention to itself in a way that will mar the reader's experience of the book.

3. Regional Dialects

There's a fine line between making foreign authors accessible to English-speaking readers and making them sound like English writers. The rhythms and patterns of their own languages are part of what makes them interesting and it can be a mistake to iron them out completely.

Hanan al Shaykh, the Lebanese author of The Sands of Zahra and Women of Sand and Myrrh, is no stranger to the complexities of the process of translating and has often argued for dialect phrases to be kept in her books. In one example, she had a character say: 'My heart was pounding as if it was wearing wooden clogs.' This is the direct translation of a phrase in a southern dialect of Arabic, and

Hanan wanted to keep it but her translator said it sounded clunky in English. Hanan, however, stuck to her guns and it stayed in. After that she started getting more involved in her translations because she wants to maintain the idioms of the original language in her work.

Sometimes the idiom needs a little explanation for English readers. In another example, she wrote: 'I thought she must be imagining that a hyena had pissed on our leg.' In Arabic, this phrase means 'to hypnotise and capture.' In English, the translator had to add, 'I thought she must be imagining that a hyena had pissed on our leg and stolen us away to its lair.' It didn't make sense without this addition.

Hanan says, 'Many people think of Arabic as an archaic, classical, old language, as in the Qu'ran, but you need to approach it with a modern outlook. You can't be entirely faithful—sometimes you need to explain it as well.' While leaving in too many 'unknown' cultural references will weaken a book, and lose readers, there must, still, be an essence of something different. Some languages need lengthy explanations, which can be cumbersome, and force the translator to rely on glos¬saries and notes in order to provide the necessary explanations.

4. Strong Language

Expletives that are integral to a book should always remain. The difficulty lies in making the language accessible and relevant, without offending more delicate sensibilities. In some cultures, swearing is an everyday activity, whereas in many English-speaking countries bad language is considered to be less acceptable and gratuitous swearing may be frowned upon. Another problem, too, is the wealth of expletives in other languages, which simply cannot be matched by English equivalents. Martin Riker notes that often a translator will 'clean up' the strong language in the original without even realizing, simply because he or she is not comfortable with it, even though the original writer was. This happens more often than one would expect, and transla¬tors tend to realize it only after an editor has pointed it out.

Robert Chandler encountered problems with foul language when translating The Railway. He says: 'Curses and swearwords present a particular problem for translators into contemporary English. Our lexicon of abusive language is oddly limited, and the more florid curses still common in Russian tend to sound laughable if translated at all literally. Reluctantly, I simplified much of the foul language. In one chapter I tried to compensate for this impoverishment by adding my own brief evocation of the essence of Russian mat or foul language: "those monstrous, magnificent, multi-layered and multi-storied variations on pricks and cunts and mother-fucking curs."

5. Colloquialisms

Similar considerations apply to colloquialisms as to expletives. Martin Riker says that the most important issue with slang is timelines—will the approximate slang chosen by the translator remain relatively current? With some translations you can almost identify the year, if not the month, in which it must have been translated, especially when it comes to teenage slang.

Once again, it can be a question of getting exactly the right trans¬lator for the job. Euan Cameron says that with Argentine writers such as Edgardo Cozarinsky or Alan Pauls, he looked for a translator who was sensitive to the cultural and colloquial differences in Argentine Spanish, and found the ideal person in Nick Caistor, who had lived in Argentina for many years. It can also help to employ a second translator, with a good working knowledge of colloquialisms, dialect and slang in the native country, who can get across their meaning and help to come up with English equivalents that are appropriate, do not jar with the reader and, most importantly, do not date.

6. Humor

Just as slang or colloquialisms often fail to translate, so humour can present a problem for translators. Something hugely funny in another language can fall flat in English, without lengthy explanations that certainly reduce any humour involved. Equivalents may simply

