MY ADVENTURE IN TRANSLATION

My Adventure in Translation:

Experience the Excitement of Translation World

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FOREWORD

This book – **"My Adventure in Translation"** covers on three aspects; technologic, economics, and research. By the end of this course, students should be able to understand the use of computer as assisted tool for translation, to practice becoming a professional translator and can study to develop their own translation business, and to enlarge students' understanding in conducting a translation research. This book is a compilation from different popular translation books and some sources taken from Internet. The theory presented and followed by real-life practices including with pictures and organized instructions (step-by-step). Therefore, students will not only understand the theory of translation, but also the practices of translation itself.

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Finally, we hope that this book will be useful for the students to enhance their understanding of translation theories, and for translation lecture to improve the strategy of teaching translation.

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Chapter I:
Becoming a Professional Translator

A. What to Prepare?

Why is it good to be a translator? Who are the best translators? How to become one of them? These are most general questions that most people will ask in the first meeting of their translation class. For those who are not translators, translation is primarily a text, but for those who are, it is primarily an activity. The translators should go through long process to produce a good translation for readers. All good translators have excellent language skills, writing skills, and technical skills. They are also patient, good at IT and networking with clients, colleagues, or specialist. One thing to be clear is that translators are not interpreters. Translators always translate written text while interpreters always translate oral text. The other thing is that most of translators are women. The reasons were economic and social in which low rates were acceptable and translation offered part-time opportunities and flexibility. Translator graduates are expected to be able to translate from two foreign languages into their mother tongue with good language skills. Of course, we can't assume by being graduated from translation field, someone will be able to specialize very early in a particular field of translation. Moreover, good translators should be proficient in all communication techniques and media, including word processing, publishing software, search engines, computer-aided translation (CAT) tools, website design tools, and many more. They also need to be familiar with different computer platforms, marketing, product design and communication. To be one of them, someone can follow these steps:

1) Contact translation agencies or companies and say you are available to work. When you type "translation agency" in a search engine, you will find thousands translation company and agency websites which are looking for translators.
2) Leave your Curriculum Vitae (CV) on professional translation websites.
3) Keep an eye on Internet translation auction sites and calls for tenders.
4) Set up your own websites, so anyone who is looking for a translator will find you.
5) Activate all of your contacts with family, friends, and acquaintance, and say you are available to translate texts.
6) Contact professional organizations in the field of translation.
7) Get your local newspaper to publish a short article on the new service you are offering.
8) Use all the classic marketing techniques (telephone calls, mailing list, etc.).
9) Leave your business brochure and card with translation institutions.
10) Contact all the companies in the local business park, or anywhere that have a lot of business concentrated in the same area.
11) Advertise in professional journals and magazines, targeting possible translation requesters in your special fields of competence.
12) Contact any organization that can give you access to potential clients; e.g. tourist offices, business clubs, business centre, or various professional associations.
13) Contact fellow translators in the area because one day they may have work for you, and it always good to be sociable in any case.

Those are some ways to start a debut as a freelance translator. There are some other ways that you can find them by yourself.

However, anyone can become a translator. There is no formal academic qualification required to work as a translator, but advertisements for translators tend to ask for graduates with professional qualifications and three years of experience in this field. Professional associations that set specific standards and level of academic achievement for membership are Institute of Linguists and the Institute of Translation and Interpreting. To gain a recognized professional qualification, you must meet certain criteria. Once you have completed your basic education and have done a course of study to become a translator, you will need to gain experience. The most common dilemma for newbie in translation business is “How do I gain experience if I don’t accept translations or do I accept translations to get experience?”.

Moreover, there are two kinds of translators; translator who translate books for publication (including non-fiction works) and translators who translate text for commercial, technical, or legal purpose. As a translator, you can not choose what to translate. You should be ready to translate any kind of text asked. To have an experience in translating text, you can find your guardian angel. The term “Guardian Angel” means that someone who can help you to get the experience of being a translator. The Institute of Translation and Interpreting can put you in touch with an established translator working in the same language as yourself who will take a friendly interest in you. The guardian angel will provide practical, advice of his experience on telephone or in person. You might sit in a freelance translator’s office for an afternoon and observe his approach to his work. A guardian angel can not employ you or find you work directly, but he should be able to help to acquire ideas of what the work entails. He can also tell you skills that you will need to be a successful translator.

Then, there are six skills you need to be a good translator. Those are information technology (including keyboarding skills, software knowledge, and operating computer), communication (including giving and processing feedback, questioning, listening, summarizing, observing, and checking for understanding), presentation (including clarify of expression, informing, and establishing rapport), linguistics (including writing, editing, proof-reading, and subject knowledge), project management (including coordination, leadership, and administration), and decision making (including consulting, making judgments, evaluating, establishing facts, analyzing, and reflecting).

In his book, Brown (1995) mentions some requirements for becoming a translator:

1) You have completed your education to university level by attaining your basic degree in modern languages or linguistics.
2) You have spent a period in the country where the language of your choice is spoken.
3) You may have completed a postgraduate course in translation studies.
4) You have got a job as a trainee or junior translator with a company.

Now, if you ask yourself “Am I suitable to be a translator?”, then the answer will be “try and see how you feel about it”. Brown (1995) is a translator. He was working in Sweden as a technical editor using English as a working language. He did some translation as part of his work and that was the beginning of his interest in translation as profession. To be a translator, you need experience, and how to gain experience without working with it? Brown gave advice for those new in translation field that before someone considers working as a freelance, he should be well-advised to gain at least a couple of years’ experience as a staff translator. Moreover, if you work with a large company you will have the opportunity of gaining experience and acquiring expertise in that particular company’s industry. You will have access to experts in the relevant fields and probably a specialist in library. If you are fortunate, you will be involved in all stages of documentation from translation, proof reading and checking through to desk top publishing. Besides, if you work for a translation company, you will be exposed to a broader range of subjects. Working as a staff translator should provide a structured approach to the work and there should be a standard routine for processing the work according to the task in hand. In his book, Brown (1995) explained that working as freelance expectations are as follows:

1) The ability to work more than 24 hours a day.
2) No desire for holidays or weekends off.
3) The ability to drop whatever you're doing at the moment to fit in a panic job that just has to be completed by this afternoon.
4) The ability to survive without payment for long periods.

Following are several professional associations for translators and interpreters around the world. However, the profession is still largely unregulated, many translators are not necessary certified. Nevertheless, certification is an additional credential all translators should seriously consider. In Canada, the Canadian Translators, Terminologists and Interpreters Council (CTTIC) is recognized as the national body representing professional translators, interpreters and terminologists. Provincial organizers are responsible for the certification process. A "Certified Translators", "Certified Court Interpreter" or a "Certified Conference Interpreter" is a professional who has passed the Canadian Translators, Terminologists and Interpreters Council (CTTIC) exam. In the United States, the largest translator and interpreter association is the American Translators Association (ATA) (www.atanet.org). ATA has certified translators for over 30 years since 1973. The National Association of Judiciary Interpreters and Translators (NAJIT) (www.najit.org) provides information about certification of judiciary translators and interpreters. Some definitions below are related to translator certification:

1) Certification: A process by which a professional organization attests to or certifies that an individual is qualified to provide a particular service. Certification calls for formal assessment using an instrument that has been tested for validity and reliability, so that the certifying body can be confident that the individuals it certifies have the qualifications needed to do the job.
2) Certificate: A document, such as a certificate of attendance or completion, attesting participation in a course of study and attainment of a given learning objective. A person who holds a certificate related to interpreter or translation training is NOT thereby certified.
3) Accreditation: Accreditation is used in some countries, such as Australia, as a synonym for certification. In Canada and the United States, accreditation is typically used to refer to a process by which an organization, such as a university or a certification body, is audited according to some standard.
4) Certified Translator: A professional translator who is certified as competent by a professional organization after undergoing rigorous testing based on appropriate and consistent criteria. Translators who have had limited training or have only taken a screening test administered by an employing legal, health, or referral agency are NOT considered certified.

B. The Processes of Translating Text

Having got precise ideas about what to prepare before becoming a professional translator, now you may think what stages to produce a translation product. Then, let's have a closer look at the three main stages of the translation process.

1. Translation

Translation is not merely changing a word to another word. It is much more complex activity that every translator works through. Simply, translation means to render a text written in one language into another language. The transference of information should be accurate, acceptable, and readable enough to represent the original document in the target language. Translators will typically read or skim the parts of the text to get a feel for the content before translating the text. He also may note the key concepts and terminologies that will need to be researched.

The mass development of Internet and Technology makes translating easier and faster. Computer Assisted Translation tool is one of the examples. It is very common in the translation industry to use translation tools, but one problem is that the translator should have overall vision of the text to check the translation product. The best way is by editing the text that was translated by Computer Assisted Translation tool regarding that there are some expressions which may be idiomatic. Following is an example of translation process (stage 1):

Source Text:

> A farmer must transport his dog, a duck, and a bag of corn across a river. The boat he has to use is very small—so small that he can take only one of the three in the boat with him at a time. If he leaves the dog alone with the duck, the dog will kill and eat the duck. If he leaves the duck alone with the corn, the duck will eat up the corn.
> What is the least number of trips the farmer must make to transport all three across the river safely?

Target Text (Google Translate):

> Seorang Petani harus mengangkut Anjingnya, Bebek, dan sekantong Jagung di seberang Sungai. Perahu yang harus dia gunakan sangat kecil – sangat kecil sehingga dia bisa mengambil hanya satu dari ketiganya di kapal bersamanya sekaligus. Jika dia meninggalkan Anjingnya sendirian dengan Bebek, Anjing akan membunuh dan memakan Bebek. Jika dia meninggalkan bebek sendiri dengan Jagung, Bebeknya akan memakan Jagung. Berapa jumlah minimal perjalanan yang harus dilakukan Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?

2. Editing

After translating the source text, translator reviews what has been completed. In this step, translator also works with a translation tool, however the task is not about translating, but more about revising segment by segment to ensure that the target text produced is accurate, acceptable, and readable for the target readers. A good translation product will be easier for target readers to read and understand without missing any information from the original source text. Most translators will put the translation aside and take a break a few hours or overnight to clear the mind and find more errors in the translation product later.

After Editing:

Seorang Petani harus mengangkut Anjingnya, seekor Bebek, dan sekantong Jagung ke seberang Sungai. Perahu yang harus dia gunakan sangat kecil sehingga dia hanya bisa mengambil satu dari ketiganya di kapal bersamanya sekaligus. Jika dia meninggalkan Anjingnya sendirian dengan Bebek, Anjing akan membunuh dan memakan Bebek. Jika dia meninggalkan bebek sendiri dengan Jagung, Bebek akan memakan Jagung. Berapa jumlah minimal perjalanan yang harus dilakukan Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?

It can be seen above that translator did some revisions to his translation. Some revisions made are:

Before Editing: 1st sentence

Seorang Petani harus mengangkut Anjingnya, Bebek, dan sekantong Jagung di seberang Sungai.

After Editing: 1st sentence

Translator added “seekor” before “Bebek”. He also changed the preposition “di seberang Sungai” to be “ke seberang Sungai”.

Seorang Petani harus mengangkut Anjingnya, seekor Bebek, dan sekantong Jagung ke seberang Sungai.

Before Editing: 2nd sentence

Perahu yang harus dia gunakan sangat kecil – sangat kecil sehingga dia bisa mengambil hanya satu dari ketiganya di kapal bersamanya sekaligus.

After Editing: 2nd sentence

Perahu yang harus dia gunakan sangat kecil sehingga dia hanya bisa mengambil satu dari ketiganya di kapal bersamanya sekaligus.

Translator omitted “sangat kecil” and changed the position of “hanya”.

Before Editing: 4th sentence

Jika dia meninggalkan bebek sendiri dengan Jagung, Bebeknya akan memakan Jagung.

After Editing: 4th sentence

Jika dia meninggalkan bebek sendiri dengan Jagung, Bebek akan memakan Jagung.

Translator omitted “nya” behind of “Bebeknya”.

3. Proofreading

This will be the final stage of the whole translation process. The source text has been translated, edited, and now it will be proofread by someone. The translation product will be read by proofreaders to check whether the target text sounds natural and smooth or not. Proofreaders also detect inconsistencies with regard to punctuation, capitalization, and typographical errors.

All three steps must be followed to obtain a final translation product with the highest quality.

Edited by translator:

Seorang Petani harus mengangkut Anjingnya, seekor Bebek, dan sekantong Jagung ke seberang Sungai. Perahu yang harus dia gunakan sangat kecil sehingga dia hanya bisa mengambil satu dari ketiganya di kapal bersamanya sekaligus. Jika dia meninggalkan Anjingnya sendirian dengan Bebek, Anjing akan membunuh dan memakan Bebek. Jika dia meninggalkan bebek sendiri dengan Jagung, Bebek akan memakan Jagung. Berapa jumlah minimal perjalanan yang harus dilakukan Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?

Proofread by proofreader:

Seorang petani harus membawa seekor anjing, bebek, dan sekantong jagung ke seberang sungai. Perahu yang dia gunakan sangat kecil sehingga hanya bisa membawa satu dari ketiganya ke atas perahu. Jika dia meninggalkan Si anjing sendirian dengan bebek, anjing akan memangsa bebek. Jika dia meninggalkan Si bebek sendirian dengan jagung, bebek akan memakan jagung. Lalu, berapa jumlah minimal perjalanan yang harus dilakukan oleh petani untuk mengangkut ketiganya menyeberangi sungai dengan aman?

It can be seen above that proofreader made some revisions to produce the final translation product. Some revisions made are:

Before proofread: 1st sentence

Seorang Petani harus mengangkut Anjingnya, seekor Bebek, dan sekantong Jagung ke seberang Sungai.

After proofread: 1st sentence

The proofreader revised the use of capitalization for “Petani”, “ Anjingnya”, “Bebek”, “Jagung”, and “Sungai”. He also changed the word “mengangkut” into “membawa”, omitted “nya” in “Anjingnya”.

Seorang petani harus membawa seekor anjing, bebek, dan sekantong jagung ke seberang sungai.

Before proofread: 2nd sentence

Perahu yang harus dia gunakan sangat kecil sehingga dia hanya bisa mengambil satu dari ketiganya di kapal bersamanya sekaligus.

After proofread: 2nd sentence

The proofreader omitted "harus" and "dia". He also changed the word "mengambil" into "membawa". Then, he changed the phrase "bersamanya sekaligus" into "ke atas perahu".

Perahu yang dia gunakan sangat kecil sehingga hanya bisa membawa satu dari ketiganya ke atas perahu.

Before proofread: 3rd sentence

Jika dia meninggalkan Anjingnya sendirian dengan Bebek, Anjing akan membunuh dan memakan Bebek.

After proofread: 3rd sentence

The proofreader added "Si" and deleted "nya", and chose to write "Si anjing" instead of "Anjingnya". He also corrected the capitalization of "Bebek" and "Anjing". Then, he changed the expression "membunuh" to be "memangsa".

Jika dia meninggalkan Si anjing sendirian dengan bebek, anjing akan memangsa bebek.

Before proofread: 4th sentence

Jika dia meninggalkan bebek sendiri dengan Jagung, Bebek akan memakan Jagung.

After proofread: 4th sentence

The proofreader changed "sendiri" into "sendirian". He also corrected the capitalization of "Jagung" and "Bebek". Then, he added "Si" before "bebek".

Jika dia meninggalkan Si bebek sendirian dengan jagung, bebek akan memakan jagung.

Before proofread: 5th sentence

Berapa jumlah minimal perjalanan yang harus dilakukan Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?

After proofread: 5th sentence

The proofreader added "Lalu," in the beginning of sentence. He also corrected the capitalization of "Petani" into "petani".

Lalu, berapa jumlah minimal perjalanan yang harus dilakukan oleh petani untuk mengangkut ketiganya menyeberangi sungai dengan aman?

C. The Experts of Translation Fields

Translation indeed is a unique and careful process of thinking to produce high quality target text. Even so, many people are still going through the complexity of translation and falling in love to its uniqueness. As you will see below are some of thousands people who have given contributions to translation fields, and we called them "Experts" of the field.

1) Amparo Hurtado Albir

She is a Spanish professor, translator and researcher. She has studied modern Philology at the University of Valencia. She is currently a professor of Traductology at the

Autonomous University of Barcelona and is considered an essential reference for Translation Theory and for the academic formation of professionals of language. Hurtado Albir is also the principal researcher in PACTE research group. Her most popular work is the proposed translation techniques. With Lucia Molina, she proposed eighteen techniques of translation; adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, variation.

2) Mona Baker

Mona Baker is a professor of translation studies and Director of the Centre for Translation and Intercultural Studies at the University of Manchester in England. She studied at the American University in Cairo, where she gained a BA in English and Comparative Literature. Afterwards she studied applied linguistics at the University of Birmingham, obtaining an MA. In 1995 she moved to the University of Manchester Institute of Science and Technology where she became a professor in 1997. She currently holds the Chair in Translation Studies. She is the founder of St. Jerome Publishing where she was editorial director until 2014 when Routledge bought the St. Jerome catalogue. She also founded the international journal *The Translator*. Since 2009 she has been an honorary member of IAPTI. In the framework of this association she delivered a speech on “Ethics in the Translation/Interpreting Curriculum”. She is also co-Vice-president of the International Association of Translation and Intercultural Studies. As a researcher, she is interested in translation and conflict, the role of ethics in research and training in Translation Studies, the application of narrative theory to translation and interpretation, activist communities in translation and corpus-based translation studies; she has published extensively in these areas. She has also edited reference works. Some of her works are: In Other Words: A Coursebook on Translation (1992); Routledge Encyclopedia of Translation Studies (1997); Translation and Conflict: A Narrative Account.

3) Lawrence Venuti

Lawrence Venuti is an American translation theorist, translation historian, and a translator from Italian, French, and Catalan. Born in Philadelphia, Venuti graduated from Temple University. He completed the Ph.D. in English at Columbia University. He is currently professor of English at Temple University. Venuti has concentrated on theory and practice of translation. He is considered one of the most critically minded figures in modern translation theory, often with positions that substantially differ from those of mainstream theorists. He criticizes the fact that, too frequently, the translator is an invisible figure. He has been engaged in translation criticism ever since he started translating. His seminal work, *The Translator’s Invisibility: A History of Translation*, has been a source of some debate since its publication. In it, he lays out his theory that so-called “domesticating practices” at work in society have contributed to the invisibility of the translator in translations, claiming that legal and cultural constraints make it so that “ ‘faithful rendition’ is defined partly by the illusion of transparency”, such as that foreignizing or experimental types of translation are “likely to encounter opposition from publishers and large segments of Anglophone readers who read for immediate intelligibility”. This leads to a climate in which “fluency” is the most important quality for a translation and all traces of foreigness or alterity tend to be purposely erased in a manifestation of ethnocentric violence. As a solution to this problem, Venuti puts forward the strategy of foreignization, which aims at “sending the reader abroad” instead of “bringing the author back home”, as it is the case when a translation is domesticated. Some of his works are:The Translation Studies Reader (2000); The Translator's Invisibility: A History of Translation (1994); The Scandals of Translation: Towards an Ethics of Difference (1998).

4) Susan Bassnett

Susan Bassnett is a translation theorist and scholar of comparative literature. She served as pro-vice-chancellor at the University of Warwick for ten years and taught in its Centre for Translation and Comparative Cultural Studies, which closed in 2009; she is currently a professor of comparative literature. Educated around Europe, she began her career in Italy and has lectured at universities in the United States. In 2007, she was elected a Fellow at the Royal Society of Literature. Among more than twenty books, several have become mainstays in the field of literary criticism, especially Translation Studies (1980) and Comparative Literature (1993). In her 1998 work Constructing Cultures: Essays on Literary Translation, she states that "the shift of emphasis from original to translation is reflected in discussions on the visibility of the translator. Some of her works are: Translation Studies (1981); Postcolonial Translation: Theory and Practice (1998)

5) Jeremy Munday

Jeremy Munday is a British linguist and translator. He teaches as professor of translation science at the University of Leeds and is a translator for the Spanish-English and French-English and French-English language combinations. He was a professor at the Univeristy of Bradford in 1997 in the field of Systems in translation: A computer-assisted systemic analysis of the translation of Garcia Marquez, but the dissertation was not published. Afterwards, he was a lecture in Romance Studies at the University of Surrey, before taking up the Chair of Translation Studies at the University of Leeds. Some of his works are: Introducing Translation Studies: Theories and Applications (2001)

6) Douglas Robinson

Douglas Robinson is an American academic scholar, translator, and fiction-writer who is best known for his work in translation studies, but has published widely on various aspects of human communication and social interaction (American literature, literary theory, linguistic theory, gender theory, writing theory, rhetorical theory). He has translated several finnish novels, plays, and monographs into English, and his own novel was written in English but first was published in Finnish translation. Robinson is currently Chair Professor of English at Hong Kong Baptist University. Some of his works are: Becoming a Translator: An Introduction to the Theory and Practice of Translation (1997).

7) Basil Hatim

Basil Hatim is an Iraqi-British translator, interpreter, linguist, and professor. He has published publications on applied linguistics, text linguistics, translation / interpretation and English as a second language (TESOL). He has worked as a text linguistics theorist and has published titles on this subject as well as related fields. He is a member of the executive board of several trade journals and has published 50 articles in the field of intercultural communication. Some of this works are: Translation: An Advanced Resource Book (2004); Discourse and the Translator (1990); The Translator as Communicator (1996)

8) Eugene A. Nida

Eugene A. Nida was a linguist who developed the dynamic-equivalence Bible-translation theory and one of the founders of the modern discipline of Translation Studies. Nida has been a pioneer in the fields of translation theory and linguistics. His Ph.D. dissertation, A Synopsis of English Syntax, was the first full-scale analysis of a major language according to the “Immediate-constituent” theory. His most notable contribution to translation theory is Dynamic Equivalence, also known as Functional Equivalence. Nida’s dynamic-equivalence theory is often held in opposition to the views of philologists who maintain that an understanding of the source text (ST) can be achieved by assessing the inter-animation of words on the page, and that meaning is self-contained within the text. Nida sets the differences in translation, as he would account for it, within three basic factors:

a. The nature of the message: in some messages the content is of primary consideration, and in others the form must be given a higher priority.
b. The purpose of the author and of the translator: to give information on both form and content; to aim at full intelligibility of the reader so someone can understand the full implications of the message; for imperative purposes that aim at not just understanding the translation but also at ensuring no misunderstanding of the translation.
c. The type of audience: prospective audiences differ both in decoding ability and in potential interest.

Nida and Lawrence Venuti have proved that translation studies is a much more complex discipline than may first appear, with the translator having to look beyond the text itself to deconstruct on an intra-textual level and decode on a referential level – assessing culture specific items, idiom and figurative language to achieve an understanding of the source text and embark upon creating a translation which not only transfers what words mean in a given context, but also recreates the impact of the original text within the limits of the translator’s own language systems. Some of his major works are: Contexts in Translating (2002); Toward a Science of Translating: with Special Reference to Principles and Procedures Involved in Bible Translating (2012).