be out of context with the book itself, and often seem nonsensical. Robert Chandler says: 'Humor, of course, tends to be what gets lost most easily in trans¬lation. We speak of jokes being "barbed" or "pointed," and jokes do indeed have something in common with darts or arrows. If a joke is to survive the journey into another language, if it is to hit the mark even when its cultural context can no longer be taken for granted, its point may need to be adjusted or somehow re-sharpened. A sentence about "Bolta-Lightning" [the English nickname chosen for the town electrician in The Railway] sounded irritatingly plodding even after several revisions. It was only after my wife suggested replacing the literal "explained to" by the wittier "explained over the heads of" that the English version began to seem as funny as the original: "Bolta-Lightning climbed the column in the middle of the square, hung the banner on the loudspeaker and explained over the heads of the entire backward bazaar both the progressive meaning of the slogan and the precise time the proletariat was to unite." 'He goes on to say: 'There is often an element of paradox in the work of a translator; I have never before had to work so hard to understand the literal meaning of the original text—and I have never before allowed myself to depart from the literal meaning so often and so freely. Not every pun in the original is translatable, and I have omitted jokes that needed too much explanation; I have compensated, I hope, by gratefully accepting any appropriate pun that English offered. Sometimes these puns seemed to arise without any effort on my part; it would have been hard, for example, for an English translator to avoid a pun (a pun not present in the original) in the passage where the sight of Nasim's huge "male member" makes Khaira "remember" facts about her life that she had forgotten for decades. Martin Riker agrees that the most successful translations of jokes are more likely to be replacements than literal translations—replacing jokes from the original language with a comparable joke in the new one. He thinks that humour translates more often than 'jokes,' per se. Plays on words are obviously specific to their original language. An equivalent has to be found in the new language and sometimes these simply don't work or need to be cut, or a completely different

play on words has to be invented to retain the liveliness of play. In such cases, the translator and editor might have to decide which is more important to the passage—the literal sense of the phrase or the playfulness that it brings to bear.

A fresh pair of eyes can be particularly helpful when it comes to translating humour. It is no coincidence that many comedians write in couples or even teams.

7. Untranslatable Words and Culture-Specific References

When translating Tiziano Scarpa's Venice Is a Fish Shaun Whiteside had to rely on extensive discussions with the author as well as a great deal of research to work out English equivalents for some of the more specialist vocabulary. He says: 'The incredibly helpful author, who speaks impeccable English, was very keen to help with the list of fish—sea bass, gilthead, dentice, umbrine, etc. Tiziano was also very solicitous about the more arcane snack-foods—marsioni (goby), schie (shrimp), nervetti (pork or beef tendon). That was incredibly helpful, as these dishes tend to be local to the city. 'Martin Riker says: 'If references are not obscure or difficult for the original audience, they should not be obscure or difficult for the new audience. Of course there are real limits to the extent to which it is possible to make such references familiar, but certain simple tricks can contextualize for the reader without damaging their experience of the book. For example, you can add an inconspicuous explanatory phrase, or mention that So-and-so is a "town," or add the word "Avenue" where it was left out of the original.

Here as elsewhere the translation editor has to assume the position of the reader, and should consider the overall experience of reading the original and how best to approximate that experience for readers in English.' If readers will baulk at croque monsieur, it's easy to add an unob¬trusive description (for example, 'the cheese oozed over the salty ham of his croque monsieur sandwich') to enlighten them. There is no reason, either, why general explanations cannot be offered from time to time; for example, adding 'three miles out of the city' after a town that someone local to the region would know instinctively,

adding a paragraph describing the ingredients of a particularly na-tive culinary dish, or even giving background to a cultural practice or event by giving a character more dialogue. Sometimes it's best to be vague, e.g., substituting 'a fragrant spice mix' for Ras al-hanut (Moroccan). Some words, however, simply don't translate. Ros Schwartz usually prefers to leave these in the text and to provide the reader with a glossary, which can serve the purpose of explaining more obscure geographical and cultural references, without interrupting the flow of the text with lengthy descriptions and explanations. A map can also prove invaluable for readers. Eliminating traces of foreignness completely can iron out the quirks and flatten the text, and this is a potential problem that calls for vigilance.

Euan Cameron feels that it is expecting a lot for translators to get beneath the surface of the words and convey cultural anomalies without relying upon footnotes to some extent. He says: 'At Harvill we published several novels by Pierre Magnan, a writer who lives and sets all his work in Provence, and uses many Prov¬ençal words and expressions. Patricia Clancy, his translator, had particular problems to resolve how to deal with these and to con¬vey the right tone without using too many footnotes.' She was successful in coming up with solutions, but in the end footnotes may be the only option, and they are certainly a better alternative to lengthy discourses interrupting the flow of the text.

8. Quotations from Other Sources

In most cases, it is good practice to seek out existing English translations of quotes or material such as poetry or song lyrics, rather than re-translating—not only because of the time constraints involved in creating associations and rhythm between the words of yet another author, but because it is, in essence, a different 'art.' The demands of finding equivalent vocabulary that is as rich with allusions and meaning, along with recreating rhythm and rhyme can pose an insurmountable problem. It is, however, often necessary for a translator to do the work him or herself, because there is no English equivalent available. Robert Chandler says: 'Sometimes I spend days

looking for a synonym for a particular word or trying to improve the rhythm of a particular line of poetry. And then, after wasting a lot of time, I realize that the problem is not in the place where I thought it was. If I change something in the previous verse or sentence, then the problem disappears just like that.'Some quotes simply do not translate, and are best dropped. Others must be altered to make their meaning and relevance to the text clear. In these cases, a translator must be given some licence to make appropriate changes—dropping the original rhyme structure, for example, or altering the rhythm. A direct replacement might also be necessary, in the case of lyrics, for example, to something that has the right resonance with English readers. These are all choices that must be made en route to the final translation, and which should be discussed with the author and the editor. In many cases, the author may be able to provide insight into something that completely befuddles both editor and translator. Sometimes a footnote explaining the meaning of the poem or quote, and leaving it in its original language, is the best alternative. A note should be made of any other sources from which translations are taken and given to the copyeditor along with the translator's notes. In some cases, permission may be required to reproduce someone else's translation.

9. 'Difficult' Languages

There are some languages for which high-quality translators are few and far between, forcing publishers either to abandon the idea of translating, or to rely on the joint efforts of a prose stylist and a native-speaker to get the balance right. It may also be necessary to translate from a separate language altogether, because a good na¬tive translator simply can't be found.

English is often the key bridging language into other languages—a translator in India will be more likely to be able to translate a book from English than from Finnish or Dutch, for example. Thus, to publish an excellent translation in English is to open up possibilities of further translation of that title into other languages throughout the world. This should be a point of pride for translators,

for their role will be much greater than simply introducing an author and recreating his or her book for a new audience, and it's some¬thing that should be borne in mind throughout the writing proc¬ess. What would other cultures make of what you are writing?

A translator whose work will be re-used in this way should be paid a fee for that re-use, and given a proper acknowledgement or credit in the new translation. Also, permission would need to be cleared with the rights holders of both the English-language translation and the original work. Historically, the lack of good translators working in a specific language may have deterred readers from picking up literature in translation. Hanan al Shaykh tells how, as a child, she was confused by an Arabic translation of Stefan Sweig's Troubled Souls, in which a cat appeared to go to the fridge for a glass of milk, changing his mind and deciding in favour of a whisky instead. How can a cat do all this, she wondered? She asked her teacher at school, who had a German husband, and he worked out that the Arabic translator had translated the German Herr ('mister') as the similar-sounding Arabic word for cat. This was her first experience of the effects of bad translation and put her off reading literature in translation for a long time. But she says that now they have some brilliant transla¬tors working into Arabic and the whole area has opened up.

B. Translation Solutions

1. Transatlantic Compromise

If the translator is aware that the book will be published in the US as well as the UK, it's a good idea to look for compromises at the outset. Providing a transatlantic text may be preferable to having to Americanize it later, which is more work and likely to be unpaid.

It is in no one's interests for the work to be 'dumbed down' for either market, and therefore finding words that work as well in either country will prevent inappropriate substitutions being made at a later date. Sometimes it's best to avoid problematic words and find a suitable description instead. For example, a 'chocolate nut bar' will work better than a 'Yorkie' or a 'Reese's.'

Sandra Smith was aware of the potential pitfalls of transatlantic publishing at the outset. She says: 'When I was translating Suite Française I was aware that it was going to be published both in the UK and America. Wherever there was an instance of a very British phrase that I thought Americans wouldn't understand I would put a slash and put the American phrase next to it but when it came to be published they ignored them all and just published the UK version, which surprised me. The exception was "gherkins," which are, of course, "pickles" in the US. They even left the phrase "She's canny," which surprised me because I wasn't sure that Americans would understand what canny means.'

Translators will, ideally, discuss with the UK and US editor at the out¬set whether transatlantic style is required and how far it should go.