9) Peter Newmark

Peter Newmark was an English professor of translation at the University of Surrey. He was one of the main figures in the founding of Translation Studies in the English speaking world in twentieth century. He was also very influential in the Spanish speaking world. He is widely read through a series of accessible and occasionally polemical works: A Textbook of Translation (1988), Paragraphs on Translation (1989), About Translation (1991), More Paragraphs on Translation (1998). He was associated with the founding and development of the Centre for Translation Studies at Surrey. He was chair of the editorial board of the Journal of Specialized Translation. He also wrote “Translation Now” bimonthly for The Linguist and was an Editorial Board Member of the Institute of Linguists.

Chapter II:
Common Techniques of Translating Text

Lucia Molina and Amparo Hurtado Albir have written an article that clarifies the notion of translation technique. The article discusses about the existing **definitions** and **classifications** of translation technique and its confusion. They also distinguish **translation techniques** from **translation method** and **strategies**, and present a classification of translation techniques that has been tested in a study of the translation of cultural elements in Arabic translations of *A Hundred Years of Solitude* by Garcia Marquez.

There are still some people who still confuse about the definitions and classifications of translation techniques. Molina and Albir made aware of the need of translation techniques in a study of the treatment of cultural elements in Arabic translations of *A Hundred Years of Solitude*. They mentions that the category of translation techniques is needed to describe the actual steps taken by the translators in each textual micro-unit and obtain clear data about the general methodological option chosen.

A. Approaches to Classifying Translation Techniques

In the article, Molina and Albir elaborate the different approaches to classifying translation techniques:

1. **Vinay and Darbelnet** (1958) defined seven basic procedures operating on three levels of style: lexis, morphology and syntax, and message. The procedures then were classified as literal or oblique. The literal translation procedures are:
   1) Borrowing: A word taken directly from another language. For example; *Bulldozer* has been incorporated directly into other languages.
   2) Calque: A foreign word or phrase translated and incorporated into another language. For example; *fin de semaine* from the English *weekend.*
   3) Literal translation: Word for word translation. For example; *The ink is on the table* and *L'encre est sur la table.*

   Then, oblique translation procedures are:
   4) Transposition: A shift of word class, for example; verb for noun, noun for preposition (*Expediteur* and *From*).
   5) Modulation: A shift in point of view. Whereas transposition is a shift between grammatical categories, modulation is a shift in cognitive categories.
   6) Equivalence: This accounts for the same situation using a completely different phrase, for example; the translation of proverbs or idiomatic expressions like, *Comme un chien dans un jeu de quills* and *Like a bull in a china shop.*
   7) Adaptation: A shift in cultural environment, for example; to express the message using a different situation like *cycling* for the French, *cricket* for the English and *baseball* for the Americans.
2. **Nida, Taber and Margot** concentrate the questions related to cultural transfer in biblical translation. There are several categories to be used when no equivalence exists in the target language: *adjustment techniques, essential distinction, explicative paraphrasing, redundancy and naturalization.*
   1) Adjustment techniques

      Nida (1964) proposes three types of adjustment techniques: *additions, subtractions, and alterations.* These techniques are used to adjust the form of the message to the characteristics of the structure of the target language, to produce semantically equivalent structures, to generate appropriate stylistic equivalences, and to produce an equivalent communicative effect.

a. Addition, for examples:
   When translating from St Paul's Epistles, it is appropriate to add the verb *write* in several places, even though it is not in the source text; a literal translation of *they tell him of her* into Mazatec would have to be amplified to *the people there told Jesus about the woman,* otherwise, as this language makes no distinctions of number and gender of pronominal affixes it could have thirty-six different interpretations; *He went up to Jerussalem. There he taught the people* some languages require the equivalent of *He went up to Jerussalem. <u>Having arrived</u> there, he taught the people.*
b. Subtractions are used in four situations; unnecessary repletion, specified references, conjunctions and adverbs. For example; the name of God appears thirty-two times in the thirty-one verses of Genesis. Nida suggests using pronouns or omitting *God.*
c. Alterations are made because of incompatibilities between the two languages. There are three main types of alterations;
   Type 1: Changes due to problems caused by transliteration when a new word is introduced from the source language, e.g., the transliteration of *Messiah* in the Loma language, means *death's hand,* so it was altered to *Mezaya.*
   Type 2: Changes due to structural differences between the two languages, e.g., changes in word order, grammatical categories, etc.
   Type 3: Changes due to semantic misfits, especially with idiomatic expressions. One of the suggestions to solve this problem is the use of a *descriptive equivalent.*
   Nida includes footnotes as another adjustment technique to correct linguistic and cultural differences, and to add additional information about the historical and cultural context of the text in question.

2) Essential differences
   Margot (1979) presents three criteria to justify cultural adaptation which are called "Essential Differences".
   a. Items that are unknown by the target culture. He suggests adding a classifier next to the word, e.g., <u>*the city of*</u> *Jerussalem.*
   b. The historical framework. He proposes a linguistic rather than a cultural translation, on the grounds that historical events cannot be modified.
   c. Adaptation to the specific situation of the target audience. He maintains that the translator's task is to translate and that it is up to people to adapt the biblical text to the specific situation of the target audience.
3) Explicative paraphrasing
   Nida, Taber and Margot distinguish between legitimate and illegitimate paraphrasing. The legitimate paraphrase is a lexical change that makes the TT longer than the ST but does not change the meaning. The illegitimate paraphrase makes ST items explicit in the TT.
4) Redundancy
   Redundancy tries to achieve symmetry between ST readers and TT readers. This is done either by adding information (grammatical, syntactic and stylistic elements, etc.) when differences between the two languages and cultures make a similar reception impossible for the TT readers, or by suppressing information when ST elements are redundant for the TT readers, e.g., the Hebrew expression, *answering, said* that is redundant in some other languages.
5) Naturalization

This concept was introduced by Nida (1964) after using the term *natural* to define dynamic equivalence (*the closest natural equivalent to the source language message*). Nida claims that naturalization can be achieved by taking into account: 1) the source language and culture understood as a whole, 2) the cultural context of the message, and 3) the target audience.

3. Newmark's procedures

Newmark (1988) also uses the term *procedures*.

1) Recognized translation. This is the translation of a term that is already official or widely accepted, even though it may not be the most adequate.
2) Functional equivalent. This is to use a culturally neutral word and to add a specifying term.
3) Naturalization. Newmark's definition is not the same as Nida's. For Nida, it comes from transfer and consists of adapting a Source Language word to the phonetic and morphological norms of the TL, e.g., the German word *Performanz* and the English *performance.*
4) Translation label. This is a provisional translation, usually of a new term, and a literal translation could be acceptable.

Newmark includes the option of solving a problem by combining two or more procedures (he called these solutions as doubles, triples, or quadruples). Newmark also adds synonymy as another category.

B. Translation Method, Strategy, and Technique

Molina and Albir proposal is based on two premises: 1) the need to distinguish between method, strategy, and technique; 2) the need for a dynamic and functional concept of translation techniques. They think that translation method, strategies, and techniques are essentially different categories (Hurtado, 1966).

Translation method refers to the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text. There are several translation methods that may be chosen, depending on the aim of the translation: interpretative – communicative, free, and philological. Each solution the translator chooses when translating a text responds to the global option that affects the whole text (the translation method) and depends on the aim of translation. The translation method affects the way micro – units of the text are translated: the translation techniques. Thus, we should distinguish between method chosen by the translator, e.g., literal or adaptation, that affects the whole text, and the translation techniques, e.g., literal translation or adaptation, that affect micro units of the text. Logically, method and functions should function harmoniously in the text. For example, if the aim of a translation method is to produce a foreignising version, then borrowing will be one of the most frequently used translation techniques.

Whatever method is chosen, the translator may encounter problems in the translation process, either because of a particularly difficult unit, or because there may be a gap in the translator's knowledge or skills. This is when translation strategies are activated. Strategies are the procedures used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind. Translators use strategies for comprehension and for reformulation. Because strategies play an essential role in problem solving, they are a central part of the subcompetencies that make up translation competence.

Strategies open the way to finding a suitable solution for a translation unit. The solution will be materialized by using a particular technique. Therefore, strategies and techniques occupy different places in problem solving: strategies are part of the process, techniques affect the result. However, some mechanisms may function both as strategies and as techniques. For example, paraphrasing can be used to solve problems in the process and it can be an amplification technique used in a translated text. This does not mean that paraphrasing as a strategy will necessarily lead to using an amplification technique. The result may be a discursive creation, an equivalent established expression, an adaptation, etc.

Molina and Albir define a technique as the result of a choice made by a translator, its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc. A technique can only be judged meaningfully when it is evaluated within a particular context. Molina and Albir define translation techniques as procedures to analyze and classify how translation equivalence works. Molina and Albir have basic characteristics for translation techniques:

1) They affect the result of the translation
2) They are classified by comparison with the original
3) They affect micro-units of text
4) They are by nature discursive and contextual
5) They are functional

Molina and Albir state that translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression, and contextual dimensions also intervene in the analysis. There are some criteria for classifying translation techniques according to Molina and Albir:

1) To isolate the concept of technique from other related notions (translation strategy, method, and error).
2) To include only procedures that are characteristic of the translation of texts and not those related to the comparison of languages.
3) To maintain the notion that translation techniques are functional. Our definitions do not evaluate whether a technique is appropriate or correct, as this always depends on its situation in text and context and the translation method that has been chosen.
4) In relation to the terminology, to maintain the most commonly used terms.
5) To formulate new techniques to explain mechanisms that have not yet been described.

C. Molina and Albir's Translation Techniques

1. Adaptation
   To replace a Source Text cultural element with one from the target culture, e.g., to change *baseball,* for *futbol* in a translation into Spanish.
2. Amplification
   To introduce details that are not formulated in the Source Text: information, explicative paraphrasing, e.g., when translating from Arabic (to English) to add *the Muslim month of fasting* to the noun *Ramadhan* (*The Muslim month of fasting Ramadhan).*
3. Borrowing
   To take a word or expression straight from another language. it can be pure (without any change), e.g., to use the English word *lobby* in a Spanish text, or it can be naturalized (to fit the spelling rules in the Target Language), e.g., *gol, futbol, lider, mitin.*
4. Calque

Literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Normal School* for the French *Ecole normale.*

5. Compensation
   To introduce a Source Text element of information or stylistic effect in another place in the Target Text because it cannot be reflected in the same place as in the Source Text.
6. Description
   To replace a term or expression with a description of its form or/and function, e.g., to translate the Italian *panettone* as *traditional Italian cake eaten on New Year's Eve.*
7. Established Equivalent
   To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the Target Language, e.g., to translate the English expression *They are as like as two peas* as *Se parecen como dos gotas de agua* in Spanish.
8. Generalization
   To use a more general or neutral term, e.g., to translate the French *guichet, fenetre* or *devanture,* as *window* in English.
9. Linguistic amplification
   To add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words, *En absolute.*
10. Linguistic compression
    To synthesize linguistic elements in the Target Text. This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question words, *Si, y que?.*
11. Literal Translation
    To translate a word or an expression word for word, e.g., *They are as like as two peas* as *Se parecen como dos guisante*, or, *She is reading* as *Ella esta leyendo.*
12. Modulation
    To change the point of view, focus or cognitive category in relation to the Source Text; it can be lexical or structural, e.g., to translate an Arabic expression of *you are going to have a child*, instead of, *you are going to be a father*.
13. Particularization
    To use a more precise or concrete term, e.g., to translate *window* in English as *guichet* in French.
14. Reduction
    To suppress a Source Text information item in the Target Text, e.g., *the month of fasting* in opposition to *Ramadhan* when translating into Arabic.
15. Substitution
    To change the linguistic elements for paralinguistic elements (intonation, gestures) or vise versa, e.g., to translate the Arab gesture of putting your hand on your heart as *Thank you.* It is used above all in interpreting.
16. Transposition
    To change a grammatical category, e.g., *He will soon be back* translated into Spanish as *No tardara en venir,* changing the adverb *soon* for the verb *tardar,* instead of keeping the adverb and writing: *Estara de vuelta pronto.*
17. Variation
    To change linguistic or paralinguistic elements that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.,

to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

D. Analyzing Translation Techniques

As previously stated before, Molina and Albir define translation techniques as procedures to analyze and classify how translation equivalence works. Molina and Albir also have basic characteristics for translation techniques:

1) They affect the result of the translation
2) They are classified by comparison with the original
3) They affect micro-units of text
4) They are by nature discursive and contextual
5) They are functional

Following are examples of translation techniques analyzed by researchers in the field of translation:

1. Translation Techniques Used in Movie Subtitles

This is an example of a research studying about the translation techniques used to translate the subtitle of a movie entitled “5 CM”. The researcher wants to solve two problems in this study; 1) What translation techniques used by the translator, and 2) What techniques mostly used by the translator. The data for this research were the subtitles of the movie (5 CM), the English and Indonesian versions. The data were analyzed by identifying the translation techniques proposed by Nida. The researcher found that the techniques applied by the translator are: addition, substraction, and alteration, and the mostly used technique is addition technique.

Another example is the translation techniques of English to Indonesian subtitle in Doraemon “Stand by Me” movie. The aims of this study are to classify the types of translation technique from English to Indonesian subtitle, to determine the most dominant type of translation technique and to describe the translation quality of English to Indonesian subtitle of Doraemon “Stand by Me” movie in the term of accuracy, acceptability, and readability. The data of this research are utterances or sentences in subtitle movie of bilingual edition, both English and Indonesian. The results shows that there are eleven type of translation techniques used; adaptation, amplification, borrowing, calque, compensation, discursive creation, established equivalence, literal translation, modulation, reduction, and transposition. The most dominant type of translation technique is Established Equivalence. For examples:
Source language: It’s not different.
Target language: Itu tak jauh berbeda.
Translator uses the amplification technique by adding the word “jauh” (Adverb) in the target language.
Source language: It hurts. I’m not dreaming.
Target language: Sakit. Aku tak sedang bermimpi.
The translator uses reduction technique to reduce or eliminate the word “it” in the target language.
The other examples are:

a. Adaptation: Replacing the source language cultural elements with one which has the same condition and situation in the target language culture. For example:
   Source language: They’re here in my **Four – Dimensional Pocket.**
   Target language: Mereka di dalam **Kantung Ajaibku.**

The translator uses adaptation technique to translate **4D pockets** as **kantung ajaib** which is more familiar to Indonesian people.

b. Amplification: conveying details that are not formulated or stated in the source language. It can be either information or paraphrasing explicitly. For example:
Source language: Good morning. **You're early today.**
Target language: Selamat pagi. **Kau datang lebih awal hari ini.**

The translator adds the word "datang" as verb in the target language to add information about certain person's activity clearly.

c. Borrowing: taking a word or expression straight from another language. It can be copied, reproduced, translated/changed in the target language exactly as in the source language. When an expression or a word is taken purely in the target text (without changing), then it is called as pure borrowing. In naturalized borrowing, it can be naturalized to fit the spelling rules in the target text (with changing). For example:
Source language: It'll make Shizuka hate you. So will everyone else too.
Target language: Itu membuat Shizuka membencimu. Begitu juga orang lain.

The translator translates the word "Shizuka" to "Shizuka" because it is a name of someone.

d. Calque: this technique is also called as loan translation. It can be a translation word-for-word in a language into another language. For example:
Source language: I'll take her to **Anywhere Door.**
Target language: Akan kubawa dia ke **Pintu Kemana Saja.**

Translator translates "Anywhere Door" into "Pintu Kemana Saja", Door is translated into Pintu, and Anywhere Door is a phrase which is translated literally as "Pintu kemana saja"

e. Compensation: introducing the source language elements or the stylistic effect in another place in the target language because it cannot be reflected in the same place as in the source language. For example:

Source language: I was so moved that I couldn't stop crying.
Target language: Aku sangat terharu oleh tangisan itu.

The translator changes the element information and gives stylistic effect in the target language because the source language cannot be reflected in the same place in the source language. If the source language is translated literary, of course its translation in the target text is different with the structure even meaning in source language.

f. Discursive creation: Replacing a term or expression with a description of its form and function. This technique is often used in the translation of the title of film or movie or book to indicate equivalence that can only be valid in a certain context. For example:
Source language: Stand by Me Doraemon
Target language: Tetaplah Bersamaku Doraemon
The translator changes "Stand by Me" into "Tetaplah Bersamaku" to indicate the equivalence that is totally unpredictable out of the context. If the title in the source language is translated literally or lexically (based on the dictionary), the translation surely different with the intended meaning by the translator. The

translation of movie in the target language is enough for representing about the story of the movie.

g. Established Equivalence: Using term or expression which is recognized (in dictionary or language in use and everyday use) as an equivalent in the target language. It is used to refer cases where language describe the same situation by different stylistic or structural. For example:
Source language: **Thank you**, Doraemon. I owe everything to you.
Target language: **Terima kasih,** Doraemon. Aku berhutang besar padamu.

The translator uses Established Equivalence to change the word “Thanks” to be “Terima kasih”. The expression “Terima kasih” is recognized in daily conversation by Indonesian people. This is an expression which is used by someone who want to say his grateful to another person for something.

h. Literal translation: Translating a word or an expression in word for word. The source language is translated literally, and focuses on the form and structure, without any addition or reduction into the target text. For example:

Source language: You can play ball with us today.
Target language: Kau bisa bermain bola bersama kami hari ini.
The translator focuses on the same structure for both the source and the target language; You (Subject) + Can (Auxiliary) + Play (Verb) + Ball (Object) + with us today (Compelement). If it is separated word – for – word, it will be (You (kau), Can (dapat), Play (bermain), Ball (bola), with (bersama) us (kita) today (hari ini).

i. Modulation: changing the point of view in the target language in order to focus or cognitive category in relation to the source language. For example:

Source language: Hey, Noby. **You’re early again.**
Target language: Halo, Nobita. **Kau tak terlambat lagi.**
The translator changes the point of view in the source language to the target language, but still has the same message or meaning of the utterance spoken in the source language. If it is translated into the target language to be Halo/Hai Nobita. Kau (datang/tiba) lebih awal lagi (disekolah). It has same meaning or message toward the translation of subtitle **Halo Nobita. Kau tak terlambat lagi** in the target language.

j. Reduction (Omission) : Reducing certain elements of the source language. For example:

Source language: **Mom, why didn’t you wake me?!**
Target language: **Kenapa kau tidak membangunkan aku?!**
The translator reduces the noun **Mom** in the target language. If the utterance in the source language translated literally, it will be **Ibu, kenapa kau tidak membangunkanku?.** There is reduction word for **Mom (Ibu).**

k. Transposition (Shift) : Changing a grammatical category in relation to the source language. For example:

Source language: **The cottage is still far away.**
Target language: **Pondokan masih sangat jauh.**
The translator translates **The cottage** is translated to be **Pondokan.** It can be seen that there is unit shift from **the cottage** into **pondokan.** The noun phrase is changed into a noun. It is clear that **the cottage** is a noun phrase and the **pondokan** is a noun.

The next example is the translation techniques found in subtitle text of "Monster University" movie. Based on the analysis, the researchers found that there are few types of translation techniques used in this movie. For examples:

a. Adaptation
   Source language: I found **a nickel!**
   Target language: Aku menemukan **koin!**

Indonesian people will take a nickel as a piece of metal instead of money. Therefore, the translator translate **nickel** into **koin** which is more familiar for Indonesian people. The other examples are:
Source language: Marie, **Mr. Right** is out there somewhere.
Target language: Marie, **Pasangan yang tepat** ada di luar sana.
Source language: **Cool**
Target language: **Keren**
Cool means **Dingin** in Indonesian, but on the utterance above **cool** refers to something that really catch our eyes.

b. Generalization : A technique to use a more general or neutral term.

Source language: Well, everyone, I don't mean to get **emotional.**
Target language: Semuanya, aku tak bermaksud membuat kalian **sedih…**
The translator generalized the word **emotional** to be **sedih** in Indonesian.
Source language: **Hailey? No? Pairing up with Claire? Great choice. She's a good egg.**
Target language: **Hailey? Tidak? Berpasangan dengan Claire? Pilihan bagus. Dia telur yang bagus.**

c. Linguistic Amplification: Adding linguistic elements in the target language.

Source language: **Okay. Good catching up.**
Target language: **Ya. Pasangan yang bagus.**
The gerund catching is translated as **pasangan bagus** although its originally means **menangkap** in Indonesia. The utterance occurred when Mike asing Russel, his cousin to become his partner but Russel already chose another for his partner.

d. Borrowing

Source language: How do I become a **Scarer.**
Target language: Bagaimana aku bisa jadi **Scarer.**

e. Established Equivalent: Using a term or expression recognized by dictionary or language in use.

Source language: Hey there, **freshmen.**
Target language: Hey **mahasiswa baru.**
Mahasiswa Baru is the equivalent term in Indonesia of **freshmen** which is a slang word for a new registered student.
Source language: Just wait, **hotshot.**
Target language: Tunggu saja, **jagoan.**
Literally **hotshot** means **tembakan panas,** to get the reader's understanding, the translator translated the **hotshot** to be **jagoan** which is more understandable in the target language.

f. Literal translation : Translating words by words.

Source language: Thanks Joe.
Target Language: Terimakasih Joe.

2. Translation Techniques Used in Novels

This is an example of translation techniques used in translating English idioms in*all American Girl* novel. The novel was translated into Indonesian. The research focuses on describing the techniques used by translator in producing a proper translation. The data were analyzed by comparing idioms from the source language (English) with the translation in the target language (Indonesian). The writer applies the theory of translation proposed by Vinay and Dalbernet. These techniques are categorized in two models; direct translation (borrowing, calque, and litral translation) and oblique translation (transposition, modulation, equivalence, and adaptation). The data are described by providing tables along with the narrative description. The result shows that the translator uses two techniques in translating the idioms in the novel; modulation and transposition. For the modulation technique, it is found that the translator utilizes some semantic changes and switches some positive forms to negative ones in the target language. For the transposition technique, the translator applies some adjustments of word class and word order. For example:

Source Language	Target Language
"You take a bullet for the President of the United States of America, and all you get out of it is *dinner?*" "I didn't take a bullet for him," and it's dinner at the White House. And could we **please stick to the subject at hand?** What am I going to say to Susan Boone?"	"Kau menghadang peluru untuk Presiden Amerika Serikat, dan penghargaan yang kaudapat untuk jasamu itu hanya berupa makan malam?" "Aku tidak menghadang peluru untuknya," dan ini bukan sekedar makan malam di Gedung Putih. Jadi **tolong jangan melenceng dari topic**. Apa yang harus kukatakan pada Susan Boone?"

The idiom "stick to the topic at hand" is from Samantha in her phone conversation with Catherine. Sam wants to share an important issue with Cath, but she keeps asking about another issue. Therefore, Sam asks her to stick to the subject at hand, because all she wanted to share is about Susan Boone. The source language is in from of clause (verb + preposition + article + noun + preposition + noun) and the target language is also in form of clause (auxiliary + verb + preposition + noun).