2. A Healthy Balance

Anglicizing a book too heavily detracts from the power of the book, and its unique qualities. It simply tells a story in a palatable way, rather than creating an impression of the culture in which it is set. A good translation allows a reader to experience first hand a different world—hearing the sounds, tasting local fare, seeing the sights and what lies beneath them, and feeling what the protago¬nists feel, and what the author wants them to feel. Robbing a book of its significant differences does it an injustice, and this should be avoided at all cost. Sometimes translators have to fight long and hard to retain these differences, but it is a battle worth fighting.

Robert Chandler succinctly describes the decision processes he went through: 'The Railway reminds me in some ways of a jazz improvisation or the paintings of Paul Klee. Hamid keeps to a delicate balance between imposing order on words and staying open to suggestions from words, between telling a clear story and allowing words to dance their own dance. In translating the novel, I have tried to observe a similar balance—both to be attentive to precise shades of meaning and to listen out for unexpected ways in which English might be able to reproduce the music of the original. Fidelity, after all, is

never simply a mechanical matter. To stay faithful to people or things you love, there are times when you need to draw on all your resources of creativity and imagination. If I appear to have taken liberties with the original, it has been in the hope of being faithful to it at a deeper level. 'I have never—I hope—simplified anything of cultural importance. The character known as Mullah-Ulmas-Greeneyes, for example, is not really a mullah; "Mullah" is a nickname, given to him by people around him because it alliterates with "Ulmas." One reader suggested I omit this "Mullah," arguing that English readers are not used to Muslims using religious terms so light-heartedly and would find the word confusing. This had the effect of bringing home to me how important it was to keep the "Mullah." The Muslim world has never been monolithic; Central Asia has nearly always been religiously liberal—with Sufis having the upper hand over dogmatists—and during the Soviet period secularism made considerable inroads. Even believers tended not to take their religion over-seriously.'

3. Summing Up the Translator's Role

A good translator will:

- Bring creative energy and imagination to the work, without losing the author's style, message or unique flavour.
- Think carefully about substitutions or changes, and discuss major changes with the acquiring editor.
- Take heed of an editor's fresh approach to the text, and remember that he or she will be seeing it with new eyes, and judging it as English prose.
- Strike a fine balance between making the book accessible to new readers, while still maintaining its essential 'foreignness' and differences.
- Remember that not all books are perfect, and that even tiny tweaks (made in conjunction with an editor) can make a good book brilliant.
- Keep careful notes of changes and decisions made in the

process of translating.

• Correctly translate idiomatic expressions, which lend colour and flavour.

• Take careful consideration of humour, puns, jokes and literary allusions, names of places and characters, as well as cultural references and ideology.

• Consider and represent the author's culture, without turning it into a cultural treatise.

• Carefully recreate the nuances of the original language.

Translators will not:

• Take major liberties with the author's text without reference to both editor and author.

• Anglicize a book beyond recognition.

• Play with the structure or the sequence of time or events, except in consultation with the author or editor.

• Refuse help from the author, editor or another translator; every insight, every set of eyes, provides a new depth of understanding, and possible resolutions to difficulties faced.

Activity 8

Search a song lyric from internet. Translate it into English or Bahasa, then explain the literal and figurative meaning of the lyric!

Example :

Hymn For The Weekend[28]

By Coldplay

oh angel sent from up above

you know you make my world light up

when I was down, when I was hurt

you came to lift me up

life is a drink and love's a drug

oh now I think I must be miles up

when I was a river dried up

you came to rain a flood

[73]
when I was a river dried up

you came to rain a flood

In literal meaning, the lyric stated that the singer was being a river where there wasn't any water inside him. Then, someone who was being a cloud came into him to fall her rain water down to the river. It made the singer body as the river was fulfilled by rain water until it was flooded.

But in figurative meaning the lyric implicated the singer's physical condition was very bad, where he lost his spirit and his aim (symbolized as water) in his life, then a person came into his life and made his physical condition be better. So that person made the singer was very happy. Coldplay drew the condition by exaggerating reality of river and rain to enrich literature value in their lyric. So, they did not use literal words like *heart* and *happy* in this lyric, but figurative words like *river* and *rain a flood*.