Source Language Version	Target Language Version
Stick to the subject at hand (idiom)	Jangan melenceng dari topic (non-idiom)

The translator uses modulation technique to translate "stick the subject at hand" into "jangan melenceng dari topic". The positive form in source language becomes negative form in the target language. The literal translation for this idiom is considered unsuitable in the target language. The word "stick" (positive form) means "menempel" in Indonesian, and it is changed into "jangan melenceng" (negative form). The phrase "to the subject" is translated "dari topik", while the words "at hand" itself is dropped. In other words, the whole set of idiom refers to something that is close to the subject or keep focusing to the topic. Transposition technique or shift of form is used by the translator by replacing the word order and word class in the target language. The change of word order occurs in shifting the position of words “at hand” into “jangan”, which its meaning functioned to modify the word “stick”. Moreover, the change of word class can be figured when the translation equivalent of source language item is a member of different class from the original item. In this case, adverb (at hand) in source language is shifted into auxiliary (don’t) in the target language.

Then, the next example is:

Source Language	Target Language
“Draw what you *see*, “not what you know, Sam. I’ll see you on Thursday.” I smiled back at her, but of course I was thinking. **Over my dead body!** Will you see me on Thursday.	“Gambarlah apa yang kau lihat, bukan yang kau tahu, Sam, sampai ketemu lagi hari kamis”. Aku membalas senyumannya, tapi tentu saja aku berpikir, **langkahi dulu mayatku!** Baru kau bisa bertemu lagi denganku hari Kamis nanti.

This is the description of Samantha’s mind after listening to the unacceptable words from Susan Boone. She thinks that her freedom of creative license had been ruined by Susan Boone. Susan has destroyed her belief about drawing. Sam shows her unsatisfied feeling by saying “over my dead body! Will you see me on Thursday” in silent. Such expression is used to warn herself for not coming to the class next week. This idiom implies that someone is going to do everything to prevent something. The source language is in form of clause (adverb + pronoun + adjective + noun) and the target language is also in form of clause (verb + adverb + noun + pronoun).

Source Language Version	Target Language Version
Over my dead body! (idiom)	Langkahi dulu mayatku (idiom)

In this case, the translator shifts the category of thought in translating the idiom “over my dead body!” becomes “langkahi dulu mayatku”. Since the literal translation, “atas tubuh matiku”, sounds weird in the target language, several semantic changes are applied in the translation. It is done to keep the meaning of the idiom clearer and easier to understand for the readers. Word “over” which actually means “atas” is translated into “langkahi” (in English: step on), and the phrase “dead body” which means “tubuh yang mati” is translated into “mayat” (in English : corpse) to gain equivalence of translation. This kind of technique is known as modulation. The transposition technique is also applied by the translator by replacing the gap of a grammatical structure. The additional word “dulu” is to emphasize the textual function in the target language.

The other example analysis of translation techniques can be seen in a research about analysis of translation techniques in translating English expressions in *Cocktails for Three* into Indonesian Klub Koktail. The researcher wants to find out the types of translation techniques used in the novel *Cocktails for Three* into Klub Koktail and to describe the occurrence loss and gain of information in the translation of English expressions and the reason why they happen. By using Molina and Albir translation techniques, it was found that there are eight the translation techniques used: Borrowing (**CV** translated into **CV**), Literal technique (**Asleep like a lamb** translated into **lelap seperti biri-biri**), Calque (**bridesmaids** translated into **pengiring pengantin**), Transposition (**Trouser pocket** translated into **saku celana**), Modulation (**An old hand** translated into **berpengalaman**), Adaptation (**Virus screening programs** translated into **program antivirus**), Amplification (**Turned down** translated into **dimatikan**), and Generalization (**The corridor** translated into **lorong**).

Then, the loss and gain of information is studied based on Nida (1975) “The basic principles of translation means that no translation in a receptor language can be the exact equivalent of the model in the source language”. According to this, the researcher found that the loss of information happens in:

Two embossed cards translated into **dua kartu**

The translator omits “embossed” in the translation. In other words, loss in translation occurs in this translation because even without translating the word “embossed”, the message cannot change and the reader can understand it well. For the gain of information; **The ladies** translated into **toilet wanita.** It functions to make the reader easily understand about the message from the author that wants to convey to the reader. Besides, the word “toilet” is added to avoid misunderstanding between the author and the reader. Therefore the main reason of why loss and gain translation occurs is because there is no equivalence in the target language for the expression in the source language.

Another example is the translation techniques used to translate *Harry Potter and The Deathly Hallow* novel. The researcher used the synthesis of Baker’s (1992) and Vinay and Dalbernet’s (1958) frameworks to find out the translation techniques mostly used in the novel. It was found that the translation technique used by translator seems to be equivalence convey many idioms and often times tricky and require a translator’s real expertise or art of translating. For example:

a. Borrowing

Source text: The faces around him displayed nothing but shock
Target text: Wajah-wajah di sekitarnya tidak memperlihatkan apapun kecuali shock
The word “shock” is taken directly from English into Indonesian without any change.
Source text: What is it? “Elm, my lord, “whispered Malfoy.”
Target text: Apa ini? “Elm, Yang Mulia, “bisik Malfoy”
The word “elm” is taken directly from English without any changes because “elm “ is a kind of tree (a hard heavy wood of any several large tall broad-leaved trees).
Source text: Avada Kedavra
Target text: Avada Kedavra
As a kind of spell “Avada kedavra” is borrowed from the source language.
Source text: Making a mental note to ask Hermione how it was done, he used a large wad of toilet paper to mop up as much as of the tea as he could, before returning to his bedroom and slamming the door behind him.
Target text: Sambil mencatat dalam benaknya untuk menanyai Hermione bagaimana melakukannya, dia menggunakan segebug tisu toilet untuk menyeka sebisanya, sebelum kembali ke kamarnya dan membanting pintunya menutup di belakangnya.
The word “toilet” here is taken from the source language into Indonesian.

b. Adaptation:

Source text: The two men appeared out of nowhere, a few yards apart in the narrow, moonlit lane.
Target text: Kedua laki-laki itu muncul begitu saja, berjarak beberapa meter di jalan kecil disinari cahaya bulan.
Indonesian people are not familiar with “yard” as a barometer of distance, that’s why the translator changed the word “yard” into “beberapa meter”.
Source text: There was a rustle somewhere to their right…
Target text: Terdengar bunyi kresek di sebelah kanan mereka..
“Rustle” is a sound like paper, leaves, etc. Then, the translator translates the sound of “rustle” as “kresek” – the sound of dry leaves being trod on.
Source text: The drawind room was full of silent people, sitting at long and ornate table.

Target text: ruang tamu itu dipenuhi orang-orang yang diam, duduk mengililingi meja panjang dengan banyak ornament.
“Drawing room” is a formal old-fashioned room in a large house in which people relax and guests are entertained. The translator translated into “ruang tamu”, or “living room” in English.
Source text: It was a two-inch-long fragment of the enchanted mirror that his dead godfather, Sirius had given him.
Target text: Panjangnya lima senti, pecahan cermin sihir dua arah yang dulu diberikan almarhum walinya, Sirius.
Indonesian people are not familiar with “inch” as a measurement of distance, so to make it more familiar to the Indonesian culture, the translator changed the word into “inch” or “senti”.

Chapter III:
Good or Bad? Computer - Assisted Translation Tools

A. Computer – Assisted Translation

Computer-Aided Translation systems were developed in 1980s in Japan. Japanese computer companies (Fujitsu, Hitachi, NEC, Sharp, Toshiba) worked on software facilitating the process of translation; Japanese – English and English – Japanese. The systems relied on automatic translations which were corrected by human translators in the process of post-editing. The systems were based on a direct word-to-word transfer or on a very superficial lexicographical analysis which is focused on a specific domain of texts. The benefits of this focus is the lower costs of lexical resources preparation (the dictionaries), faster translation, and higher precision of translations. After that, in 1981 ALPS was the first CAT system designed for personal computers and released to the market. It functions for multilingual word-processing, automatic dictionary, terminology consultation, interactive translation, and repetitions extraction. The translator can compare the new sentence to those in the repetition file. Unfortunately, it did not turn out to be profitable. Several other systems were developed shortly after. In 1990s and 2000s, there were more systems appeared; Atril (Déjà vu), SDL, Xerox, Terminotix, MultiCorpora, Champollion, MetaTexis, ProMemoria, Kilgray Translation Technologies, and nowdays CAT tools are very popular among freelance translators and translation agencies.

It is important to distinguish CAT from other related fields, such as machine translation (MT), natural language processing (NLP), and etc. Following are key concepts and definitions that clarify what should and what should not be called as CAT.

a. Computer-Aided Translation (Computer – Assisted Translation) is a term used to describe computer techniques used to facilitate the process of translation.
b. Machine Assisted Human Translation (MAHT) in CAT is the work of a human translator on the translation process. The human translator is the performer of translations while the computer plays a supportive role. This relation is a crucial characteristic of MAHT. There exists an approach where these roles are reversed – Human Assisted Machine Translation (HAMT) in which the human helps the computer in carrying out the translations. This is closely related to machine translation, and is not part of CAT.
c. Machine Translation (MT) is an action of fully automatic text translation. The translation is carried out entirely by the computer with no help of human translators. Even though MT is not a proper part of CAT, the systems are sometime used in CAT to provide rough suggestions of translation. Human translator is then responsible for carrying out the post-editing.
d. Translation Workbench also known as MAHT Workbench or Integrated Translation System is a piece of computer software offering a variety of CAT techniques along with utilities facilitating the work with text in general.
e. Translation Memory (TM) is a database of previously carried out translations. TM contains only high-quality translations which can be reused in future. The reuse of translations by means of Translation Memory is the most widely recognized and appreciated feature of CAT. It reflects the natural work process of a translator before the era of computerization, when instead of using databases, translators took notes of phrases and sentences to use them later in their work. Apart from cost saving

(once translated sentence does not need to be translated again), Translation Memories grant the consistency of translation, which in some cases is essential.

f. Terminology consultation is a mechanism of automated dictionary lookups during text translation. It is a widely popular CAT mechanism applied in a majority of CAT systems. During translation of a sentence, a translator is provided with a dictionary matches of words or phrases that appeared in the sentence. Typically, multiple dictionaries are searched for terminology matches. These dictionaries are divided into two categories: built-in dictionaries and user-created glossaries. The first are usually vast and comprehensive general dictionaries while the latter serve for storing more specialistic terms. The dictionaries and glossaries are most useful when the translation memory fails to provide a good suggestion.
g. Text aligning is a process of creating translation memories out of previously translated documents. Professional translators who do not use a CAT system often store their translations in the form of pairs of documents (either in electronic form or on paper). In order to use these translations as a translation memory, the documents need to be aligned. The first stage of the text alignment procedure is importing two monolingual documents into the computer and splitting them into sentences. This process can be automated as automatic sentence splitting procedures usually prove effective. The next step is sentence alignment, i.e. determining, which sentences are each other's translation. There are automatic procedures to perform this task but their results often need correction. Therefore, computer software facilitating manual alignment correction has been developed and included in some CAT systems.

Currently, there are three basic types of CAT (Computer Aided Translation) tools available to assist the unavoidable human component of translation work.

1) Machine Translation

It is simply write a text into the program, selects a target language and clicks "Translate". MT tools are computer programs linked to databases full of translations created by human translators. Generally, contemporary machine translation alone can supply 90% accuracy at best unless used in the context of tightly controlled language applications such as material safety data sheets. The greater the breadth of the vocabulary and the complexity of style and grammar, the less suitable MT becomes. In this case of most business contexts, machine translation is not suitable unless followed by careful human editing.

2) Terminology Management

It refers to databases that hold preferred terms specific to an enterprise. Essentially, a terminology database is an intel-ligent glossary of a company's preferred translations of specified terms in multiple languages. Typically, such a database can be used both in authoring original texts in one or more languages, and in customizing translation memory and machine translation implementations.

3) Translation Memory

It is perhaps the most utilized of all CAT tools at present. It is also referred to as machine-assisted human translation (MAHT) because, in all its various forms, it is a desktop tool used by professional translators. As the name implies, these applications "memorize" previously translated material, such that in subsequent translations they "suggest" translations of text strings (phrases, sentences, or even entire paragraphs) in the target language to the translator. Translation memory when used appropriately supplies several benefits. It increases speed, accuracy and consistency among multiple linguists, streamlines the efforts of a translation team, and best of all, it saves money.

CAT software is essentially a set of tools used to manipulate a database of language information. It is the input of information in the form of translated words, phrases, sentences and even complete paragraphs in the source and target languages that constitutes this database. Potential benefits include:

a. Repetitive or similar texts need be translated only once
b. Once glossaries have been entered in the system, future translations will always be consistent.
c. Greater speed of draft translation, thereby allowing more time for quality control.
d. A computer can work on draft translation at any time of the day, thus a 10,000 word translation that would take a human translator a week to produce could be done overnight ready for editing the next morning. (Speeds of up to 10,000 words per hour have been claimed).
e. Better quality control since text already entered in the software will not need to be re-checked.

CAT software is now available from a number of manufactures including IBM, PC Translator, Power Translator Professional and the Language Assistant series. CAT software is still expensive and requires a fairly powerful computer if it is to work satisfactorily. It is not something that you can use from day 1 since it needs a considerable amount of data input before it will start to produce anything like a usable translation. Try it when you first install it and you will get some hilarious results. However, the more information you can add the faster and better it works.

However, machine translation is becoming commonplace. For example, Google Translate is often used to try to get the gist of a paragraph of text in a language someone cannot read. How does this work? Google Translate, like other "statistical" machine translation (SMT) system is essentially a tool for massive sophisticated plagiarism. SMT systems do not understand what they are translating. They simply look up words in a huge database of sentences and their human translations. That database has been previously processed to guess at how humans have typically translated various words and how that translation depends on the immediate co-text, that is, a word or two on either side of the word in question. Then the guesses as to the translations of various words in the sentences are put together in the hope the resulting sequence of words will make sense to a human, even though the computer understands neither the source language nor the target language. The only human translators that might be replaced by computers are those who translate mechanically without trying to fully understand what they are translating or who lack a full command of the target language.

B. Machine Translation

Modern machine translation services such as Google Translate and Microsoft's Bing Translator have made significant strides toward allowing users to read content in other languages. These systems, built on decades of contributions from academic and commercial research, focus largely on this use case, aiming to maximize human understandability of MT output. For example, if an English speaking user wants to read an article posted on a Chinese language news site, a machine translation may contain the following lines:

UK GMT at 10:11 on March 20, a rare solar eclipse spectacle will come to Europe.
This is the 1954 total solar eclipse once again usher in mainland Norway.
The next solar eclipse occurs recent times and the country was March 9, 2016 Sumatra;

This translation is quite useful for casual readers, allowing them to glean key information from the article such as the event (a solar eclipse), location (mainland Norway), and time (10:11 on March 20). However, the grammatical errors and likely mistranslations throughout the text would prevent this article from being published as-is in English; readers would be unable to trust the information as they would be relying on their ability to guess what information is missing or mistranslated. If this article were to be published in English, it would require professional human translation. In fact, the ever-increasing need for highly accurate translations of complex content has led to the development of a vibrant professional translation industry. Global businesses, government organizations, and other projects employing translators spent an estimated $37.19 billion worldwide on translation services in 2014 (DePalma et al., 2014).

As the demand for human quality translation increases, the idea of leveraging machine translation to improve the speed of human translation grows increasingly attractive. While MT is unable to directly produce publishable translations, recent work in academia and industry has shown significant success with the task of post-editing, having bilingual translators correct MT output rather than translate from scratch. When used with human post-editing, machine translation plays a fundamentally different role than in the traditional assimiliation use case. As human translators must edit MT output to produce human quality translations, the quality of MT is directly tied to editing difficulty rather than understandability. Minor disfluencies must be corrected even if they would not impair comprehension, while mistranslations can be resolved by retranslating words in the source sentence.

Machine translation (MT) is automated translation or “translation carried out by a computer”, as defined in the Oxford English dictionary. It is a process, sometimes referred to as Natural Language Processing which uses a bilingual data set and other language assets to build language and phrase models used to translate text. As computational activities become more mainstream and the internet opens up the wider multilingual and global community, research and development in Machine Translation continues to grow at a rapid rate. A few different types of Machine Translation are available in the market today, the most widely use being Statistical Machine Translation (SMT), Rule-Based Machine Translation (RBMT), and Hybrid Systems, which combine RBMT and SMT.

In any translation, whether human or automated, the meaning of a text in the source (original) language must be fully transferred to its equivalent meaning in the target language’s translation. While on the surface this seems straightforward, it is often far more complex. Translation is never a mere word-for-word substitution. A human translator must interpret and analyse all of the elements within the text and understand how each word may influence the context of the text. This requires extensive expertise in grammar, syntax (sentence structure), semantics (meanings), etc., in the source and target languages, as well as expertise in the domain.

Human and Machine Translation each have their share of challenges. For example, no two individual translators will produce identical translations of the same text in the same language pair, and it may take several rounds of revisions to meet the client's requirements. Automated translations find difficulties in interpreting contextual and cultural elements of a text and quality is dependent on the type of system and how it is trained, however it is extremely effective for particular content types and use cases, e.g. automotive, mechanical, User Generated Content (USG), repetitive texts, structured language and many more. While Machine Translation faces some challenges, if implemented correctly MT users can achieve benefits from economies of scale when translating in domains suited to Machine Translation.

Referring to the lexical problems of automatic translation, these are, indeed, very considerable in extent if not in complexity. Taking into account variations in the meaning of words, the rapid evolution of scientific and technical vocabulary, slang and local speech, the number of words per language may be so high as to challenge the skill of electronic memory constructors. In recent concise dictionaries the vocabulary of the English language comprises some 60,000 word entries: this number may run four times as high if each meaning of each polysemantic word is entered separately. So that a dictionary in which every form of every word would constitute a separate entry might well number over half a million words in a modern inflected language. We are thus faced immediately with the problem of lexical content. This is closely followed by questions of classification (should there be one dictionary only, or several, according to subject?), and of order of classification (alphabetical, logical, conceptual, or numerical according to the increasing or decreasing number of characters in a word, etc.?). Finally come the specific problems of translation—multiple meaning, idiom; and—sooner or later—the problem of style, or styles, of the choice of words for reasons peculiar to the author.

A solution to any one of these problems involves a choice, or a series of choices, inevitably limiting possibilities in other directions ; all the more so, in that lexical problems, even more than those of morphology, are closely bound up with the technological aspects of computer construction. Memory capacity, rapidity of access, these are important considerations in the choice of solutions. Even if we set aside for the moment, for practical reasons, the objections of those who maintain that the choice of the right word by the translator is a matter of taste, of personal judgment, and that the machine will never be able to exercise such judgment, we can still not affirm at the present time that an ideal solution has so far been found to the lexical problems of mechanical translation. But the empirical method of partial solutions has been applied with increasing success. It has enabled research to continue while technicians pursue the study of recording processes, thanks to which it will eventually be possible, where required, both to store a very great number of words and to have very rapid access to them.

The first question to be raised was how to classify words in an electronic dictionary in such a way as to ensure as rapid a look-up as possible. Words being represented by a binary numerical code, several alternative methods of classification have been tried: arrangement in order of decreasing frequency, alphabetically by sections, etc.

The indication "idiom" means that a word may, in association with others, form a group, the meaning of which is not dependent on the analysis of each word in the group, so that a literal translation would either be meaningless or would convey a wrong meaning. This indication refers the machine to a special dictionary, where all idioms containing the word bearing that indication are listed. They are divided into integral (e.g. de plus en plus, à présent) and non-integral idioms (e.g. aussi . . . que, à . . . près) arranged in the alphabetical order of the meaningful word of each idiom. Under the same meaningful key word, which may occur in several idioms, they are arranged in decreasing order of the number of words in each idiom. A special indication in the stem dictionary gives the number of idioms listed under each key word, so that the search programme may come to an end when the list is exhausted. Thus when the machine finds the word plus, the stem dictionary refers it to the idiom dictionary.

If the machine identifies a group of input words (for instance de plus en plus) with one of the idioms listed, it finds the translation; if not, it returns to the word plus and translates it in accordance with the instructions of the stem dictionary. A distinction is thus established between the analytical constituents of language—which the speaker is still free to combine as he wishes—and fossil or vestigial constituents, which, while they are not single words, are nevertheless units of meaning which can no longer be analysed. This distinction shows up the true nature of idiom in our modern languages: as fossilized survivals of expressions which were originally analytical. Idioms do not, in scientific language at least, present a problem of any great magnitude. It is necessary only to catalogue them and record them in a special memory. The problem will doubtless be very different when we come to everyday language and to that of plays and novels. Since the use of idiom introduces an extralinguistic element into language—the evocation of a situation which has a special meaning for a given social group, a systematic study will have to be made of idioms, clichés and all metaphorical use of words or groups of words—and Flaubert's original idea of a Dictionnaire des Idées Reçues will perhaps enjoy new popularity and expansion! A study of this type would make it possible to decide which idioms form part of everyday language, and must therefore figure in the idiom dictionary; which can be translated literally into certain languages, and which must perforce be left in the original language as being totally untranslatable since they refer to social situations of uniquely local and limited significance.

The problem of homographs is relatively restricted. We have seen in the previous chapter how grammatical analysis of context enables the machine to choose the right translation for most homographs. In the rare cases where such analysis is insufficient, they will probably have to be classified with genuinely polysemantic words. The translation machine cannot hope to do better than the human translator in this respect; if the text fails to provide the machine with recognizable, objective criteria signalizing meaning, then the translation will, for the present, have to list all the meanings of indistinguishably polysemantic words, and a specialist will have to choose the right meaning from this list before the final version is made. It is, however, obviously desirable that the machine should be able to solve the majority of polysemantic problems. It should be able to choose the right meaning. In cases of grammatical multiple meaning and of homographs, we have seen that the micro-context—the study of the immediately surrounding words—has made it possible to choose automatically between several meanings.

As website developers looking to integrate a machine translation API into one of our websites, we put four of the most popular API's to the test. In order to find out which one was best, we compared the features, price and performance of each. The API's chosen were; Bing, Google, SDL and Yandex.

Features Comparison

API	Number of source languages	Number of target languages from English	Total number of translation pair
Bing	45	44	2025
Google	64	90	2016
SDL	43	42	48
Yandex	44	43	1892

To test the performance of each tool we created a paragraph of text that would be deliberately difficult to translate. The paragraph included several compound words, the idiom ‘once in a blue moon’, a word with no exact equivalent in the target language (fundraising) and a word that has multiple meanings (rose). For this test we asked the tools to translate from English into Spanish. We then investigated how each API performed.

The test paragraph

Our ‘Help The Children’ fundraising run will take take place this Saturday afternoon at 3 p.m. Thanks to our celebrity runner, we have a once in a blue moon opportunity to really raise awareness for the charity. If you would like to take part, the deadline for signup is 5 p.m today. Thanks to everyone who rose to the challenge of organising this years event.

The Results

Bing

Bing had no problems at all with the compound words test. As with all the tools we tested it translated the idiom ‘once in a blue moon’ literally. Bing did the best of all of the four tools with it’s translation of the missing word ‘fundraising’ offering the most clear alternative. It’s translation of the multiple meaning word ‘rose’ was correct, though the sentence itself was wrong. Despite the error in the last sentence, Bing’s translation was by a narrow margin the most understandable of the four tools tested.

Google

Google preformed the least well of the four tools on the test for compound words, because it’s translation of ‘Signup’ although understandable was not as good as the other three. Like all the tools the idiom ‘once in a blue moon’ was translated literally. The translation of the missing word ‘fundraising’ was good and there were no problems with the multiple meaning word ‘rose’.

Yandex

Yandex scored full marks on the compound word test, and like all of the tools translated the idiom ‘once in a blue moon’ literally. It performed the worst of the four with the translation of ‘fundraising’ though the translation offered was just about understandable. Yandex had no problems with the multiple meaning word ‘rose’. Like SDL it also seemed to have a problem dealing with quotation marks, changing single quotation marks into double but not closing them. We tested several sentences to check this error and found it to be a common one. Sometimes double quotes were used and not shut, at other times a combination of single and double quotes were used.

SDL

SDL translated all of the compound words in our paragraph correctly. It translated the idiom ‘once in a blue moon’ literally like all the tools we tested. SDL offered a good alternative for the missing word ‘fundraising’, and translated the multiple meaning word ‘rose’ with no problems, though in both cases the sentences themselves were wrong. As mentioned above SDL also seems to have a problem in dealing with quotation marks.

As there was no clear winner in the performance test, we looked at the results from the price/features comparison to make our choice. We ruled out SDL right away because they had nowhere near the number of language pairs that the other three had. Bing was the leader when it came to number of language pairs, however both Google and Yandex were not far behind, so for us it came down to price. We ruled Google out here as they were the most expensive in every category. With Bing and Yandex left the choice becomes simple. If you’re going to use less than ten million characters a month Go with Yandex as they are slightly cheaper. If you need to translate more than ten million words a month then Bing becomes the best choice.

All of the tools did pretty badly on the test, though to be fair it was a difficult test. Automatic translation by computers is notoriously prone to pitfalls and that was certainly the case here. The translations were barely understandable in this case, especially if you’re not used to machine translations, and the idiom was particularly confusing. After reading each translation several times we were unable to pick a clear winner. Some translated certain sentences better than others. The most understandable, when it comes to the meaning of the whole thing (which is stated in the first line), is Bing, while Yandex was the only tool to give a correct translation of the last sentence. Ultimately, we see all the tools as performing at around the same level.

C. Visual Translation

To gain an understanding of the place of comics in linguistics, it remains necessary to examine what exactly is being analyzed. Comics do not fall within the normal scope of inquiry for contemporary linguistics – not because they are an inappropriate topic, but because language is a human behavior while comics are not. Comics are a social object that is the result of two human behaviors: writing and drawing. Analogously, the sequential images used in comics constitute their own “visual language”. Thus, the behavioral domains of writing (written/verbal language) and drawing (visual language) should be the object of linguistic inquiry, stripping away the social categories like “comics,” “graphic novels,” “manga,” etc.

Comics then become the predominant place in culture that this visual language is used, often paired along with writing (a learned importation of the verbal modality into the visual-graphic). That is, contrary to the metaphor used by their authors, *comic themselves are not a language,* but comics *are written in* visual languages the same way that novels or magazines are *written in* English. This makes comics potentially written in both a visual language and a written language – reflecting the multimodality of human expression found in co-speech gestures (Clark, 1996) which have received much attention in linguistics.

While verbal communication (speaking) is readily acknowledged as using a system of expression (spoken language), graphic communication (drawing) has no equivalent system recognized. While language is viewed as a rule governed system acquired through a developmental period, drawing is looked at as a “skill” subject only to the expressive aims of the artist and their abilities, which are assumed to be developed through explicit instruction or practice. Visual language fills the gap in categorization for describing the cognitive system at work in graphic representation, along with the structures necessary to string them into sequences, they are effectively using a visual language. Just as spoken language does have a universal manifestation, visual language varies by culture. We would expect diverse cultural manifestations of visual languages throughout the world, perhaps even not resembling comics at all. This provides a context to explain why, for example, Japanese and American comics feature varied graphic styles and sequential patterns (Cohn, 2010), they are written in different visual languages, used by differing populations. However, while "Japanese Visual language" and "American Visual Language" feature patterns that are unique to their speakers, they all still feature patterned sequential images expressing concepts that contribute toward their inclusion in the broader "visual language" the same way that English and Japanese are both types of "verbal language".

Comics constitute their own special medium with their own vocabulary, conventions, and use of symbols. They present their own unique problems to the translator, not least of which is the fact that that the translator must successfully bridge the gap between not just two languages, but three: present in every from of sequential art is an elusive visual language, which is at once universal and provincial – and for which there are no dictionaries. In Japan, where the comic medium (manga in Japanese) grew over time to become one of the most pervasive forms of entertainment and communication, the visual language present in comics reached levels of complexity and sophistication unseen on such large scale in similar productions throughout the rest of the world until relatively recently, and even then due in large part to the influence of these Japanese works.

Throughout the 1960s and early 1970s, numerous studies were conducted to investigate the concept of visual literacy, which in 1969 was defined by the First National Conference on Visual Literacy as:

> Visual Literacy is a group vision competencies a human being can develop by seeing, and at the same time, having the integrating other sensory experiences…When developed, they enable a visually literate person to discriminate and interpret visible actions, objects, and/or symbols, natural or man-made, that he encounters in the environment (Ladevich, 114).

In his article *Visual Literacy*, Edmund Feldman describes the process of reading a picture as nearly analogous to that of reading a sentence:

We read [words], first by recognizing them as symbols of real ideas or things; second by noting their arrangement in space; that is, their sequential position; and third by interpreting the relationship between the symbolic meanings of the words and their sequential or syntactic meanings based on their positions in a word string or sentence. Now reading images entails fundamentally the same operation: we have to attend to visual signs. That is, if our eyes are open, we are obliged to notice lines, shapes, colors, textures, and light intensities. Then we have to recognize these as signs combined into forms; we notice how they are arranged in space (syntactic analysis). Finally we read a total image by examining the relations between its form-symbols and their spatial organization (interpretation or comprehension).

There are countless scholars who have debated the nature of translation, its purpose, its methods, or whether a work in translation can even be considered equivalent to the original. To my mind, in the words of George Steiner.

> Each act of translation is one of approximation, of near miss or failure to get within range…The case against translation is irrefutable, but only if we are presented, in Isben's phrase, with the "claims of the ideal". In actual performance these claims cannot be met or allowed (Leighton, 449).

In other words, no translation can ever capture the full range of meaning present in the original work: in removing it from its native context, layers of meaning related to issues of language, culture, and history (among many others) which are a part of the common experience for the original audience are lost on the audience of the translation. Even so, it is the job of the translator to produce a work "which has the same effect on its new readers as the original had on its readers," or at least get as close as possible.

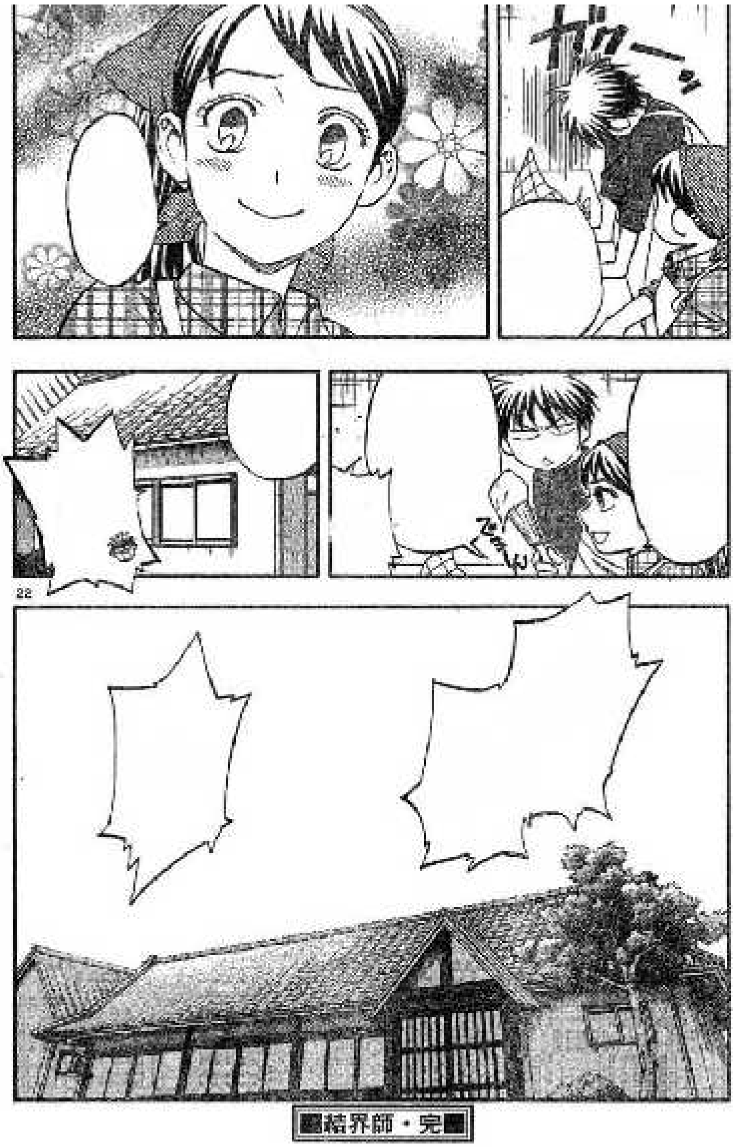
In trying to make a text accessible to his audience, the translator tries to localize such linguistic and cultural differences, imbuing them with what Lawrence Venuti calls a "domestic inscription". In a sense, this domestic inscription involves the mediation of foreign elements, by either changing or removing them, and replacing them with similar elements that appear in the domestic arena. Perhaps a "better" or more "accurate" translation would try to communicate these elements to the domestic audience at the expense of easy accessibility. Yet, even translators who strive to preserve the "foreignness" of a text can only determine what constitutes this foreignness in terms of their own culture, so even these decisions are influenced by their domestic background. There is no way to avoid this cultural contamination.

Even so, translation does occur. Meaningful information is transmitted across language boundaries, even while some of the information contained in the original text is lost. This means that there must be two kinds of information present in any text: that which must remain intact in order to establish effective communication on a basic level, or, the invariant, and that which is left out or changed in order to facilitate the transmission of the first type, or the remainder.

In translating a manga from Japanese into English, the translator has to deal with all of the idiosyncrasies of the Japanenese written language as well as the visual language elements which are specific to the Japanese audience. Visual language depends on commonality of experience to communicate, and so while some aspects of it may be common to all readers, others are specific to the Japanese experience. Naturally, these Japanese-specific remnants appear most often when they are related to that which relates all Japanese readers: The Japanese language itself.

The Japanese language is composed of a relatively small library of possible sounds when compared to other languages. Only a limited number of different syllabic combinations can be made, and as a result, many homonyms occur. Naturally, puns are a prime source of humor in Japanese. Humor is often culturally specific, but few kinds of humor as language dependent as puns. When the translator encounters these, some real creativity is required to find a workaround. If the pun is just used as a throwaway joke, the translator may just forego the humor completely for the sake of narrative continuity. Other times, however, the narrative is dependent on the possible misunderstanding. In these cases, the translator must find a set of words to try to mirror the Japanese homonyms. Finding a pair of homonyms that have similar meanings in two different languages, however, is a very tall order. Usually, whichever of the two words is more important to the narrative is selected and translated, and a homonym for the translated word is shoehorned into the narrative. This can present continuity errors, but the translator has little choice.

After discussing about the concepts of visual translation (comic), following are some steps you need to do in translating comics. You may use Paint as the software for editing comics:



1) Scan the comics. Removing the source text. It means to remove the source language scans in the bubbles. By using the brush tool or the eye drop tool. For example:

2) Typing the translated text. You can also use another picture editing software to erase the old text and add the new text. Here is the example:

D. Audiovisual Translation

The field of audiovisual translation has recently attracted the interest of numerous language professionals and scholars of translation, both of its widespread use in the world of mass communication. Many scholars focused on the fact that the process of audiovisual translation is a complex activity, influenced by multiple factors. (O'Connell 2007).

Nowadays, Audio Visual Translation (AVT) is now one of the fastest growing areas in the field of Translation Studies (TS). Subtitling is different from other types of translations in many ways. First of all, it does not only consist in translating a text from a source language into a target language but it also involves a shift from oral to written language. A term that could be a good alternative to the AVT term is "screen translation", because it refers to all products distributed on screen.

According to Diaz and Cintas: "Audiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media" (Diaz Cintas and Remael, 2006: 13). The two authors recommend three possibilities: 1) the message is conveyed only auditorily as, for instance, in songs and radio programs, 2) the only channel used is the visual one, as for example, comic strips, published advertisements, etc. or 3) both auditory and visual channels convey the message as in products such as films, CD-ROMs or documentaries. Due to all of these elements, AVT is considered much different from the literary translation. There are two types of audiovisual translation: the intralingual and the interlingual audiovisual translation.

1) **Intralingual Audiovisual Translation**; for the deaf and the hard-of-hearing (SDH), audio description for blind, live subtitling (e.g. news broadcasts), surtitling for the opera and the theatre.

The SDH is meant for people with hearing problems and is prepared specifically for this target group. In most European countries, SDH is transmitted via teletext. This type of subtitles usually change color on television depending on the person who is speaking. Furthermore, they can also give us some paralinguistic information that those people cannot access from the soundtrack such as the irony of the statement or a knock on the door (Baker and Saldanha, 2009: 15).

The second type of intralingual translation is audio description for the visual elements of an audiovisual product (including films, television programmes, documentaries, advertisements, but also such audiovisual phenomena as art galleries, museums, dance performances, city tours, live events, etc). This is some kind of an additional narrative that fits between the original dialogues and describes everything that is seen in the film or on the stage. It also includes descriptions of actions, facial expressions, clothing and scenery and helps the blind to understand the plot of the story (Diaz Cintas and Ramael, 2006: 6).

A third type of intralingual translation is live subtitling, or sometimes called respeaking. This kind of subtitling often needs some technical support because it is carried out for life broadcastas (e.g. sporting events or tv news). That is why special keyboards are being used: they allow the typist to press two or more keys at the same time or perhaps to write syllables and instead of single letters. Moreover, they also use voice recognition software: the subtitler repeats what he sees on screen and the software "translates" that utterance into written lines (Cintas and Ramael, 2006: 7).

The fourth type of intralingual audiovisual translation is surtitling for opera and the cinema. These kind of subtitles are often used during musical performances or the opera. Usually, they consist in the translated or transcribed lyrics projected above the scene. They may be used either to translate the meaning of the lyrics to the audience's language, or to transcribe lyrics that may be difficult to understand in the sung form. In general, they are displayed using a supertitling machine (Diaz Cintas and Ramael, 2006: 9).

Surtitling for theather follows the same principles as subtitling for television. The only exception is the speed of the surtitles. As the audience have to move their gaze a great distance from the actors to the display above the stage, the surtitles have to be even slower than subtitles in a film (Diaz Cintaz and Ramael, 2006: 10).

2) **Interlingual Audiovisual Translation;** revoicing, which consists of lip-sync dubbing, voice-overs and narration, and subtitling

Interlingual translation can be defined as the replacement of elements of one language, the domain of translation, by equivalent elements of another language, the range of translation. The first type of interlingual audiovisual translation is voice over. "It is the term used to refer to the audiovisual language transfer methods of dubbing, narration and free commentary collectively, and describes the attempt to cover (partly or entirely) the spoken source text of an original audiovisual production by a new spoken target" (Karamitroglou, 2000: 5).

Dubbing covers entirely the spoken source text with the target text and that is why it is also called lip-sync dubbing. It fits the lip movements of the original. On the contrary, voice-overs does not emphasize the lip movements of the original text nor the faithfulness of the translation. It is a free interpretation of the source language in the target language. sometimes it is enriched with some elements not present in the source texts, such as journalistic comments (Karamitroglou, 2000:5).

The second type of interlingual translation is subtitling. "Subtitling can be defined as the translation of the spoken (or written) source text of an audiovisual product into written target text which is added onto the images of the original product, usually at the bottom of the screen" (Karamitroglou, 2000: 5). Subtitling can be both intralingual and interlingual. Moreover, it can be open, when the target text constitutes a physical part of a translated film or closed when a target text is stored in another format, for instance teletext and therefore not a part of the film.

Subtitling and dubbing are certainly a form of translation. However, there are some special characteristics that make them different from the translation of a written text. When we are translating a book, the original source language is completely replaced with the target language. In other words, the text is transferred from one language to another. On the contrary, when a film is being translated the situation is quite different. Firstly, the message of the film is conveyed by various messages such as image, acting, sound and language. It is obvious that not all of them can be replaced. On the one hand, when a film is dubbed only the visual component stay completely the same while the auditory component is completely changed. On the other hand, when a film is subtitled both auditory and visual components remain; the actual translation is just added to the original work. Subtitling is different from other types of translations in several ways. (Musacchio, 2012)

The translator of audiovisual products has a reduced scope. For instance, if there is something that has to be explained in a literary translation, the translator can use a footnote or include an explanation directly into the text. This is impossible in a film or a documentary. Differently, specialized translators have to respect more strictly the content of the original text, producing a translation that has to be clear and comprehensible. Most of specialized texts are about scientific or technical topics; they aim to communicate a specific and informative content, so that the translator has to pay attention to particular words or expressions. There is a strict relation with reality and the translator cannot translate following his personal interpretation. He has to know the specific terminology required for the particular interpretation. He has to know the specific terminology required for the particular translation and the subject of the text, considering also the target audience. There are types of texts that can be translated using both literary and specialized translation, such as the essay. The translator has to find the best strategies to reproduce the message of the original text, respecting the form and the specific terminology that makes every text a particular one.

Talking about the job of audiovisual translator, there is a substantial difference between a subtitler and a dubbing translator. The subtitlers do a complex job: spotting, translation and subtitle composition. They can be either permanent staff of subtitling studios or TV stations or they can be free-lancers. The free-lancers are, however, usually used on a more or less regular basis. On the other hand, the dubbing translator only has to do a rough translation of the dialogue. He usually translates the script word by word, sometimes suggesting various possibilities of translation and then passes it on to the dubbing writers who then compose a dubbing dialogue which is synchronous with the original one.

In the other side, subtitling differs from other types of translation in many respects. Firstly, it does not only consist in translating a text from a source language to a target language but it also involves a shift from oral to written language. The time available for the preparation of subtitles varies, as the following two types can be distinguished: pre-prepared and live or real-time subtitles. The differences between the two types are not so difficult to guess. The prepared subtitles are made after the programme (documentary, film, etc.) has been shot. In this way, the translator has all the time he needs to make a good translation. On the contrary, the real-time subtitles are made while the programme is taking place. this is a relatively new type, it is used in the case of live interviews, political statements etc. In this way translator has to do his best in order to make a good translation even if the time to make it is not enough. Pre-prepared subtitles an also be divided according to their text density. Therefore, the first type is the subtitling in complete sentences. This is the most commonly used. The second type is the reduced variety: it is normally used when not all that has been said needs to be relayed as the audience can retrieve some information from other sources in the film such as image, gesture or music. As far as live subtitles, they can also be divided into human-made and machine translated subtitles (Diaz Cintas, Remael, 2006: 80).

From a technical perspective there are open subtitles and closed subtitles. Open subtitles cannot be removed or turned off because they are burned onto the image. Closed subtitles leave the choice up to the viewer who can decide whether he or she wants to see them or not (Diaz Cintas, Remael, 2006: 80).

During the first viewing of the programme translators:

a. Take notes of words and phrases that could prove problematic because they lend themselves to a polysemous reading. For example, the English word “funny” can have many different meanings.
b. Take notes of gender and number of nouns, pronouns and adjectives that are nor marked in English. For instance, the expression “You are great” can have different meanings depending on whether the addressee is male of female, or whether speakers are polite or informal.

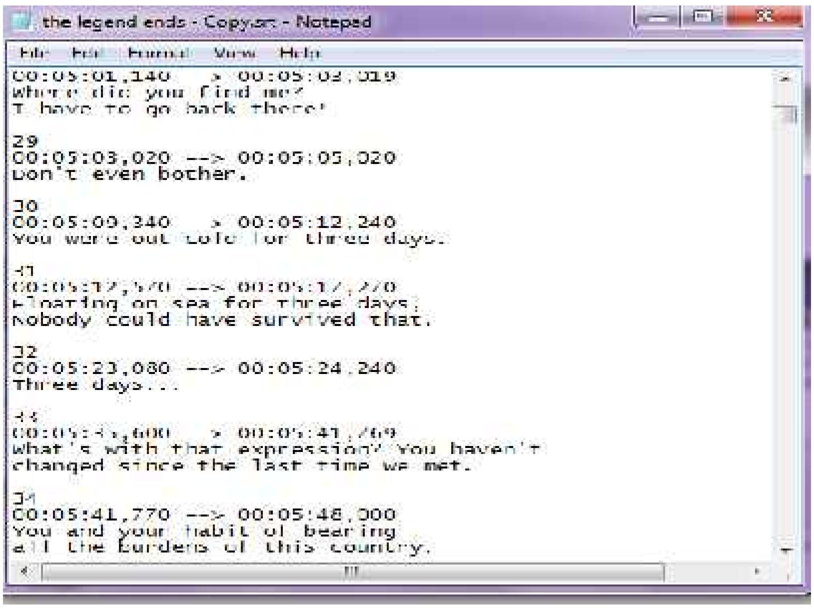
c. Decide on the formality or the informality of the pronouns used depending on the context.
d. Establish whether deictics such as “this/these” have referents on the screen. If they do it is sometimes unnecessary to translate them.
e. Identify exclamations with no fixed meanings such as “oh, my” which may be understood only in some contexts.

For the subtitling process, there are three different kinds of professionals:

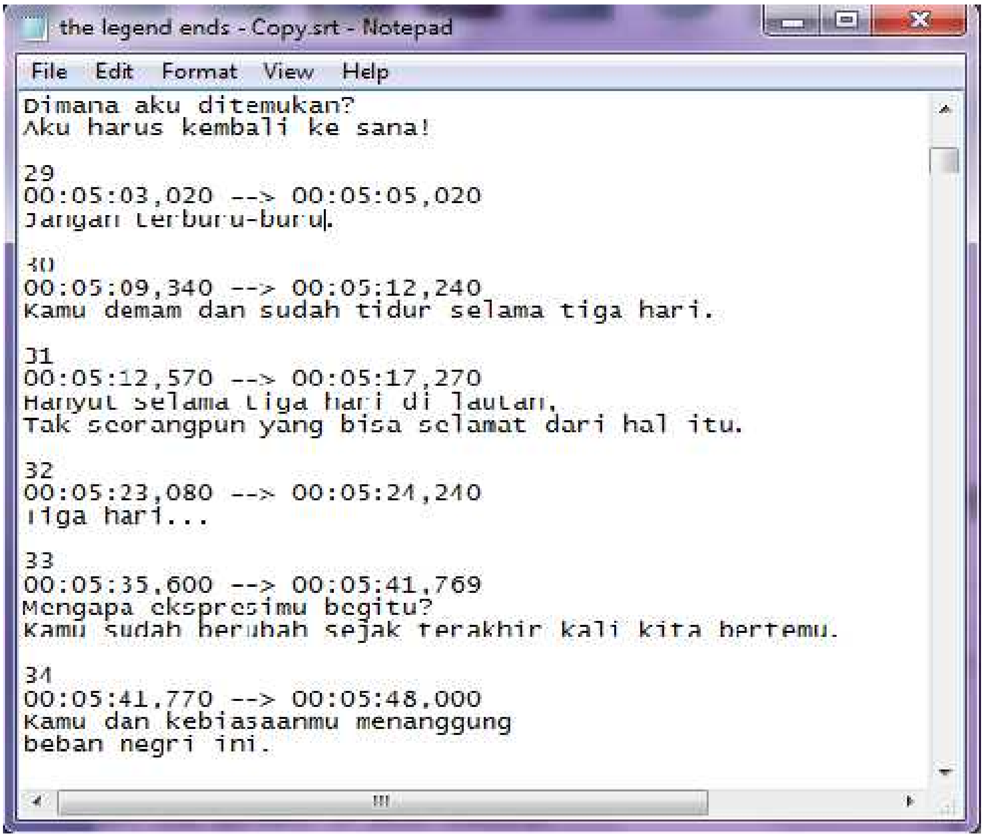
a. The spotter who also known as subtitler. Spotters are responsible of deciding the in and out times of the subtitles. They usually know the language of the original film or programme but may not know any other foreign language. on the other hand, they are conversant with film language and shot changes.
b. The translator, is in charge of the target language version of the film or programme. Translators need to have a very good knowledge of the source and the target language. They also have to be experts in the semiotics of subtitling.
c. The adaptors are the experts in subtitling translation. They must fit the translation into the subtitling lines searching for synonyms and altering syntactical structures without sacrificing the meaning of the original.