CHAPTER IX
EDITING PROCESS

A. Schedules

Most translators are aghast by the increasingly short schedules produced by publishers, and many editors will heartily agree. Not only are translators expected to produce a near-perfect work in just a few months, but time for editing is often not factored in. Rebecca Carter explains that schedules are not designed to inconvenience or confound people, but to get a book out 'in time.' UK sales teams ideally need material a year in advance of publication in order to plan an effective marketing campaign.

Rebecca has published a great many books in translation, and has found that there is sometimes confusion about timescales. One problem is that every country does things differently. Chinese au¬thors, for example, are used to seeing their books in print just a month or two after submission and can't understand why it may take a year or more in the UK. Whatever the schedule, translators must know in advance what is expected of them and when, and be made aware of any changes en route. If the schedule looks too tight for a reasonable translation, a solid editing stage and adequate time to read the proofs, translators must make their concerns clear at the outset, so that adjustments can be made. Ideally editors would also oppose extremely tight schedules, except when there are compelling reasons for a quick publication.

B. The Role of The Structural Editor

An editor should look at the overall book, not the 'translation,' and edit it as an original book. In some cases, editors are reluctant to

make changes to a translation, on the basis that it has already been 'edited' and published in another language. But different publishing houses in other countries have different editorial standards. In Euan Cameron's experience, 'European editors make very few alterations to an author's text, and tend to regard the author's word as sacrosanct. British editors, I think, are more intrusive, and Americans even more so.' In his opinion, a good editor should not consider the job complete until the book is as perfect as it can be, no matter how successful or good the original.

Martin Riker says: 'The act of translation often seems to "canonize" a book as it appeared in its original language. The types of editorial decisions that are made every day for works written in English—to rework a weak piece of dialogue, for example—become unthinkable with translations, simply by virtue of the fact that the book, having already been published in one language, is perceived as being "done." This is particularly problematic when, as often happens, the book was not edited well in its original language, and will contain obvious logistical problems: someone walks out of a room and then, in the next scene, is still standing in it—or of course any number of less obvious problems that nonetheless work against the book's suc¬ceeding at what it is trying to do. 'We should think of the editor of a translated work as playing two editorial roles: editor of the translation and editor of the book. There is no reason why a book should not be edited simply because it has already appeared in another form (language), if the original form is flawed, and assuming that the editor is proceeding responsibly. My experience is that foreign writers are most often thankful that problems in their work are being caught and addressed, and are happy to work with us on improvements.

Euan Cameron has met resistance though: 'On the few occasions I have ever asked foreign authors to make cuts or consider revising passages of their text prior to acquiring rights, I've met with a blunt refusal. This is understandable—"If it's OK in my own language," they say, "why change?" If the translator has been well chosen and the major translation decisions have been discussed along the way, wide-scale changes should not be needed at the editing stage. Many

translators are instinctive editors and, because they are so close to the text and often agonise over single words and sentences for hours or even days, they are in a position to spot anomalies and address them long before the editor has clapped eyes on them. Most translators go through the text several times and, in the end, know it as intimately as the author. Euan feels that it is important to assume that a translator is an authority on the language in question, and that editing a translation is more to do with style, usage, pace, tone and colloquialisms, which are, he thinks, more of a copyeditor's role. Structural editing should be largely unnecessary.

So, unless the acquiring editor is going to be doing the line-by-line copyediting work, his or her main responsibilities are to find an appropriate translator, create and maintain a good working relationship with him or her, liaise with the author about suggested changes and progress, reassure the author of the merits of the translator, and finally to stand up for the book within the publishing house.

C. The Role of The Copyeditor

A good copyeditor adjusts and tinkers unobtrusively to create the book that both author and translator envisaged. A good copyedit appears effortless and changes are normally such that they are not even recognised. Yet a copyeditor brings a fresh pair of eyes and will spot anomalies that translators may have missed on even a third or fourth reading. According to Christina Thomas, from The Society for Editors and Proof readers, a copyeditor has several aims. These include produc¬ing a book that:

- Is free from typographical and grammatical errors, and well punctuated.
- Conforms to the publisher's house style, with consistencies of spelling and usage
- Is consistent on every level: facts are consistent (if the heroine's eyes are blue on page 5 they must still be blue on page 79; a gin-drinker won't suddenly have a glass of bourbon in his hand);

the arguments hold together; and internal inconsisten- cies should be spotted and rectified.