About the spatial dimensions and maximum number of lines, generally speaking, subtitling is limited to two lines. However, subtitling for the hard of hearing often makes use of three or even four lines and bilingual subtitling may also have four-lines subtitles. The standard position for subtitles is horizontal at the bottom of the screen because this part of the screen is usually less important for the action. however, one-line subtitles are sometimes needed to allow the viewers to see most of the film images. In this case, some companies prefer using the first (or top line) while others prefer the second line. Nowadays, subtitling companies prefer using the second line to keep the image clean. Subtitles can be moved from the bottom of the screen to another position if: the background at the bottom of the screen is too light; some important action is taken at the bottom of the screen; some important data are displaced at the bottom of the screen (Diaz Cintas, Remael, 2006: 125).

Following is an example of translating movie subtitles from English into Indonesian. The source language subtitle (English) can be downloaded in a file format .srt that you can open in Notepad. The translator needs the Indonesian version for the subtitles, then he open the subtitle file in Notepad, and edit the subtitles. For example:



After translating the subtitles in the Notepad, remember to save the editing by clicking file-save. Now, you can use the subtitle file that you have translated for the movie. Make sure to use appropriate translation techniques to prevent mistranslating the source text.



the legend ends - Copy.srt - Notepad

File Edit Format View Help

```
Dimana aku ditemukan?
Aku harus kembali ke sana!

29
00:05:03,020 --> 00:05:05,020
Jangan terburu-buru.

30
00:05:09,340 --> 00:05:12,240
Kamu demam dan sudah tidur selama tiga hari.

31
00:05:12,570 --> 00:05:17,270
Hanyut selama tiga hari di lautan,
Tak seorangpun yang bisa selamat dari hal itu.

32
00:05:23,080 --> 00:05:24,240
Tiga hari...

33
00:05:35,600 --> 00:05:41,769
Mengapa ekspresimu begitu?
Kamu sudah berubah sejak terakhir kali kita bertemu.

34
00:05:41,770 --> 00:05:48,000
Kamu dan kebiasaanmu menanggung
beban negri ini.
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Chapter IV:
Don’t Forget! Proofreading and Revising Translation

A. The Scope of Revising Translation

Why is it necessary for someone to check a text, and perhaps make changes, before it is sent off to readers? First, it is easy to write sentences that are structured in such a way that readers will misunderstand or have difficulty understanding them. Second, it is easy to forget about the future readers and write something which is not suited to them. Third, a text may fail to conform to society’s linguistic rules, or rules for translating, or rules for writing in a particular genre. Finally, what the author or translator has written may conflict with what the publishers want to convey. To deal with these problems, revisers and editors amend texts in two ways; correcting and improving. The editor or reviser is correcting the text so that the linguistic and textual rules are achieved. The editor or reviser is also improving the text to ensure of mental processing and suitability of the text for its future users.

Mossop (2007) mentions few of many things that editor or reviser looking for in a text:

a. There are many typographical errors.
b. Sometimes the main numbered headings are bolded, and sometimes they are italicized.
c. There are unidiomatic word combinations.
d. You often have to read a sentence twice to get the point.
e. You often come across a word like “it” or “they” and you cannot tell what it refers to.
f. The text contains a great many words which the readers won’t understand because they are not very highly educated, or because they are not experts in the subject matter of the text.
g. The text is not written in a way appropriate to the genre. For example, it is a recipe, but it does not begin with a list of ingredients, it is rather vague about how to make the dish, and it is full of commentary on the history of the dish and chefs who are famous for making it.
h. If the text is a narrative, it is hard to follow the sequence of events. If it is an argument, it is hard to follow the steps.
i. There are passages which contradict each other.

Translators use different strategies in translating text. Some do considerable preparation before beginning sentence-by-sentence drafting the translation. For instance, they may read the text through entirely or at any rate in some detail, and they may do a considerable amount of conceptual or terminological research. Others just take a quick glance and then start drafting the translation. During sentence-by-sentence drafting, some people try to solve almost all problems as they go, while others ‘steamroll’ through the text: if a passage is difficult, they leave a blank, or make a guess preceded by a question mark, or write down alternative translations separated by a slash. Finally, as regards self-revision, some people do much of this during sentence – by – sentence drafting: they select one wording, then change it, then change it again; or they may stop to revisit an earlier passage and correct it. But once the draft is down, few further changes are made. Other people work quite differently: they leave almost all self-revision work until after the draft is complete. (Mossop, 2007).

Editors have many duties, and different editors have different duties. An editor’s daily routine will be rather different at a newspaper from what it will be at the office of a firm publishing medical journal. The description of a particular editor's job might include one or more of the following:

a. Finding writers fro a publication and handling relations with them.
b. Dealing with reviewers (subject – matter experts who comment on the content of specialized writing)
c. Scheduling the publication process
d. Designing page layouts, with incorporation of graphics
e. Marking up manuscripts with instructions for typesetters and printers
f. Obtaining permission to use copyrighted material, and dealing with other legal concerns such as libel
g. Managing the financial and material resources, and the employees, of a publishing enterprise or department
h. Editing proper: amending the text itself

In translation, the situation is rather different. While literary translators must often negotiate rather carefully with source text authors, non-literary translators – the great majority – are usually dealing with non-professional writers. The translator is therefore the writing expert in the relationship, and in addition, typically enjoys the advantage of being a native speaker of the target language. In translation, difficulties arise not so much in the relationship between translator and author as in that between translator and reviser.

Then, after a manuscript has been edited, it goes to the production department for page design. The final document may be produced using desktop publishing software, or the services of typesetters and printers. In the latter case, the printer will eventually produce a sort of printout called the "proofs" and these need to be checked against the edited manuscript to make sure that no errors were introduced during typesetting. This work may be assigned to the author, the editor, or a specialized proofreader employed by the publisher. A similar process may be necessary at earlier stages of document production, whenever a document is transcribed. For example, if an author submits a typescript rather than a compuscript (an electronic version), someone will have to keyboard the text, and then it will be necessary to print out the result and check it against the original typescript before editing begins. Translators who dictate, and then send the tapes to a transcriptionist, need to check the resulting typescript to ensure that the translation has been accurately reproduced. Proofreaders use special paired marks to indicate errors: one mark appears within the text itself (the copymark) and the other in the margin, to draw the printer's attention to the change. Note that not all proofreaders in the English-speaking world use the same set of marks. (Mossop, 2007)

To be a good reviser, one should remember that there are two types of text structure: conceptual structure and physical structure. Documents typically have several physically distinct structural parts:

a. Prose: a continuous sequence of sentences and paragraphs, as well as isolated items such as footnotes or endnotes and captions for tables and graphics.
b. Lists which are incorporated into the continuous prose. The main types are poin-form lists, which may be numbered or lettered, and tables.
c. A hierarchical set of headings: chapter heads, section heads, subsection heads, and so on.
d. Diagrams, photographs, drawings, maps and other graphic entities referred to in the consecutive prose.

Some people new to translation think that the structure of the text has already been created by the source – text author, and that there is therefore no work for them to do in this respect. That is not the case. During translation, you may sometimes find that you need to make structural adjustments: change the paragraph or sentence divisions; turn a point – form list into consecutive prose or vise versa. The reason may be poor writing in the source text, or simply different rhetorical habits in the target language. The case of paraphrasing is of special interest, since many people ignore this. Clients sometimes ask to have the paraphrasing of the source text imitated, but that is not always advisable. For example, there is a style of writing in French in which the last sentence of a paragraph needs to be turned into the first sentence of the next paragraph in English, because it introduces a new topic. Also paraphrasing habits may differ in the corresponding target – language genre. For example, if you are translating English newspaper articles for a corporate or ministerial clipping service, you may want to eliminate the one – sentence paragraphs which are common in English journalism. Conversely, if translating a news story from another language into English, for publication in a newspaper, you may want to split long paragraphs, and even create some one-sentence paragraphs.

Someone may ask a question whether he should revise or edit on screen or on paper. Most professional editors still work on paper, for a variety of reasons: habit, the difficulty of displaying both the original and multiple corrections on screen, the difficulty of seeing a full page of text on a typical monitor, the belief that they will make more mistakes if they work on screen. What are the factors to consider when deciding whether to revise on screen or on paper?

a. Speed

On-screen work is faster because there is no handwriting followed by inputting of changes. However, the quality of screen displays is such that reading speed on screen may be slower than on the printed page.

b. Accuracy

There is evidence that errors in the text can be missed because the quality of screen displays is not equal to the quality of print.

c. Eye strain

Print is easier on the eyes than the flickering screen image. In the case of translation, moving back and forth between two paper documents may be easier on the eyes than moving back and forth between one paper and one screen document.

d. Geometry

For revision work, parallel scrolling of source text and translation is impractical because you will be able to see only a few lines of each text at once. Solving this problem by using two screens may clutter your workspace. One popular solution is to prop a print version of one text vertically on a paper holder next to the screen containing the text in the other language. However, you will not then be able to line the two texts up. Some people find they cannot do comparative re-reading unless the texts are lined up side-by-side, and preferably on a horizontal surface in front of them.

e. Undoing changes

With paper, it is much easier to revert to the original wording of the text, which will still be visible. On screen, your original wording may have disappeared, or it may not be so easy to find. For a change you just made, there is no problem: you can use Undo in the Edit menu. But for earlier changes, retrieval is awkward, especially if you want to undo some but not all of the changes you have made. There is a function that remembers the last several changes you have made in the text, though it is not always obvious from the list provided just how to restore the particular earlier state of the text you want. There is also a Versions option in the File menu of Word, which allows you to take a "snapshot" of the text at any time. If you take enough such snapshots, you will be able to retrieve earlier wordings that you have deleted, though it may take a while to find them.

To take the benefits from computer in editing translation works, one can go to the editing functions of word processors; Microsoft Word. (Mossop, 2007)

a. Spellcheck

The Spellcheck function is valuable because it automatically catches typographical errors which the eye can easily miss (e.g. institututional). However, it is important to remember that Spellcheck software is only an aid. It doesn't automate the process of correcting misspellings and typos. There are many types of error which Spellcheck will not catch at all: "fat" is a correctly spelled English word, and therefore Spellcheck will not signal the error in the fifth word of this sentence. Also, most proper names (people, places, rivers and so on, especially if these are source – language names) will not be in your Spellcheck dictionary. Certainly you can add to the dictionary the names of people and places that come up frequently in your work, but even then, you will need to check every single one of the proper names. For example, the draft may contain the proper name John, and Spellcheck will pass it by, but it may be that this particular individual spells his name Jon. You may also need to modify your Spellcheck dictionary to ensure that it signals spellings that fail to conform to the style sheet you are using, or else fail to conform to local spelling standards in your country. A final point to remember: if you run Spellcheck and then make some more changes in the text and decide to run Spellcheck again, you may immediately receive a message saying that the check is complete. There could be two very different reasons for this: there are in fact no errors, or your Spellcheck utility has not actually made a check. With some word processor, you need to reset Spellcheck if you have already used it once with a particular file.

b. Find and Replace

This is probably the most useful revision/editing function, but you have to be very careful when you enter the Find string. If you are not careful, the computer will make a search that is either too broad or too narrow. You will then have a revised version in which either too many or too few words have been changed. Because it is so easy to make a mistake while specifying the Find string, it is probably best to avoid using the Replace All option (i.e. the computer automatically replaces all instances of the Find string with the Replace string you have specified).

c. Grammar and Style Checkers

The grammar checking utilities contain in word processor are by and large not very useful for finding syntax errors. For example, all too often they signal as an error what is in fact correct number agreement between subject and verb, and all too often they fail by omission, passing over a real error in number agreement. Grammar checkers are also quite useless at detecting mistakes that arise from accidental deletion of words.

d. Displaying Changes

You can display the changes you make, in color, as you make them. The original wording will continue to be visible, but crossed out.

e. Inserting Comments

You can write a comment to the translator using the Comment feature in the Insert Menu. The comment will be displayed in a bubble when the cursor moves over the word where the comment was inserted.

f. Comparing Versions of a Text

There is a function that lets you compare any two files. You can use Compare Documents to see the differences between an unrevised and revised text, or the differences between a text that has been partially self-revised and a text that has been fully self-revised. Note that you must save each version of the text under a different filename.

B. Revision Parameters

Revision parameters are the things a reviser checks for - the types of error. Mossop (2007) lists twelve parameters, and they are divided into four groups:

a. Group A – Problems of meaning transfer (Transfer)
   1) Does the translation reflect the message of the source text? (Accuracy)
   2) Have any elements of the message been left out? (Completeness)
b. Group B – Problems of content (Content)
   3) Does the sequence of ideas make sense: is there any nonsense or contradiction? (Logic)
   4) Are there any factual, conceptual or mathematical errors? (Facts)
c. Group C – Problems of language and style (Language)
   5) Does the text flow: are the connections between sentences clear? Are the relationships among the parts of each sentence clear? Are there any awkward, hard-to-read sentences? (Smoothness)
   6) Is the language suited to users of the translation and the use they will make of it? (Tailoring)
   7) Is the style suited to the genre? Has correct terminology been used? Does the phraseology match that used in original target-language texts on the same subject? (Sub-language)
   8) Are all the word combinations idiomatic? Does the translation observe the rhetorical preferences of the target language? (Idiom)
   9) Have the rules of grammar, spelling, punctuation, house style and correct usage been observed? (Mechanics)
d. Group D – Problems of physical presentation (Presentation)
   10) Are there any problems in the way the text is arranged on the page: spacing, indentation, margins, etc? (Layout)
   11) Are there any problems of text formatting: bolding, underlining, font type, font size, etc? (Typography)
   12) Are there any problems in the way the document as a whole is organized: page numbering, headers, footnotes, table of contents, etc? (Organization)

Now, let's see the twelve parameters in details (Mossop, 2007):

1) Accuracy

Accuracy is the most important feature of a translation. The first task of a professional translator of non-literary texts is to guarantee that the translation means what the source text means. The main task of the reviser is to ensure that there are no major mistranslations – passages which could seriously mislead the reader about an important feature of the source text's message. In written translation, unlike oral, it is possible to go over and over a text, making it more and more accurate, so that not only the main message but even tiny details are reflected in the translation. But the fact that it is possible is not a reason to do so. Not only may this be a waste of time, but over attention to Accuracy can result in an unreadable text. Every scrap and nuance of meaning may have been crammed in, but the resulting sentence may be awkward, disjointed, in short hard to read. Readers of some texts may prefer such extreme accuracy, but others will simply stop reading or they will be distracted from the message by the language. The question whether a translation is accurate is actually two questions:

a. Has the source text been correctly understood?
b. Does the translation express that understanding?

The most common kind of inaccuracy arises from incorrect understanding of the source. But inaccuracy can also arise when the source has been correctly understood. The translator may believe that this understanding has been expressed in the translation, but in fact it has not. The readers are likely to interpret the wording the wrong way. this problem most often arises because the translator has written a syntactically ambiguous sentence. However, sometimes, inaccuracy are actually necessary, for political or ideological reasons. Consider the institution of Quebec City whose official name is the "Bibliotheque nationale du Quebec" (National Library of Quebec). It is sometimes just called the Bibliotheque nationale (national library), but it cannot be called the "National Library" in English because that name evokes, for English Canadians, the institution in the federal capital Ottawa whose official name is the National Library of Canada. The problem for the reviser here is not simply that of ensuring the reader is not confused about which institution is being referred to. There's also an ideological problem, because the names reflect different understandings of the country: the French reflects the belief in a Quebec nation which happens to be part of a federation called Canada; the English reflects the belief in a Canadian nation consisting of three territories and ten provinces, one of which is called Quebec. With some clients and readerships, the reviser may need to ensure that the translation reflects the English – Canadian outlook: "Quebec provincial library" or something of the sort. A final point on accuracy: numbers are often an important part of the message. If the translator has turned an unemployment rate of 6.8% into a rate of 8.6%, that is a major Transfer error if unemployment is an important topic in the text. In any text where numbers are central to the message, it is a good idea to make a separate check for their accurate reproduction.

2) Completeness

Completeness might be though to be implicit in accuracy, but it is worth mentioning separately because it is so easy to leave something out accidentally. The eye can skip a point in a long list of bulleted points. Or a whole passage may be skipped when a phrase is repeated in successive sentences or paragraphs: the eye, returning to the source text from the translation, goes to the second occurrence of the phrase and reads on, even though the material after the first occurrence has not yet been translated. A key function of the reviser here is to ensure no accidental omissions of this sort. Whenever you come across a point – form list, remember to count your bullets! If checking a translation rapidly, it is a good idea to count paragraphs in source and translation. If you find a mismatch, it may or may not be a case of omission, because the translator may have decided to combine or split paragraphs. Completeness doesn't require the reproduction of the repetitiveness typical of poorly written source texts. Indeed, the reviser should generally ensure that repetitiveness has been eliminated. However if this is likely to be a time-consuming task, and excellence of style is not a consideration in the job at hand, any repetitiveness can be left in the translation. Completeness also does not require explicitness. Elements of meaning which are explicit in the source text can be left implicit in the translation. There is no problem of completeness as long as a reader can recover these elements by drawing either on general knowledge or on knowledge conveyed earlier in the text. Completeness requires adding cultural or technical explanations.

3) Logic

While a translation may well express ideas you find silly or outrageous there should not be any nonsense, contradictions between sentences, impossible temporal or casual sequences, or other logical errors. Each part of the translation must make sense to the reader in its context. Lack of logic can take two forms:

a. The source text itself is logical, and the translator has not done anything about it.
b. The source text makes sense but the translator has introduced nonsense.

4) Facts

Although checking a text for factual, conceptual and mathematical errors is not a central task of translators, such errors are obviously of communicative importance, and clients appreciate it if they are not simply skipped over in silence. These errors are most often present in the original, but they may sometimes be introduced inadvertently by the translator. If they are present in the original, you need to ensure compliance with the client's wishes, which may vary: make corrections in the translation; list and describe the errors on a separate sheet; call the author of the source text and get agreement to changes in its wording. In some cases, the source text author's ignorance of the true facts may be significant; in this case, correction during translation would not be appropriate. However it may be necessary to indicate in some way that the error is due to the author, not the translator. Here's an example of a translator introducing a factual error. While re-reading a translation of the findings of an administrative tribunal, you come across this sentence:

> The common law courts have already dealt with the charges of robbery and extortion in the matter before us.

The intended readers will all be knowledgeable about the law, and will immediately see that there is something very wrong here: robbery and extortion are matters of criminal law, not common law. Furthermore, the reference is to a trial in Quebec, which does not use English common law but French civil law derived from the Napoleonic Code. A glance back at the French source text reveals that there was no error in the original, which referred to "les cours de droit commun". This means "the regular law courts" or "the ordinary courts of law". Note that this is not merely a mistranslation. There is an important difference between the Content parameters (errors in Fact and Logic) and the Transfer parameters (Accuracy and Completeness). For someone comparing the translation to its source, there may not seem to be much difference, but the effect on the readers of the translation is not the same. A final point on this parameter: revisers generally come from a linguistic rather than a scientific background. As a result, they often fail to be on the lookout for mathematical mistakes.

5) Smoothness

This parameter and the next two (Tailoring and Sub-Language) cover the area commonly called “style”. Generally speaking, the meaning should come across to the reader on first reading at normal reading speed. If it does not, the problem will often be one of poorly organized sentence structures or poor connections between sentences, perhaps due to careless imitation of the word order or the connector words of the source text. An example of a common problem is poor sequencing of verb tenses from sentence to sentence, as well as improper selection of tense. In translation from French,for example, a common form of the verb can be rendered in English either by the simple past or the perfect; both will be perfectly grammatical, but often only one will fit the flow of the argument. Unsmooth writing in the source cannot justify unsmooth writing in the translation. Varying degrees of Smoothness are acceptable, but the appropriate degree is determined by the user and use of the translation, not the smoothness of the source text. One thing that can definitely interfere with a smooth reading experience for the typical reader is the presence in the translation of many source-language phrases, for example, names of institutions and titles of publications. In some genres, notably legal documents, source – language names may be required. In others, action should be taken to reduce them. since the first duty of a translator is to translator is to translate, it is important for the reviser to check that the translator has minimized source-language words.

6) Tailoring

The translation has to be suited to its readers and to the use they will make of it. For example, if the document gives instructions for installing a video card in a computer, you must imagine a typical computer user following the sequence of actions set out in the translation. The translation must have the right “level of language”, that is, the right degree of formality and technicality and the right emotive tone, and the vocabulary must be suited to the education level of the readers. The readership may be very narrow or very broad. With narrow readerships (that is all, all intended readers are subject-matter experts), you may need to check that the translator has used what would normally be undesirable language, for example, the latest fads of bureaucratic language. Otherwise, the text may not appear to be addressed to its intended audience.