• Is factually accurate. While the author and the translator are responsible for factual research, the copyeditor should be able to spot and query things that 'jar' or do not make sense. If references are unclear to the copyeditor, the chances are they will be to the reading public, too. The copyeditor should query such instances with the translator and ask him or her to clarify. Is written in graceful, flowing and elegant English that is appropriate to its subject matter and amongst other things free of redundant words, overuse of clichés and awkward for- mulations. Perhaps the most difficult part of the copyeditor's job to define is style. Redundant, superfluous and unnecessary words, phrases and sentences that are used when they are not needed are simple enough to spot; clichés can be eliminated or toned down, and a copyeditor will have to use common sense to spot when a translator has, perhaps, set- tled on a misleading or unhelpful analogy or metaphor. Rep- etitious vocabulary must be tackled. In English we don't like using the same word too often; we've got a wide vocabulary and we like to exercise it.

• Copyeditors have to look out for unacceptable or controver- sial usage. For example, Christina says, 'I gather from my Texan cousin that it's no longer acceptable to talk about blacks in Texas, whereas here in the UK it doesn't raise an eyebrow. More thorny issues might be references to Israel, Palestine and the Occupied Territories, or Kurdistan being referred to as a country.'

• A copyeditor should also be on the lookout for anything con- tentious that might fall foul of the libel laws.

• And they should be looking for any quoted matter that might require permission to reproduce. It's their job to flag these matters, not to resolve them.

Christina says that a copyeditor has to treat the voice of the trans¬lator as the voice of the author and try to make that voice consist¬ent. She also confirms that a good copyeditor doesn't try to re¬write a book in their own voice or over-correct language that may sound awkward for good reason (perhaps because it is technical or colloquial).

Should editors of translations know the source language?

Books from so many countries are now published in English that it is highly unlikely any publishing house will have editors that are fluent in all the languages. The most important thing is that a book being published in English should be edited in English, because this is the language in which the book is being read. Martin Riker believes that the editor's primary concern must be towards the quality of the work in English, so that it creates for an English-language reader an experience approximate to the experience the book's original readers had. The editor first and foremost must be a reader of English, and a person for whom the translation must read, in English, like an original work—which in many senses it is.

Knowledge of the language in question can, however, be an advantage, particularly at the copyediting stage. Some people suggest that a copyeditor should read a translation line-by-line against the original book but this seems an extravagant and unnecessary effort. The copyeditor's job is to ensure that the book works in its own right, rather than as a faithful translation. However, when things don't seem to be working, it can be useful for an editor to check the original source text to see if there is an easy solution, or if an error has been made.

Ultimately, though, editors must trust a good translator, and assume that every effort has been made to translate accurately. Queries can be addressed to the translator, who will have made decisions about every word choice and can defend or explain their use. It's very likely that a translator will already have consulted the author about issues that are unclear, or areas where there is some confusion, and so he or

she will be in a position to explain or justify.

Activity 9

Make a translation from a movie scene. Make the script first and then translate it!

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Rufus Scrimgeour:

These are dark times, there is no denying. Our world has perhaps faced no greater threat than it does today. But I say this to our citizenry: we, ever your servants, continue to defend your liberty and repel the forces that

would seek to take it from you. Your Ministry remains strong...

Rufus Scrimgeour:

Ini masa yang suram, tak ada yang menyangkalnya. Mungkin dunia kita tak pernah hadapi ancaman lebih besar seperti hari ini. Tapi aku katakan ini pada seluruh rakyat: Kami, para pelayan kalian...akan terus mempertahankan kemerdekaan kalian...dan menghalau kekuatan yang berusaha mengambilnya dari kalian. Kementerian akan tetap... kukuh berdiri.

CHAPTER X
PARAMETER OF GOOD EDITOR

Ros Schwartz feels that the most important quality is empathy. Just as the translator needs to empathize with the text, so does the editor. She also feels that a shared sensibility is vital for producing the best possible translation. Matching the editor to the book and the translator is as important as matching the translator to the book. Ros says: 'Every translator hopes that his or her editor will manage to put a finger on things that are odd or bumpy, but rather than start rewriting, indicate instead places where they feel something is wrong and offer the opportunity to revisit what I've done. Suggestions pencilled in the margin may or may not be the best solution, but often an editor's prodding will nudge a translator towards finding a better option. What is not helpful is when editors intervene randomly, merely substituting synonyms which do not improve the translation, or worse, introduce errors, or question words they can't be bothered to check in the dictionary.