While the readership will very often be similar to the similar to the readership of the source text, the use to which the translation will be put may well differ from the use of the source text. For example, the source text may be a transcript of oral proceedings p the words were used to make an argument in court – but the translation will be read silently as a reference by attorneys working on another case. You need to check that most of the features of oral language (false starts, repetitions) have been removed, since they are liable to cause confusion or slow the process of reading. Just the occasional repetition or interjection should be left to remind the reader of the oral nature of the source text (‘he…he said that, well,…”)

7) Sub-Language

Each genre and each field of writing in the target language draws on a different selection of the lexical, syntactic and rhetorical resources of that language. A syntactic example: minutes of meeting are normally presented in the past tense in English; French, on the other hand, uses the present. Thus minutes would be grammatical but inauthentic if they contained a sentence like "Mary reports on client complaints". The most obvious aspect of sub-language that requires checking is field-specific terminology. In most translation jobs, the terminology has to be that used by specialists who are native speakers of the target language, or else the in-house terminology specified by the client. However, with texts being translated for information only, clients may accept wordings that convey the meaning even if they are not terminologically correct. In many translation jobs, revising to achieve authentic phraseology would be a waste of time. For example, if the authorities who decide on eligibility for disability benefits have asked for translations of an immigrant's old medical reports, the important thing is to get the medical content and terminology correct. The readers know perfectly well that they are reading a translation, so there is no need for it to sound authentic. Sub-language also includes features of genre structure: there is a typical way of presenting recipes or arguments that may differ from what is used in the source-language community.

8) Idiom

In every language, only some of the grammatically possible combinations of words are actually used. These are the idiomatic combinations. In editing work, idiomaticity is not a problem unless the writer is not a native speaker. However in translation, the situation is very different. Notoriously, translators – even good ones – are prone to producing, under the influence of the source text, unidiomatic combinations such as "washed his teeth". This combination of words is perfectly grammatical in English, and understandable, but it is not used. In English, you clean or brush your teeth. There is no rhyme or reason to idiomaticity; you simply have to know which combinations are the idiomatic ones. This is perhaps the main reason why revisers (even more than translators) should be native speakers of the target language. After years of translating, you may sometimes find that you are not sure whether a certain expression really is idiomatic English, rather than a calque of the source language. A good dictionary will then reassure you that, for example, "set a process in train" is definitely English, not a calque of French "mettre en train".

9) Mechanics

Aside from finding any errors in grammar, spelling, punctuation and usage, you must ensure that the text conforms to any style manual or house style sheet that has been specified for the particular job you are revising. In translation, unlike in original writing, syntactic errors often arise from the influence of the source text. So one may find, in a translation from French, a completely ungrammatical sentence such as "He accepts to comply with all regulations". Unlike the French verb "accepter", the English verb "accept" cannot appear in this syntactic structure; it needs to be changed to "agree". If the translation has been prepared by typing over an electronic version of the source text, be sure the punctuation and number-writing conventions of the source language have been replaced with target-language conventions. Capitalization may require special thought when it comes to the translation of proper names, titles of articles and so on, in order to avoid misleading the reader. For example, if the title of a source – language document is referred to in the source text, and this title is then capitalized in the English translation, that will lead the reader to think, possibly wrongly, that the book is available in English.

10) Layout

Page layout is an important factor in readability. A page crammed with type is hard to hard, so check for adequate margins and spacing (between sections, between columns, around tables). Checking the layout is particularly important if some readers are likely to compare the source and the translation. If the texts are both simultaneously visible, and one is noticeably shorter than the other, some readers may think elements of meaning are missing. You may want to avoid this by using layout devices that give the illusion of equal space being devoted to each language. Clients may specify as part of the brief that the layout should follow that of the source text. Revisers should check that this has been done, unless the genre rules of the target language dictate a different layout.

11) Typography

The main things to check for here are moderation and consistency in the use of fonts. It will be hard to read a text in which too many words are bolded, italicized, capitalized, underlined or colored. Also, be sure each device is consistently used for the same purpose. Where the source text uses bolding, italicization or underlining for emphasis, make sure this has not been mechanically repeated in the translation. The emphasis must make sense in the target language. Check that all headings of the same depth have the same typographic treatment: are they are bolded? Are they all the same font size? If font size changes for intended material, does it change back to the original size after the indent ends?

12) Organization

The organization of the translation as a whole is important in enabling readers to navigate through the text and perceive its structure. Also make sure that the numbering or lettering of headings, subheadings, chapter/section titles, figures and tables, as well as their wording, exactly match that found in the Table of Contents. If there is an error in numbering in the source text, make sure this is reproduced in the translation unless the client approves a correction. Revisers sometimes do not pay sufficient attention to the Presentation parameters. This may be a holdover from the days of typewriters, when revisers attended to Transfer, Content and Language, and left Presentation to typist, editors and printers.

C. Procedures of Revising

Almost all discussion of revision tends to focus on the types of error the reviser should look for – the parameters of revising. However, that's not enough. You need to know not only what to look for, but how to look for it (Mossop, 2007). You cannot correct a mistake until you have found it. It is all very well to know that the translation should have a level of language suited to the readers. The question is: will you notice that a particular phrase has an unsuitable level of language? You need to have a procedure that increases the likelihood that you will find the errors in a translation. And when you arrive at a passage that you think perhaps requires correction or improvement, you also need some principles to help you decide whether in fact to make a change. Following are the procedures of checking:

1) One check or two?

Detecting one type of error can get in the way of detecting the other type. For example, you are less likely to spot a lack Smoothness in the transition from one sentence to the next if you are comparing sentences one at a time against the source text. You are also less likely to notice that a sentence in your translation is unidiomatic if you have just target-language judgments. If you do have time for only a single check, this latter problem can be avoided by reading each sentence of the translation before you read the corresponding source sentence. Unfortunately, even if you do two separate checks, you may still encounter a difficulty we'll call the micro/macro dilemma. Some errors manifest themselves in a single word or phrase: is this term right? Is this word combination idiomatic? Other errors manifest themselves over larger stretches of text: is the sequence of tenses right? Are the inter-paragraph connections clear? Are the headings consistently formatted? You may find it hard to focus on problems of the former kind at the same time as you check for problems of the latter kind. If you have time, you could do two unilingual checks, first looking for macro-problems, and then for micro-problems. Even then, you may not be able to attend to all macro-problems at once. With practice you may be able to attend several types of macro-problem at once, or, hopefully, both macro and micro problems at once.

2) Comparative check first or last?

To answer this question, there are three considerations, which unfortunately may not all lead to the same conclusion.

First, all other things being equal, you should read the translation alone first, without comparing it to the source text. This is especially so when you are revising someone else's work, because you have a golden opportunity to see the edge of what the text is supposed to be saying – knowledge which the translator possessed from reading the source text. Your knowledge of the message is comparing from the translation alone. A second consideration is the problem of introducing errors while revising. Suppose you do the Language check first, and the n the Transfer check, but during the Transfer check you introduce Language errors. There is no further check that would enable you to find these new errors. So it may be worth determining which type of error you are more prone to introducing – Language errors or mistranslations. The third consideration is related to the second. Quite apart from your own error-introducing tendencies, there is the question of whether the job is one in which language and styles are especially important. If they are, you may want to do the Language check second, to ensure you catch any Language errors that you introduced during the Transfer check. Of course this runs counter to the first consideration mentioned above: you will not be reading the translation the way the user will, without benefit of prior knowledge of the source text.

3) Read the whole text or work a paragraph at a time?

If you want to try to duplicate the final user's experience, you will start by reading through the entire translation from start to finish. If you come to an odd passage, where you wonder what the source text says, make some kind of mark and come back to it later during the comparative check. If you keep interrupting your reading to make a comparative check, you may lose track of macro-features such as the flow of the argument. Your attention to flow is going to be interrupted enough as it is whenever you stop to make a correction.

4) Sample orders of operations

If you are self –revising rather than revising someone else's work, you may already have made some of these checks while drafting. If so, then you need to decide whether to recheck. It is also a good idea when self-revising to do an initial Spellcheck to remove annoying typographical errors. You don't want to be distracted by the temptation to correct these manually as you move through the text.

a. Read the entire translation for Logic, Smoothness, Tailoring, Sub-language, and Idiomaticity, as well as those aspects of typography and punctuation which are important for meaning.
b. Do a comparative check for Accuracy and Completeness. If the client wants the translation to follow the Layout of the source text, check this at the same time.
c. Read the entire translation from start to finish for Mechanics, Layout, consistency, and any Language errors introduced during steps 1 and 2.
d. Do a separate check for numbers if they are important to the message.
e. Check the document's Organization.
f. Run Spellcheck after all changes have been made in case you have introduced any errors.
g. Press Control + S to make sure you have saved all your changes.

5) Read source text first or last during comparative checking?

Reading the source text first has several disadvantages:

a. If you are checking Language at the same time as you check Transfer, your reading of the source text may influence your judgment about the language quality of the translation. In particular, you may fail to notice that the translation is unidiomatic.
b. Your reading of the source text will put in your mind the meaning which the translation is supposed to have. When you come to read the translation, this meaning is thus already in your mind, and you may project it onto your interpretation of the translation. You may not see that the translation does not in fact say what it should be saying.
c. You will not see the text from the user's point of view.

If you are self – revising, and you want to avoid the last two of these disadvantages, it is a good idea to leave the longest possible time between completing your draft and starting your revision. It should be pointed out – and this really applies to all the device about the procedure given – that no one has ever conducted an empirical study to determine whether the order in which the original and translation are read during comparative checking has any bearing on the final quality. Perhaps it makes a difference with some revisers and not with others. In the absence of empirical grounding, we must rely on logic, deducing a recommended procedure from a hypothesis.

6) Size of unit to read during comparative checking

The answer to this question partly depends on individual psychology: how big a unit can you keep in mind while you read the text in the other language? However one general principle does seem valid: avoid reading a very small unit in one language and then turning to the text in the other language.

To summarize all of the information in this chapter, following is the summary of revision principles:

1) If you find a very large number of mistakes as you begin revising a translation, consider whether the text should be retranslated rather than revised.
2) If you cannot understand the translation without reading it twice, or without consulting the source text, then a correction is definitely necessary.
3) Do not ask whether a sentence can be improved but whether it needs to be improved. Make the fewest possible changes, given the users of the translation and the use they will make of it.
4) Make small changes to a sentence rather than rewriting it.

5) Minimize introduction of error by not making changes if in doubt about whether to do so.
6) Minimize revision time through unilingual re-reading unless the longer comparative procedure is dictated by the likelihood of mistranslation or omission and by the consequences of such errors.
7) When you make a linguistic correction or stylistic improvement, make sure you have not introduced a mistranslation.
8) When you make a change, check whether this necessitates a change else-where in the sentence or a neighboring sentence.
9) Do not let your attention to micro-level features of the text prevent you from seeing macro-level errors, and vise versa.
10) Do not let your attention to the flow of linguistic forms prevent you from seeing errors in meaning, and vise versa.
11) Check numbers as well as words: they are part of the message.
12) Adopt a procedure which maximizes your opportunity to see the text from the point of view of the first – time reader.
13) Adopt a procedure which allows you to strike a suitable balance between the degree of accuracy of the translation and the degree of readability.
14) In the final analysis, give preference to the reader’s needs over the client’s demands.
15) Avoid creating an immediate bad impression: make sure there are no spelling or typographical errors on the front page of the translation.
16) Do not make changes you cannot justify if revising the work of others.
17) Do not impose your own approach to translating on others.
18) Do not impose your linguistic idiosyncrasies on others.
19) Make sure that client and reader receive full benefit from revision work: ensure that all handwritten changes are properly input and that all changes are saved before the text is sent to the client.
20) If you have failed to solve a problem, admit it to the client. (Mossop, 2007)

Chapter VI:
Cultural Matters: Indonesian and English Text

A. Cultural Words

Newmark (1988) defines cultures as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. More specifically, he distinguishes "cultural" from "universal" and "personal" language. The words "die, live, star, swim, mirror, and table" are universals – usually there is no translation problem there. However, the words "monsoon, steppe, dacha, tagliatelle" are cultural words - there will be a translation problem unless there is cultural overlap between the source and the target language (and its readership). The universal words such as "breakfast, embrace, pile" often cover the universal function, but not the cultural description of the referent.

Newmark (1988) explains that there is a translation problem due to the cultural "gap" or "distance" between the source and target languages. Most "cultural" words are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary language ("topping out a building, time, gentlemen, please, mud in your eye"), where literal translation would distort the meaning and a translation may include an appropriate descriptive-functional equivalent. Cultural objects may be referred to by a relatively culture-free generic term or classifier (e.g. "tea") plus the various additions in different cultures, and you have to account for these additions "cram, lemon, milk, biscuits, cake", various times of day) which may appear in the course of the SL text.

Culture is the product of interacting human minds, and hence a science of culture will be a science of the most complex phenomenon on Earth. It will also be a science that must be built on interdisciplinary foundations including genetics, neuroscience, individual development, ecology and evolutionary biology, psychology and anthropology. In other words, a complete explanation of culture, if such a thing is ever possible, is going to comprise a synthesis of all human science. Such a synthesis poses significant conceptual and methodological problems, but also difficulties of another kind for those contributing to this science. Scholars from different disciplines are going to have to be tolerant of one another, open to ideas from other areas of knowledge. (Plotkin, 2001)

According to this definition, there are two tendencies in culture-studying considerations. On one hand, the scholars try to find out what exactly is being studied and how it is being studies when a particular approach is applied; and what can possibly be the proper field of study for a general science of culture. This means that culture is not an existing object of study that needs scientific analysis. Peter Torop (2009) focuses on the relation between culture and translation as, Culture operates largely through translational activity, since only by the inclusion of new texts into culture can the culture undergo innovation as well as perceive its specificity.

According to Snell-Hornby (1993), addressing the potential problems existing in translation between English and German, there could be five basic groups of prototypes which can be briefly brought about as what follows:

1) Terminology/ nomenclature
2) Internationally known items and sets
3) Concrete objects, basic level items

4) Word, expressing perception and evaluation often linked to socio-cultural norms
5) Culture-bound elements

Moreover, Newmark (1988) is on the belief that a large number of words can be reproduced to designate a special language or terminology of a speech community when that community concretes on a particular topic. In line with this theory of cultural word, five different classes of "cultural categories" are designated from each other. Newmark states, cultural words can be categorized into five kinds. Those categories are as following:

1) Ecology

It is a geographical feature that can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. It includes flora, fauna, mountain, river, natural conditions. For examples: Flora, fauna, winds, plains, hills: "honeysuckle", "downs", "pampas", "plateau", selva (Tropical rain forest), "savanna", "paddy field".

2) Material culture

It is the culture specific element that includes clothing, food, transportation, tools and equipments, etc. For examples: kebaya, pempek, getek, etc.

a. Food: "zabaglione', "sake", "kaiserschmarren"
b. Clothes: "anorak", kanga (Africa), sarong (south seas), dhoti (India).
c. Houses and towns: kampong, bourg, bourgade, chalet, low-rise, tower
d. Transport: bike, rickshaw, moulton, cabriolet, tilbury, caliche

3) Social culture

Work and leisure such as the names of music, games or dance that is typical in certain areas such as keroncong, kuda lumping, malam takbiran, kopi darat, Ajaki amah, condotttere, biwa, sithar, raga, reggae, rock.

4) Organizations, customs, activities, procedures, concepts

The linguistic manifestations of this concept cannot be translated into a language where the audience is unfamiliar with it, for examples; kepala desa, sumpah pemuda, and so on.

a. Political and administrative
b. Religious: dharma, karma, temple
c. Artistic

5) Gestures and habits

In this case, there is a distinction between description and function which can be made where necessary in ambiguous cases; thus, if people smile a little when someone dies or give a thumbs-up to signal OK, all of which occur in some cultures and not in others. These are activities or actions carried out from generation to generation, such as; kerja bakti, bersila, nujuh bulan, aben, lamaran, etc.

Newmark (1988) states that a few general considerations governing the translation of all cultural words. First, the ultimate consideration should be recognition of the cultural achievements referred to in the SL text, and respect for all foreign countries and their cultures. Two translation procedures which are at opposite ends of the scale are normally available; transference, which, usually in literary texts, offers local color and atmosphere, and in specialist texts enables the readership to identify the referent - particularly a name or a concept – in other texts without difficulty. However, transference, though it is brief and concise, blocks comprehension, it emphasizes the culture and excludes the message, does not communicate; some would say it is not a translation procedure at all. At the other end, there is componential analysis, the most accurate translation procedure, which excludes the culture and highlights the message. Componential analysis is based on a component common to the SL and the TL, say in the case of "dacha", to which you add the extra contextual distinguishing components. Inevitably, a componential analysis is not as economical and has no the pragmatic impact of the original. Lastly, the translator of a cultural word, which is always less context-bound than ordinary language, has to bear in mind both the motivation and the cultural specialist and linguistic level of the readership.

Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts – including religious, literary, scientific, and philosophical texts – in another language and thus making them available to wider readers. If language were just a classification for a set of general or universal concepts, it would be easy to translate from an SL to a TL; furthermore, under the circumstances the process of learning an L2 would be much easier than it actually is. In this regard, Culler (1976) believes that languages are not nomenclatures and the concepts of one language may differ radically from those of another, since each language articulates or organizes the world differently, and languages do not simply name categories; they articulate their own. The conclusion likely to be drawn from what Culler (1976) writes is that one of the troublesome problems of translation is the disparity among languages. The bigger the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be.

B. Strategies for Translating Cultural Specific Terms

Untranslatability is one problem that every translator faces. Untranslatability is caused by the word of source language which can not be translated or hard to find the direct receptor language word as the equivalent of source language word. Catford (1965) states that "untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the target language text." Newmark (1988) argues that untranslatability happens if a meaning of word cannot be rendered literally and precisely to another word. There are two types of untranslatability based on the cause:

1. Linguistic untranslatability. This untranslatability occurs when an ambiguity which is strange in the source language text is a functionally relevant feature.
2. Cultural untranslatability. The reason of this untranslatability is a culture which has characterization itself which can not be found in other cultures. In other words, there is a distinction between the culture of source language and the culture of receptor language.

Every society has its own set of habits, value judgments and classification systems which sometimes are quite different and sometimes overlap. Modern literature on translation draws heavily on the important role of cultural gap between source language and target language communities. As Javier Franco Aixela (1996, 54) notes, "cultural asymmetry between two linguistic communities is necessarily reflected in the discourses of their members, with the potential opacity and inaccessibility this may involve in the target culture system". He considers translation as a means which provides the target language society with a variety of strategies, ranging from conversation to naturalization, against the backdrop of the sense of otherness which conveys this difference with a set of cultural signs capable of questioning or even denying our own culture.

The choice between these strategies is a function of the degree of receiving society's tolerance and its own solidity. What is especially important in the translation of culture-specific items is the significant loss and gain in their connotations. The very meaning of the original is at stake. Aixela's attempt to clarify the notion of culture-specific items, therefore leads to the following definition of them:

> "Those textually actualized items whose function and source text involve a translation problem in their transference to a connotation in a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text".

He then presents several strategies for translating culture specific items which serve the function of conversation:

1) Repetition

The original reference is retained as much as possible through being repeated in the target language. However, this strategy risks a rise in the exotic character of the cultural specific items and therefore, may promote alienation of the target language readership of the original text. a noteworthy point underlined by this problem is that something absolutely identical might, in effect, be absolutely different in its collective reception.

2) Orthographic adaptation

This strategy involves transcription and transliteration. It applies to languages that have almost the same alphabetical systems; for instance Latin languages (e.g. in translation from English into Russian, "Kemidov" becomes "Keindov")

3) Linguistic (non-cultural) Translation

In many cases, the translator opts for a denotatively close reference to the original, but increases its comprehensibility by coming up with a target language item which can be recognized as belonging to the cultural system of the source text. He does this by capitalizing on pre-established translations within the inter-textual corpus of the target language or drawing on linguistic transparency. Units of frequency and currencies provide good examples. This category also covers things because which are foreign to the receiving culture but still comprehensible because analogous or even homogenous to the native ones. Vinay and Dalbernet in their cultural theory of translation, believe that there could be different translation procedures for rendering a word from source language to target language (Munday, 2001).