'A good editor is like a midwife—he or she helps bring forth that perfectly formed translation that is inside you but doesn't necessarily emerge unaided. A cross the board, translators request that editors should discuss corrections with them and give them the opportunity to rectify problems themselves. Asking 'Is this an improvement?' rather than making a change is a better way to deal with editing, particularly if a translator is sensitive.

Most translators prefer seeing proposed editorial changes on paper rather than on screen. Some even relish the opportunity to take in corrections themselves, allowing them to consider every change and the various alternatives, before they become final. Changes can be tracked in Word, though this can make the text difficult to read and

assess. It's a good idea for editors to speak to translators early in the process, show a sample of how they intend to edit, and then find out how the translator would prefer to see the suggested changes. Ideally editors will take into consideration translators' views and opinions.

It is important that translators are given the opportunity (and an adequate amount of time) to read edited text and then the proofs, so that errors unwittingly introduced by the editor, or changes made that alter something important in the sense, flow or integrity of the book can be addressed. Translators are not only defending their own work when they challenge suggested changes, but the work of the author as well.

A. Can Bad Translations Be Rewritten?

What constitutes a bad translation? If a book has been translated accurately but lacks the magic that was integral to the original, then it may be possible to salvage the text by introducing a prose stylist or a very good English editor. In other words, a 'flat' translation may not necessarily be an unsalvageable translation.

If a translation has, however, lost not just its integral flow and the style of the author, but also its literal meaning, it can be harder to rescue. Engaging an external reader to assess the main areas where the book fails is a good first step, and it may be possible to rectify the problems with the involvement of a native speaker. The external reader's report should be shown to the translator and he or she should be given an opportunity to make amends, if possible. If, however, the translation has strayed too far from the original, it may need to be retranslated, and the costs absorbed. 70

In this instance, there may be contractual points that an editor can use to reclaim some of the translator's fee, particularly if there was a good editorial brief and some sample translated textattached to the contract. But the assessment of the final product is often subjective, and it may be difficult to get the translator to agree that the finished product is not acceptable. This is one reason why working closely with a translator throughout the process is worthwhile—potential problem areas will be flagged early on and a translator can be redirected as

necessary, or an appropriate second person brought in to address the areas where assistance is needed.

B. Summing Up The Editor's Role

A good editor will:

- Approach the text as an original book rather than a translation.
- Bring a fresh pair of eyes to the text, pinpointing any areas that do not work, making suggestions about solutions to problems and discussing them with the translator.
- Highlight inconsistencies, clichés, libel and repetition, and refer them back to the translator.
- Correct any errors of spelling, grammar and punctuation, and ensure the text conforms to the publisher's house style.
- Show their editorial corrections to the translator, either as pencil markings on paper, or tracked in Word, before it is too late to correct any errors that have crept in.
- Respect the voice of the translator and treat him or her as they would any original author.

Editors will not:

- Rewrite the text in their own voice, changing vocabulary choices that the translator has made.
- Over-Anglicise and sanitise the foreignness of the text.
- Make changes that will not be visible to the translator and then send the edited text for typesetting without showing it to the translator.

Activity 10

TUJUAN POSITIF DAN NEGATIF

Secara umum, terdapat dua jenis tujuan dalam hidup, positif dan negatif. Tujuan hidup merupakan tujuan yang positif. Tujuan hidup digerakkan oleh prinsip seperti kebaikan, integritas, keadilan, loyalitas, kebahagiaan, kemakmuran, kedamaian, dan kebahagiaan. Prinsip-prinsip tersebut bersifat universal dan kekal.

POSSITIVE AND NEGATIVE MISSION

Generally, there are two kinds of the mission in life, Possitive and negative. Life mission is a good mission. It is affected by principal like goodness, integrity, justice, loyality, prosperity, tranquillity, and happiness. They are universal and eternal.

CHAPTER XI
ONGOING RELATIONSHIPS

A. The Translator's Role After The Editing

To maintain the relationship, the editor should keep the translator informed about publicity plans, reviews that appear (both favourable and not), sales figures, subsequent rights sales and marketing initiatives. It is good practice to invite the translator to a book's launch party. Translators may also like to present the book at a sales conference, or give readings in local libraries and bookshops to help promote the book.