1) Borrowing
2) Calque (loan shift)
3) Literal Translation
4) Transposition (Shift)
5) Modulation
6) Equivalence
7) Adaptation

In Mona Baker's (1998) theory, seven different procedures could be seen for translation of culture-bound elements which are summarized as translation by:

1) A more general word (Subordinate)
2) A more natural/less expressive word
3) Cultural substitution
4) Using a loan word or a loan word plus explanation
5) Paraphrase using unrelated words
6) Omission
7) Illustration

In Newmark's (1988) theory there are 17 strategies for translation of culture-specific items:

1) Borrowing (Transference): transliteration
2) Naturalization: adaptation of source language into target language punctuation and morphology
3) Cultural equivalent: a target language approximate culture word replaces the source language cultural word
4) Functional equivalent: the use of a cultural free word
5) Descriptive equivalent: Expanding the core meaning of source language word via description
6) Synonymy: which is appropriate only where literal translation is impossible
7) Through translation, calque or loan translation
8) Shift/translation: a translation procedure via a change
9) Modulation: translation involving a change of perspective viewpoint and category of thought
10) Recognized translation: use of official or generally accepted translation of any institutional term
11) Translation label: a temporary translation usually of a new institutional term
12) Compensation: when loss of meaning, sound-effect, etc. is made up for in another part
13) Componential analysis: expanding a lexical unit into basic components of one to two or three translations
14) Reduction and expansion: narrowing down the meaning of a phrase into fewer words or vice versa.
15) Paraphrase: expansion via amplification or explanation of meaning of a segment of the text
16) Couplets: combining two or more the above-mentioned procedure when dealing with a single problem.
17) Note, additions, Glosses: adding cultural, technical, or linguistic information of the mentioned translation strategies for rendering cultural specific items.

The differences between an SL and a TL and the variation in their cultures make the process of translating a real challenge. Among the problematic factors involved in translation such as form, meaning, style, proverbs, idioms, etc., the present paper is going to concentrate mainly on the procedures of translating culture specific concepts in general and on the strategies of rendering allusions in particular. Translating culture-specific concepts in general and allusions in particular seem to be one of the most challenging tasks to be performed by a translator; in other words, allusions are potential problems of the translation process due to the fact that allusions have particular connotations and implications in the source language and the foreign culture, but not necessarily in the target language and the domestic culture.

Proper names, which are defined by Richards (1985) as "names of a particular person, place or thing" and are spelled "with a capital letter," play an essential role in a literary work. They may refer to the setting, social status and nationality of characters, and really demand attention when rendered into a foreign language. There are some models for rendering proper names in translations. One of these models is presented by Hervey and Higgins (1986) who believe that there exist two strategies for translating proper names. They point out: "either the name can be taken over unchanged from the source text to the target text, or it can be adopted to conform to the phonic/graphic conventions of the target language. Regarding to the translation of proper names, Newmark (1988) asserts that, "normally, people's first and sure names are transferred, thus preserving nationality and assuming that their names have no connotations in the text."

The procedure of transference cannot be asserted to be effective where connotations and implied meanings are significant. Indeed, there are some names in the Persian poet Sa'di's work "Gulestan", which bear connotations and require a specific strategy for being translated. Newmark's solution of the mentioned problem is as follows: "first translate the word that underlines the source language proper name into the target language, and then naturalize the translated word back into a new source language proper name." However, there is a shortcoming in the strategy in question. As it seems it is only useful for personal proper names, since as Newmark (1988), ignoring the right of not educated readers to enjoy a translated text, states, it can be utilized merely "when the character's name is not yet current amongst an educated target language readership." Leppihalme (1997: 79) proposes another set of strategies for translating the proper name allusions:

a. Retention of the name: 1) using the name as such, 2) using the name, adding some guidance, 3) using the name, adding a detailed explanation, for instance, a footnote.
b. Replacement of the name by another: 1) replacing the name by another source language name, 2) replacing the name by a target language name.
c. Omission of the name
d. Omitting the name, but transferring the sense by other means, for instance by a common noun.
e. Omitting the name and the allusion together.

There are some procedures and strategies for rendering culture specific concepts and allusions respectively. Greedler (2000: 3) mentions some procedures of translating culture specific concepts:

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

Defining culture-bound terms as the terms which "refer to concepts, institutions and personnel which are specific to the source language culture", Harvey (2000: 2-6) puts forward the following four major techniques for translating cultural bound terms:

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

(1991: 23) describes it as "the ideal method of translation," while Sarcevic (1985: 131) asserts that it is "misleading and should be avoided."

2. Formal Equivalence or "linguistic equivalence": it means a "word-for-word" translation.
3. Transcription or "borrowing" (i.e. reproducing or, where necessary, transliterating the original term): It stands at the far end of source language oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the source language by the reader is presumed, transcription is accompanied by an explanation or a translator's note.
4. Descriptive or self-explanatory translation: It uses generic terms (not cultural bound terms) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original source language term to avoid ambiguity.

The following are the different translation procedures that Newmark (1988) proposes:

1. Transference: it is the process of transferring a source language word to a target language text. It includes transliteration and is the same as what Harvey (2000:5) named "transcription."
2. Naturalization: it adapts the source language word first to the normal pronunciation, then to the normal morphology of the target language.
3. Cultural equivalent: it means replacing a cultural word in the source language with a target language one. However, "they are not accurate"
4. Functional equivalent: it requires the use of a culture-neutral word.
5. Descriptive equivalent: in this procedure the meaning of the cultural bound terms is explained in several words.
6. Componential analysis: it means "comparing a source language word with a target language word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components."
7. Synonymy: it is a "near target language equivalent." Here economy trumps accuracy.
8. Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation.
9. Shifts or transpositions: it involves a change in the grammar from source language to target language, for instance, change from singular to plural, the change required when a specific source language structure does not exist in the target language, change of a source language verb to a target language word, change of a source language noun group to a target language noun and so forth.
10. Modulation: it occurs when the translator reproduces the message of the original text in the target language text in conformity with the current norms of the target language, since the source language and the target language may appear dissimilar in terms of perspective.
11. Recognized translation: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term.
12. Compensation: it occurs when loss of meaning in one part of a sentence is compensated in another part.
13. Paraphrase: in this procedure the meaning of the cultural bound terms is explained. Here the explanation is much more detailed than that of descriptive equivalent.

14. Couplets: it occurs when the translator combines two different procedures.
15. Notes: notes are additional information in a translation.

Notes can appear in the form of “footnotes”. Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the target text readers to make better judgments of the source text contents. Nida (1964) advocates the use of footnotes to fulfill at least the two following functions: to provide supplementary information, and to call attention to the original’s discrepancies. A really troublesome area in the field of translation appears to be the occurrence of allusions, which seem to be culture-specific portions of a source language. All kinds of allusions, especially cultural and historical allusions, bestow a specific density on the original language and need to be explicated in the translation to bring forth the richness of the source language text for the target language audience.

However, there are three kinds of ideology in the field of translation; foreignizing (source language oriented) and domesticating (target language oriented), and neutralizing.

1. Foreignizing

According to Venuti, foreignizing is “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad”. It designates the type of translation in which a receptor text deliberately breaks target conventions by retaining something of the foreignness of the original. This strategy is an effort to keep the source language words foreign for the target reader. Munday says that foreignizing is applied to make the readers of receptor language feel that the translator is “visible” and they will tell “they are reading a translation”. That statement means the translation that looks like a translation is a translation that contains form and element of source language. It is clear that foreignizing is the strategy that is oriented on source language.

By using foreignizing strategy, a translator will use the equivalence concept of Nida’s “Formal Correspondence”; Larson’s “Form-Based Translation”; and Newmark’s “Semantic Translation” which are the equal concepts. Formal correspondence is basically oriented on source language which is produced as much as possible of form and content of the original message. Form-based translation is a notion which is focused on rendering the form of source language than the meaning. Semantic translation is the method which is preferred the accuracy of the meaning. For example:

Source Language: *The boy reached out for his father. “Dad!”. Their eyes locked for one terrifying second.*

Target Language: *Bocah itu menjangkau ayahnya. “Dad!”. Mereka bertatapan selama satu detik yang mengerikan.* (Dan Brown, The Lost Symbol, translated by Ingrid Dwijani, p.26)

It can be seen that the translator attempts to keep cultural atmosphere of source language that is American – English culture. The word “Dad” which is borrowed makes the readers fell that the conversation is in USA. Such translator choice shows that he applies foreignizing strategy.

2. Domesticating

According to Venuti, domesticating is “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home”. Domesticating refers to the translation strategy in which a transparent and fluent style is adopted in order to minimize the strangeness of the foreign text for receptor language readers. This strategy that has the Indonesian cultural equivalent as “lokalisasi” means making the text recognizable and familiar and thus bringing the foreign culture closer to that of the readers. It is concerned on acceptable result translation.

As the concept of transparency by Hoed, the translation must be seen original (transparent), do not read like translation and become part of the text that are acceptable and in accordance with receptor language. Therefore, to produce a good translation, translators are required to create a translation that does not look like a translation (invisible), as if the translation is like the author’s original essay. However, he also says that the accuracy of message in translation must be preserved although the principle of transparency is employed. Sumardiono states that there are some reasons that make a translator chooses domesticating strategy, they are:

1) The acceptability reason. It produces understandable translation for readers;
2) The politeness reason. To make euphemism translation of source language word which is taboo, it is required domesticating;
3) The political reason. Ideology and political that a translator believes influences the result of translation.

The first and second reason are based on the purpose of translator, while, the last is based on the translator’s attitude toward source and receptor culture. By using domesticating, a translator will choose the notion of Nida “Dynamic Equivalence” that is based upon the principle of equivalent effect which is equal to Larson’s Meaning – Based Translation which is concerned in conveying the sense, not form that is same with Newmark’s Communicative Translation that is attempted to produce the easy understanding for the readers. For example:

Source Language: *Kill two birds with one stone*

Target Language: *Sambil menyelam minum air*

It can be seen that the translator wanted to produce an acceptable translation for the target readers. He translated the English “Metaphor” – kill two birds with one stone, by changing the metaphor into Indonesian metaphor “sambil menyelam minum air”. The word “visible” means that the presence of translator by showing the foreign identity of the source text. Another example:

Source Language: *In our notion the object of a university education is to train intellectual men for the pursuits of an intellectual life.*

Target Language 1: *Menurut gagasan kita sasaran dari suatu pendidikan universitas adalah untuk melatih laki-laki intelektual untuk pengejaran suatu kehidupan intelektual.*

Target Language 2: *Dalam gagasan kita, tujuan pendidikan tinggi adalah untuk melatih manusia intelektual demi mengejar kehidupan intelektual.*

It can be seen that, the first target language is oriented to the source language, because the translation is faithful to the source language as it uses the style and word-order of source language. It indicates that the first target language is translated by using foreignizing strategy. The second target language is oriented to the target language as it is focused on the acceptability by showing the natural translation for readers. Therefore, it can be said that it is translated by using domesticating strategy.

3. Neutralizing

Neutralizing is the new strategy to overcome the dispute between foreignizing and domesticating strategy that are debated by scholars. He Sanning states that:

> "Neutralizing can help promote cultural exchange through translation because, in order to achieve the same effect, the translator should try his/her best to transfer the cultural message from source language to receptor language while retaining readability and acceptability of the translation. It is referred to the act and process that the translator constantly modulates his/her own awareness of what he/she will translate, satisfy all the needs that the readers meets and tries to approach correlative equivalent between the ST and the TT."

Neutralizing is the strategy that has sense of balance and emphasizes the source language and the target language to show the foreign nuance and local taste. It is not only focused on accuracy, but also acceptability, for example "kuda lumping" is rendered into "*kuda lumping – the Indonesian traditional art in which the players act like horse and do the magic attraction*". It can be seen that we can preserve the cultural word "kuda lumping" in the translation and at the same time ensuring acceptability and readability for the target readers by explaining the word after the "hyphen mark".

Chapter VII:
Join now! Professional Organizations for Translators

A. Translator Agencies

What's the difference between a translation company and a translation agency? It is perhaps worth giving a brief definition of translation companies and agencies. The former have their own in-house translators as well as using the services of freelances whereas the latter act purely as agencies, or translation brokers, and thereby rely solely on freelances. If you work for translation agencies you will be able to establish a good rapport. This will ensure a reasonably steady stream of work. You will also have the option of saying "No thanks" if you have no capacity at the time. It will also keep your administration to a low manageable level.

The fees offered by translation agencies will be lower than you can perhaps demand from direct clients. Bt consider the fact that agencies do all the work of marketing, advertising and selling to get the translation assignments. All you need to do as a freelance, essentially, is to register with them and accept or reject the assignments offered. Working for translation agencies will also allow you to build up your expertise gradually. Reputable translation companies also make additional checks on the translation you submit. They may also spend a considerable amount of time reformatting a translation to suit a client's requirements. The fact that an agency performs these additional tasks does not in any way absolve you from producing the best possible translation you can for the intended purpose.

It is mechanical to approach a translation agency's clients directly and attempt to sell them your services. You may consider it tempting but it is viewed as commercial privacy. It will take you some time to establish a reputation as a translator. That reputation could be damaged irreparably if you attempt commercial piracy. The world of translators is quite small and word gets around incredibly quickly if you act unprofessionally. If you decide to work with translation agencies, all you need to do is register with a number of them and hopefully you will receive a regular supply of work. The level of administration you will need to deal with will be quite small. You will need to advertise if you want to work directly with clients and this requires quiet a different approach. There will be additional demands on your time which will swallow up productive and free-earning capacity. Approaching potential clients directly requires a lot of work. Following are the differences between working with translator agencies and direct clients:

1. Working with translator agencies
   a. All major agencies advertise in the "Yellow Pages" and are easily accessible.
   b. A letter will usually suffice as an introduction after which you may be asked to do a test translation
   c. If you produce a satisfactory test translation, you will be listed as a freelance and will, hopefully, receive a regular supply of work.
   d. Most translation agencies pay at pre-arranged time.
   e. Holidays are "allowed".
   f. The amount of work you do will be determined by what you wish to accept from agencies.

2. Working with direct clients
    a. Where do you go to get details about potential clients? How do you make yourself known?
    b. Who do you write to in a company? You may need to make a number of calls before you get to the right person.
    c. You will be lucky to find a potential client that does not already have a supplier of translations. That is unless you have something special to offer.
    d. Getting paid can take a long time. Up to 4-5 months is unknown unless you have agreed payment terms in advance.
    e. What happens if you go on holiday?
    f. It could be an inconvenience being at beck and call of a client.

B. Professional Organizations for Translators

There are three professional organizations for translators in the United Kingdom, Two of them the Institute of Linguist and the Institute of Translation and Interpreting, award recognised professional qualifications after careful assessment or examination.

1) The Institute of Linguists

The Institute of Linguists (IoL) was founded in 1910 to serve the interests of all professional linguist. It is the largest professional body for linguists in the United Kingdom and has extensive links abroad. The IoL is fairly academic in some respects but has recently become more business-orientated. It went through major changes in its structure in the middle of the 1980s. The IoL has a number of distinct aims:

a. To promote the learning and use of modern languages.
b. To improve the status of all linguists in all occupations.
c. To establish and maintain the highest standards of professional work.
d. To serve the interests of all linguists.

The IoL provides language qualifications of recognized standing. Membership benefits include regional societies and specialist divisions, a journal called "The Linguist" and an extensive library. Members have the opportunity to join any of the Institute's Divisions which cater for specialist interests. These divisions are the Education Division, the Industry and Commerce Division, the Translating Division and the Interpreting Division. The Divisions offer programs of interest to newcomers to the professions and to established linguists. With its network of contact groups, the Translating Division is the largest body for translators in the UK. Members may also join the Institute's Regional Societies in most parts or the UK, including Scotland and Northern Ireland, and a number of countries abroad. They offer a varied program of relevance to linguists everywhere.

The Institute has much to offer to undergraduates on language degree course and recent language graduates. Joining the Institute as a student member or Affiliate provides membership of a highly professional body including linguists working not only as translators and interpreters but in marketing, insurance, international banking, travel and tourism, the Civil Service or the EU. There are five grades of individual membership, three of which are denoted by letters after the member's name. these are: Fellow (FIL), Member (MIL), Associate (AIL), Affiliate and Registered Student. Only the first three denote any academic achievement. The use of Affiliate in advertising is not permitted since, to the uninitiated, it may give the impression that the user has achieved a level of linguistic standing. Commercial companies, teaching and other institutions and professional bodies may apply for corporate membership.

Like most professional bodies, the IoL has a Code of Professional Conduct and its members are subject to the disciplinary procedures of the Institute. Fortunately, they are hardly ever needed as cases of genuine grievance are rare. The Institute provides a range of public examinations and also conducts examinations for the Home Office Departments, the Ministry of Defence and other specialist users. The Institute's public examinations are qualifications of practical and vocational linguistic skills. Examinations are available in over 70 languages.

The Institute's Final Diploma is recognized by the Civil Service as equivalent to an honors degree in modern languages. Membership of the IoL (MIL) is widely accepted as degree qualification for teachers. Institute qualifications and memberships are recognized internationally. The IoL now publishes a comprehensive Directory and List of Members. The Diploma in Translation is a professional qualification intended for working translators and for those who, having reached a high level of linguistic competence, wish to embark on a career in professional translation. It is available to candidates with a level of linguistic competence at least equivalent to a good Honors degree in languages.

Successful candidates are entitled to use the designation 'Dip Trans'. On provision of evidence of oral competence, they are also eligible to apply for full membership of the Institute. The Diploma tests the ability of candidates to translate to a professional standard, together with their awareness of the professional task of the translator. The passages set for translation will be of the standard of difficulty that translator would expect to meet in their daily work. They will not however be of an over – technical or specialized nature. Candidates are emphatically advised that full professional competence is normally achieved only by translators working into their mother tongue or language of habitual use. English is usually either the source or the target language for this Diploma. Other language combinations are coming on stream.

2) The Institute of Translation and Interpreting

The ITI as it is more popularly known is a relatively new institute and was founded in 1986. This was in response to an overwhelming demand from everyone concerned with the quality of translating and interpreting in industry, commerce, literature, science, research, law and administration. The ITI's main aim is to promote the highest standards in a profession where the specialist is fast replacing the general linguist. It serves as a forum for all those who understand the importance of translation and interpreting to the economy, especially with the advent of the single European market. The ITI is involved in translator and interpreting training at universities and colleges, and runs its own program of in-career training sessions. It offers guidance to those who wish to enter the profession, as well as advice to those who provide translations, and to potential employers and clients. It keeps in close contact with the producers of equipment, software, databanks and dictionaries. The ITI is the primary source of information

to government, industry, the media and the general public in all matters relating to translation and interpreting.
It has been elected by the Federation Internationale des Traducteurs (FIT) as one of the two UK voting members, and maintains close contacts with sister organizations worldwide. A member of ITI is at present on the Council and Executive Bureau of FIT, to make sure that the UK plays an influential part in its activities.

The ITI does not act as an agency, but provides names of suitable linguists and translation agencies in response to enquiries. It offers a consultancy service to help assess language requirements, and an arbitration service in the event of complaints. It also has a professional standards body to consider any alleged breaches of professional ethics by its members. The ITI has around 2000 members. Those who are suitable qualified and have satisfied the Admissions Committee as to their professional competence and experience are listed in the ITI Directory. Such members are entitled to use the designation MITI. AITIs (Associates) are members who require additional formal work experience and are listed in a separate section of the directory. Fellows (FITI), students, subscribers and corporate members make up the remaining membership.

Corporate membership is open to higher education establishments, professional and research associations, translation companies, publishers, industrial and commercial bodies, government departments and non-governmental organizations and others concerned with the quality of translation and interpreting. A set of terms and conditions governing the way you work, and your relationship with a client is very much advisable. The ITI has produced such a document which can provide a very useful guide when formulating your own term of business. The ITI also has produced a Code of Conduct that has been approved by the Office of Fair Trading. The Institute publishes an annually updated, comprehensive Directory of qualified members.