When problems arise after the translator has finished the job—perhaps in subsequent editions when changes are suggested to the translator's original copy, to make it appropriate for another market—the translator should be kept abreast of the situation. If commercial decisions are made that the translator is unhappy about, the editor should, ideally, act as a go-between, passing back concerns. At the very least the editor can represent their own views and those of the translator to the new publisher.

B. Translators' networks

The network of good translators is still relatively small, but it is vibrant and important. We have already seen how successful a collaborative translation can be, and more and more translators are choosing to work together to create the best possible books. It's good practice to encourage networks, and everyone benefits. The Translators' Association, a subsidiary of the Society of Authors (www. societyofauthors.org) is a good place to start making new contacts, and the British Centre for Literary Translation also runs an online

discussion board (www.literarytranslation.com).

Conclusion......

Both translator and editor are seeking the same goal—a high-quality novel that does justice to the original text while being accessible and compelling for readers in the new market. We believe that following the 'best practice' guidelines outlined above will help to achieve this goal.

Activity 11

Prepare an Indonesian or English novel. Then translate it using right grammar!
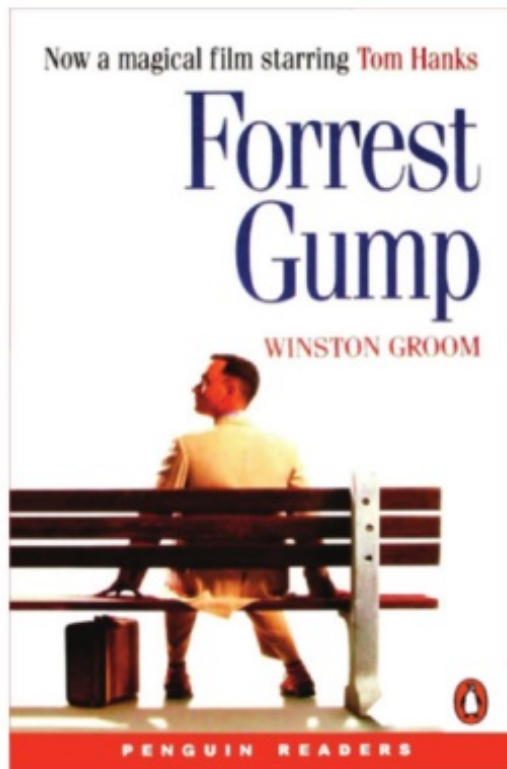
Chapter 1

School and Football

I was born an idiot — but I'm cleverer than people think. I can think things OK, but when I have to say them or write them down, sometimes they come out all wrong. When I was born, my Mom named me Forrest. My daddy died just after I was born. He worked on the ships. One day

a big box of bananas fell down on my daddy and killed him.

I don't like bananas much. Only banana cake. I like that all right. At first when I was growing up, I played with everybody. But then some boys hit me, and my Mom didn't want me to play with them again. I tried to play with girls, but they all ran away from me. I went to an ordinary school for a year. Then the children started laughing and running away from me. But one girl, Jenny Curran, didn't run away, and sometimes she walked home with me. She was nice.

BAGIAN 1

Sekolah dan Sepak Bola

Aku terlahir idiot, tapi aku lebih pandai dari apa yang orang lain pikirkan. Aku bisa memikirkan hal-hal yang baik, tetapi ketika aku harus mengatakannya atau menuliskannya, kadang-kadang itu salah semua. Saat aku lahir, ibuku menamaiku Forrest. Sesaat setelah aku lahir, ayahku meninggal. Dia bekerja di sebuah kapal. Suatu hari ayahku tertimpa sebuah kotak besar berisi pisang dan membuatnya terbunuh.

Aku tidak terlalu suka pisang, tetapi hanya kue pisang yang aku suka. Pada awalnya ketika aku tumbuh dewasa, aku bermain dengan semua orang. Tetapi semenjak beberapa anak laki-laki memukulku, ibuku tidak ingin aku bermain dengan mereka lagi. Lalu, aku mencoba untuk bermain dengan anak-anak perempuan, tetapi mereka semua lari menjauhiku.

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