This directory is available to all users of translating and interpreting services. Members are listed under language and subject headings, with their address, telephone, electronic communications and equipment details. The ITI Bulletin appears bi-monthly and contains feature articles and regular contributions from professionals all over the world. It also acts as a channel for informative, practical communication between members and provides details of forthcoming events. In addition to these regular publications, the ITI publishes a range of leaflets and pamphlets on various topics that are available for the guidance of translators and interpreters whether they be new to the profession or well established. Details are available from the Secretariat.

As a professional association, one that assesses the quality of its members, maintains a list of its members with suitable language skills and technical expertise, and can hold its members to account in the event of complaints, the ITI has taken steps to establish itself as a body whose members can certify translations. To ensure that certified translations are accurate and of good quality:

a. An MITI or FITI may certify a translation; if the translation has been produced by him self, it is desirable to have it checked by a second MITI, FITI or corporate member. In other words, every certified translation should be verified wherever possible.

b. An AITI, MITI, or FITI may produce a translation for certification, subject to the ITI's code of ethics (mother tongue rule, within the person's own subject field, etc)
c. The certificate should be on the certifier's headed paper, identify the translator and be firmly attached to a photocopy of the original translation by stitching and sealing with the ITI certification seal. The certifier should sign initial each page of each attachment.

In the common law system that exists in England, there is no status as "sworn translator" that exists in civil law countries. Even so, translations need to be "sworn" or certified for various purposes. Certifying or swearing has no bearing on the quality of the translation but serves to identify the translator and his qualifications so that he is accountable. When a translator is sworn before a solicitor, the solicitor does not verify the quality of the translation but merely satisfies himself as to the translator's identity. Certification does, however, lend weight to a translation. If, for example, a document is willfully mistranslated or carelessly translated, the translator could be held charged with contempt of court, perjury or negligence.

C. Testing Translations

Some people are a bit tetchy about doing a test translation. After all, you may argue that you have your degree – isn't that enough? Consider the small amount of time that you may have to spend on a test translation – it's not very long. A test usually amounts to a page or so. A test will give you a chance to shine and could be the start of a long-term working agreement. Most client demand that translation agencies provide test translations (often several in the same language using different translators). You can imagine the response from the potential client if the agency declined to provide samples.

Two major users of multilingual skills are the European Community and the United Nations. Both organizations employ a large number of multilingual service providers (translators, checkers, interpreters, administrators, etc.). The qualification required depend on the post for which the candidate intends applying. To give an indication of the qualifications required for the European Community, a Translator is required to have a full university degree or equivalent, two years' practical experience since graduating, a perfect command of relevant mother tongue and a through knowledge of two other Community languages. An Assistant Translator is required to have obtained a full university degree within the last three years, a perfect command of the relevant mother tongue and a through knowledge of two other Community languages – no experience is required.

The European Community announces recruitment competitions for the following organizations:

a. The Commission of the European Communities
b. The Council of the European Union
c. The European Parliament
d. The Court of Justice
e. The Court of Auditors
f. The Economic and Social Committee

Tests comprise a written element and an oral element. Candidates are first obliged to take an elementary test which comprises a series of multiple choice questions to assess:

g. Specialized knowledge of the fields covered by the competition and knowledge of the European Community and current affairs, particularly in Europe;
h. Logical reasoning ability (numerical, symbolic and spatial, etc.);
i. Knowledge of a second Community language (chosen by the candidate and specified on the application form).

The written tests vary according to the nature of duties. Candidates applying for work as a translator or interpreter must sit special language tests. Successful candidates then go through various selection stages for further assessment. Suitable candidates are then listed for approval by an appointing authority and may then be invited for a further interview with heads of department at the Commission or any other institution that may be interested in recruiting them. A definite job offer may be made after these interviews. Information about forthcoming competitions can be found in the Official Journal of the European Communities. Write to the following address for more information:

INFO-RECRUITMENT
Recruitment Unit
Commission of the European Communities
Rue de la Loi 200
B-1049 Brussels
The United Nations hold competition examinations for English translators in New York, Geneva, Vienna and London. The principal eligibility requirements are;

a. English as the person’s main language.
b. A perfect command of English and an excellent knowledge of French. Candidates must also have an excellent knowledge of Arabic, Chinese, Russian, or Spanish. Knowledge of other, non-official languages is considered an asset.
c. Some translation experience.
d. A degree or equivalent qualification from a university or equivalent institution at which English is the principal language of instruction.

Written examinations consist of six papers:

1) Translation into English of a general text in French.
2) Translation into English of one general text chosen by the candidate from a total of four texts in Arabic, Chinese, Russian, and Spanish.
3) Summary in English of a speech in French.
4) Translation into English of two French texts to be chosen by the candidate from a total of five specialized texts (economic, legal, scientific, social, and technical).
5) Translation into English of one specialized text chosen by the candidate from a total of four texts in Arabic, Chinese, Russian, and Spanish.
6) (Optional). Translation into English of one general text chosen by the candidate from a total of four texts in Arabic, Chinese, Russian, and Spanish. Candidate who write this paper must choose a language other than the languages which they chose in papers 2) and 4) of the examination.

The use of dictionaries or any other reference material is not permitted. Selected candidates are invited for an interview about three months after the written component of the examination. Information and application forms for forthcoming examination competitions are available from:
(Candidates living outside Europe):
Recruitment and Placement Division (Competitive Examination for English Translators/Precis-writers), Office of Human Resources Management. Room S-2535E United Nations Secretariat New York, N.Y. 10017 United States.
National and International Associations and Organizations

a. Canada
Association de l'industrie de la langue
Language Industry Association (AILIA)
www.ailia.ca
Association of Canadian Corporations in Translation and Interpretation
Association canadienne des compagnies de traduction et d'interprétation (ACCTI)
www.accti.org
Association of Professional Language Interpreters (APLI)
www.aplicanada.org
Association of Translators and Interpreters of Ontario
Association des traducteurs et interprètes de l'Ontario (ATIO)
www.atio.on.ca
Canadian Association of Schools of Translation (CAST)
Association Canadienne des Ecoles de Traduction (ACET)
http://www.uottawa.ca/associations/acet/
Canadian Translators, Terminologists and Interpreters Council
Conseil des traducteurs, teminologues et interprètes du
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Canada (CTTIC)
www.cttic.org
Canadian Hearing Society
Société Canadienne de l'Ouïe (CHS/SCO)
www.chs.ca
Healthcare Interpretation Network (HIN)
www.healthcareinterpretationnetwork.ca
Literary Translators' Association of Canada
http://www.attlc-ltac.org/
Ordre des traducteurs, terminologues et interprètes agréés du Québec (OTTIAQ)
www.ottiaq.org
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b. United States of America
American Translators Association (ATA)
www.atanet.org
American Literary Translators Association
http://www.utdallas.edu/alta/
California Healthcare Interpreting Association (CHIA)

http://chiaonline.org
Diversity Rx - Resources on language access in healthcare settings
www.diversityrx.org
National Council on Interpreting in Health Care (NCIHC)
www.ncihc.org
National Association of Judiciary Interpreters and Translators (NAJIT) (USA)
www.najit.org

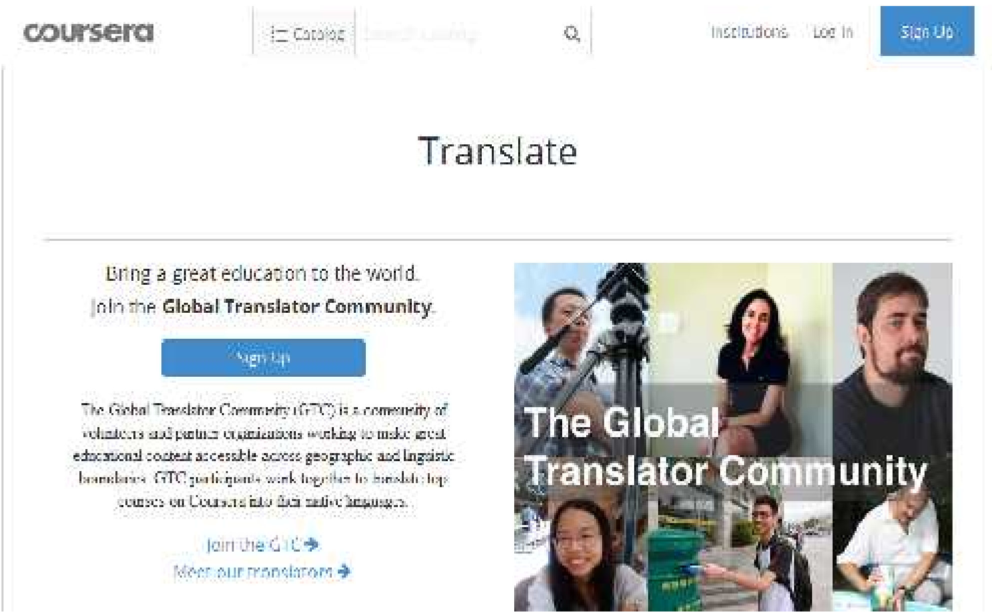
c. International

Asociación Profesional Española de Traductores e Intérpretes (APETI)
www.apeti.org.es
Australian Institute of Interpreters and Translators Incorporated (AUSIT)
www.ausit.org
Critical Link International – International Council for the Development of Community Interpreting
www.criticallink.org
Institute of Translation & Interpreting (ITI)
http://www.iti.org.uk/indexMain.html
International Association for Translation and Intercultural Studies (IATIS)
www.iatis.org
International Association of Professional Translators and Interpreters (IAPTI)
http://www.aipti.org/
International Association of Conference Interpreters (AIIC)
www.aiic.net
International Federation of Translators
Fédération Internationale des Traducteurs (FIT/IFT)
www.fit-ift.org

International Medical Interpreters Association (IMIA)
www.imiaweb.org
National [Australian] Accreditation Authority for Translators and Interpreters (NAATI)
www.naati.com.au
National Register of Public Service Interpreters (NRPSI)
www.nrpsi.co.uk
Registry of Interpreters for the Deaf (RID)
www.rid.org
Spanish Association for Standardization and Certification
Asociación Española de Normalización y Certificación (AENOR)
www.en.aenor.es

D. Online Translator Communities

1. Global Translation Community Coursera

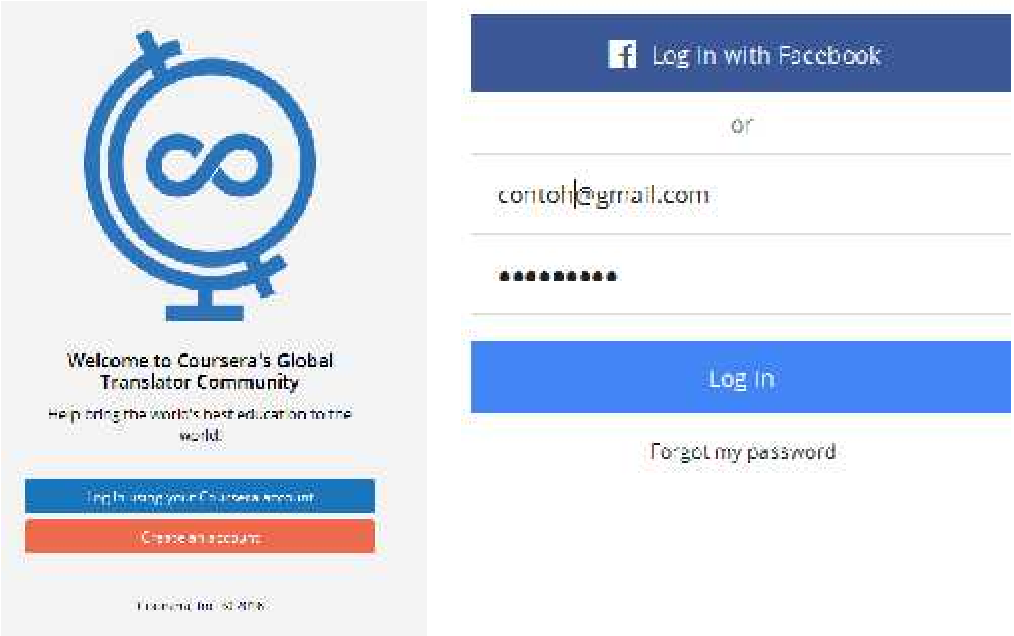


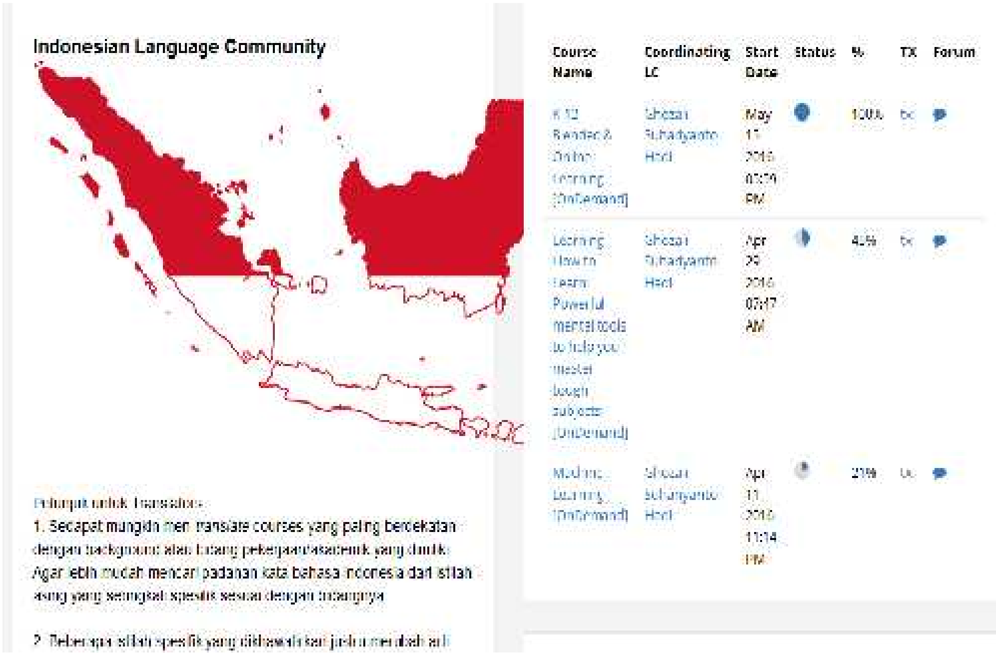
The Global Translator Community (GTC) is a community of volunteers and partner organizations working to make great educational content accessible across geographic and linguistic boundaries. GTC participants work together to translate top courses on Coursera into their native languages. Coursera itself provides universal access to the world's best education, partnering with top universities and organizations to offer courses online. First and foremost, by translating top courses you are helping millions of learners who may otherwise struggle to understand courses taught outside their native language. But translating is also much more than a means to an end. By joining the GTC, you'll become a member of a tight-knit community of committed individuals and organizations. You'll also be given access to a private translator's portal, invited to occasional special events and will have the opportunity to be recognized for your contributions — both on the Coursera website and through special translator certificates.

How to join?

To become a Coursera translator, begin by filling out this form. We'll ask you some basic questions about your background and reasons for translating. Upon submission of the form, expect to hear back from us within 5-7 days with detailed instructions about how to get started. We'll also welcome you into a private translator's portal where you can interact with fellow GTC participants and with the Coursera team. Following are some steps to join GTC:

a. Visit https://www.coursera.org/about/translate.
b. On the webpage, click **join the GTC.**
c. Click **create an account.**
d. Click **log in with facebook** or enter your email address and password.





2. Komunitas Terjemahan Google

Komunitas Terjemahan is online translation community that helps Google Translate to improve its translation quality. Following are some steps to access *Komunitas Terjemahan:*

a. Go to http://www.google.com
b. Type: Komunitas Terejemahan Google.
c. Click **Mulai**
d. Type your email address and the password.
e. You will see this webpage:

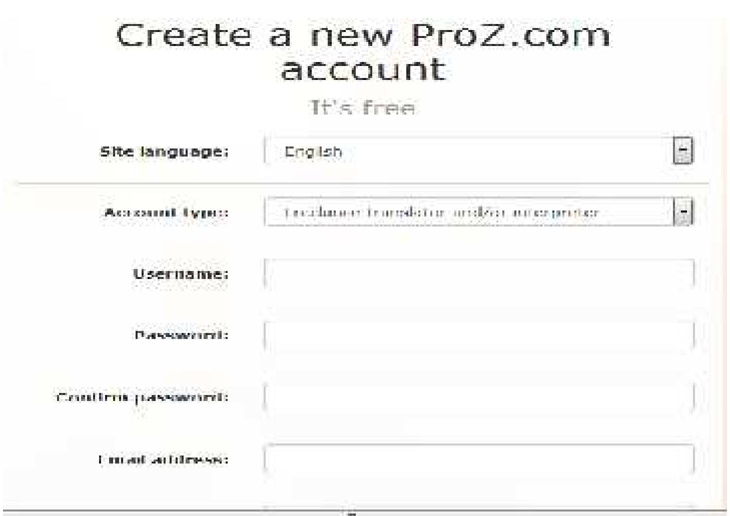
As you can see, there are some choices; **menerjemahkan** and **memvalidasi.** When you click **menerjemahkan** you will translate some words given from Google Translate after that click **kirim**. It's also one kind of translation training for you if you want to improve your translation skill.

When you click **memvalidasi**, you will see this webpage:

You will be given some choices to decide which one is the right translation. After you make your decision, click **kirim.**

3. ProZ.com

ProZ.com is home to the world's largest translator network. Professional translators use the site to collaborate on terms translation, translation dictionaries, translator training and more, and to get discounts on translation tools (such as SDL Trados). Translation contests and events for translators are also held. To be a member of ProZ.com, you can click create an account and fill in the application.



ProZ.com's mission is to provide tools and opportunities that translators, translation companies, and others in the language industry can use to:

a. network,
b. expand their businesses,
c. improve their work,
d. Experience added enjoyment in their professional endeavors.

Services
Serving the world's largest community of translators, ProZ.com delivers a comprehensive network of essential services, resources and experiences that enhance the lives of its members.
ProZ.com enables language professionals to:

a. Outsource and accept translation and interpreting assignments
b. Collaborate on terms with proprietary KudoZTM software
c. Evaluate clients with the member-built Blue BoardTM
d. Meet face-face at local conferences and ProZ.com PowwowsTM
e. Train and be trained in industry-specific skills
f. Do much more

ProZ.com also owns and operates TM-Town, a platform with a unique new technology to match clients to professional translators with experience translating the specific subject matter the client needs translated.

4. WP-Translation
WP-Translations is a community that aims to be a bridge between developers and translators. We are dedicated entirely to translate WordPress, it's themes, plugins and documentations. In WP-Translations we focus on the community spirit of open-source philosophy, believing we can accomplish more together than we can

separately. For that matter we partner with a great tool called Transifex. With Transifex we can have several open-source projects to be translated by a huge community of enthusiasts simultaneously around the globe.

As the WordPress founder said: “20% percent of the web uses WordPress!” I want to add we can do better! So the WP-Translations Community welcomes you all with open arms to join our efforts toward a more collaborative WordPress globalization. WP-Translations is a collaborative enterprise based on the region of Bordeaux, France with partners all over the world. Read here a letter from our founder François-Xavier Bénard, (aka Fx Bénard | FxB), our main coordinator to stay in synch with Transifex.

Developers & WP-Translations

WP-Translations is the place where Developers can find volunteers translators to make their projects available in several languages for FREE. We currently support open-source Free/Freemium plugins and themes for WordPress. To handle our Translation Community we rely on Transifex. The simplest, easiest and most effective worldwide localization platform around. Using Transifex will boost your support to translations with almost no work to be done on your side.

How does it work?

a. Register for FREE at Transifex.
b. Create your project.
c. Add a resource.
d. Master files can be automatically synchronized from GitHub or any URL from your server.
e. Assign your project to the WP-Translations organization over Transifex.
f. Translators translate directly from their browser or from their own local files.
g. Translations are ready.
h. Using the .TX client from Transifex pull the translations and add them to your languages folder.

Translators & WP-Translations

WP-Translations is the place where you will find a number of WordPress amazing Plugins and Themes to make them available in your home language. In exchange you will receive credit for your work and will certainly make part of the WP community history in your country. To handle our Translation Community we’re using Transifex. The simplest, easiest and most effective worldwide localization platform around. Free and fun to use, yet powerful and reliable. Using Transifex will give you all the necessary tools in one unique place to translate, communicate, as a team member.

Home Translators & WP-Translations

WP-Translations is the place where you will find a number of WordPress amazing Plugins and Themes to make them available in your home language. In exchange you will receive credit for your work and will certainly make part of the WP community history in your country. To handle our Translation Community we’re using Transifex. The simplest, easiest and most effective worldwide localization platform around. Free and fun to use, yet powerful and reliable. Using Transifex will give you all the necessary tools in one unique place to translate, communicate, as a team member.

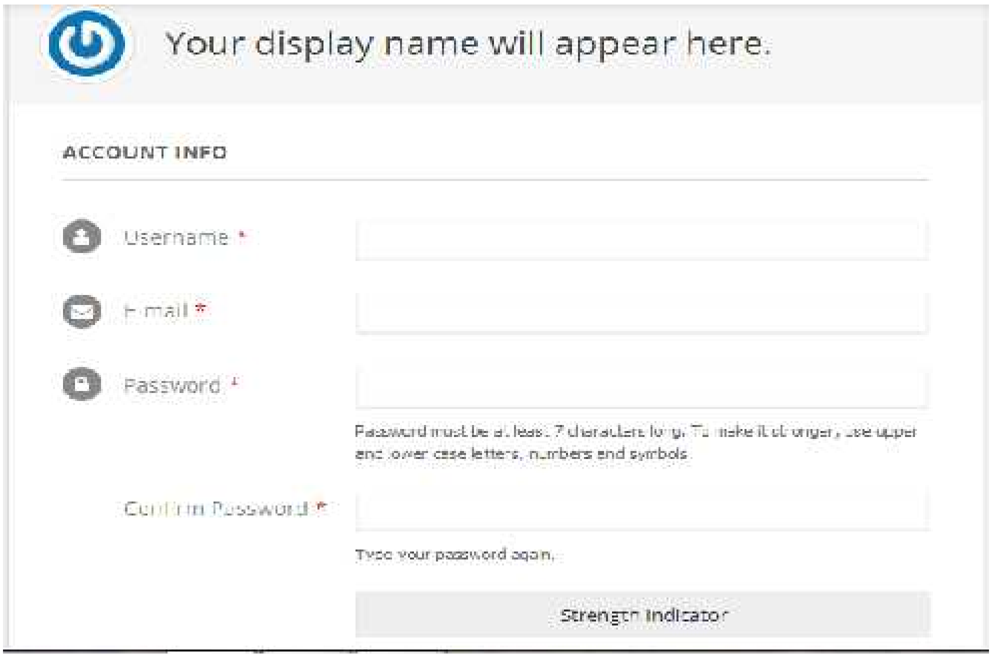
How does it work?

a. Register for FREE at Transifex.
b. Join our community by joining a translation team.
c. With all the Transifex tools, quietly and easily translate the project of your choice

d. Translation is ready.
e. Using the web client from Transifex download it and add it to your project languages folder.
f. That’s it, your WordPress plugin or theme is 100% i18n ready, nothing more.
g. At the same time the author of the project gets notified that your translation file is ready.

How to register?

a. Click register in the menu of the webpage.
b. Fill in the account info.



Chapter VIII:
Running a Translation Business: Why not?

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."

All translators have excellent language skills, excellent writing skills, and an interest in anything technical. All of them are also, perforce inquisitive, patient, methodical and thorough, at the cutting edge of IT, good at networking (with clients, colleagues, domain specialists, etc.) and, if possible, well versed in one or more specialist field.

A. Roles of Translator

The translator is expected to follow the agreed on specifications carefully and exactly. If the translator does not agree with the project specifications, it is his or her ethical obligation to discuss this disagreement with the Project Manager rather than deciding unilaterally to ignore some aspect of the specifications. Using professional judgment in either following or challenging the specifications is essential to providing a quality product. Translation Service Provider sometimes is a large company, but a TSP can also be a medium-size company or an individual translator. A TSP can even be a department internal to the requesting organization. Sometimes an individual translator also takes on the role of Project Manager. In other cases, the requester takes on this role. In all cases, someone should be designated as the Project Manager and project specifications should be agreed on before the production phase begins. If project specifications turn out to be inappropriate for the target audience or otherwise faulty, the Project Manager should be involved in modifying them in cooperation with the requester and seeking the approval of the client. Whoever is functioning as the Project Manager is not only responsible for finalizing the specifications but is also responsible for selecting translators and other team members and coordinating the execution of the project. Project Managers are ideally professional translators who understand the translation process and the needs requesters and end-users, as well as the business processes of the TSP. As part of a proper quality assurance process, the Project Manager should have a system to screen translators, revisers, reviewers, and proof-readers according to their professional attributes. The Project Manager then assigns them to projects that match their credentials such as, certifications, their language combinations, their subject field expertise, etc. Recommended hiring requirements for translators include among others (Bendana and Melby: 2012):

a. University degree in the target language (General)
b. University degree in linguistics and/or translation.
c. Certification by a professional association affiliated with the International Federation of Translators (FIT), such as the Canadian Translators, Terminologists and Interpreters Council (CTTIC), or the American Translators Association (ATA).
d. International certifications evaluated on an individual basis.
e. Work experience (at least 5 years)
f. Participation in professional development activities
g. References

The TSP should check references from previous employers or clients, especially, if they are freelance translators. In most cases, a requester will not function as the Project Manager and will not select the translators for a project. Instead, the requester will select a TSP that takes care of everything except helping to develop project specifications and answering questions about the source content or the specifications that arise during project execution. The primary means of selecting a TSP are the TSP's certifications, extent of portofolio, relevant experience and qualifications, verification of references for previous work done, ability to document quality assurance processes and procedures, capacity to take on the projects in accordance with the specifications, technical expertise, recommendations from other requesters and financial considerations.

Translator certification is typically granted to a person by a professional association, based on criteria developed by the association. The focus of translator certifications is whether a translator can produce a quality work product, that is, a target that meets the agreed on specifications. TSP certification and translator certification are very different, even when an individual translator functions as a TSP. TSP certification is granted to an organization, even if that organization consists of one person; it is focused on the process used in a translation project rather than on the translation product. It is hoped and expected that following a good process will result in good product, but we all know that this is not always the case. An example from everyday life is making an omelet. It is difficult for a cook (or a translator) to compensate for bad ingredients. Rotten eggs cannot be made into a tasty omelet, and difficult-to-follow, incoherent, inconsistent source text is not likely to result in a readable, coherent, and consistent translation unless the translator effectively rewrites the source content. Likewise, two cooks (or translators) can start with the same ingredients and recipe (specifications) and produce omelets of varying quality.

When knowledgeable requesters select certified TSPs who, in turn, select the certified translators, there is no absolute guarantee of quality results, however, the chances of success are certainly increased. It is the belief of the authors that the information in this document will contribute to hassle-free translation projects that bring satisfaction to all stakeholders and better multilingual communication.

1. Translators are not interpreters

Translators always translate written material or code or transcribed pre-recorded speech. This usually implies a time-lag between the moment the material is produced and the time when it is translated – notable exceptions being documents or content that are produced bilingually or multilingual straightaway and in parallel. Translation essentially has to do with written (or graphic) material. Yet, some written translations are designed to be spoken (e.g. theatrical performance, dubbing, voice over) and more and more translations are dictated for increased productivity. These may be dictated into a voice recognition system or recorded for later typing by professional typists. And getting a recorded rough translation that can be listened to in a car while sitting in a traffic jam or on the train may, in some cases, turn out to be the most economically sensible solution and a very efficient alternative to machine translation.

2. Translators are mostly women

The translating profession has long been dominated by women. The reasons were economic (the relatively low rates were acceptable as a second income) and social (translation offered part-time opportunities and flexibility). This is still to a large extent true today, though the male element is increasingly attracted to the profession, as a result of:

a. the increasingly technical-complex nature of the source materials available,
b. the widespread development of IT translation tools,
c. the tendency for translation to be seen as a possible answer to unemployment or skills obsolescence,

d. the diversity of the translation-industry 'jobs' and of the skills required.

The relatively high-tech status of specialized technical translation and of localization has encouraged more men to enter the profession, as has the rapid computerization of the translator's working environment. At the same time, the uncertainties Of many high-tech employment markets and the accelerating obsolescence of technical skills have also prompted a number of engineers to turn to sectors of the job market which still appear to offer opportunities while not requiring a disproportionate amount of investment, either financially or in terms of training.

Many technicians affected by ruthless downsizing and cost-cutting are particularly attracted by the prospect of being their own boss for once. Given that most have some linguistic competence, translation may at first sight seem to be the golden opportunity. Finally, salaried employment in the translation industry tends to focus more and more on such activities as project management and language engineering, which seem to some men more challenging than run-of-the-mill 'translation'. The growth of the localisation segment of the industry – with its demands for technical abilities and skills – has had much the same effect.

3. Translators work in language pairs

The most important thing about translators is the combination of working languages that they can offer and the direction of translating. An 'English-French translator', for instance, is someone who translates from English into French. The translator's mother tongue/native language is known as his 'A' language (the language into which he can translate without hesitation and limitation). His first foreign language is known as his 'B' language, and his second foreign language as 'C'. B is said to be an 'active foreign language' since it is a language the translator can read and understand almost like a native, and C is said to be a 'passive foreign language' since the translator can read and understand like a native speaker but not speak so well. Some translators have two 'B' languages and additional languages are an asset, particularly if they are 'rare' languages with added market value. As regards the language combinations offering the best employment opportunities, the ideal profile would seem to be any combination of English (no wonder!) with another major language (Chinese, Arabic, German, Spanish, etc.) and with one less widely known language – meaning a language that only few translators offer though it generates significant flows of economic and cultural exchanges and volumes of translations.

It is a well-known fact that payment levels for a given language combination are in reverse proportion to the number of translators working with that combination. Hence the premium commanded, for instance, by those European translators who can work from and into languages used in highly developed or rapidly developing economies such as Japan or China or who can work from and into the languages of the EU new candidate countries.

Translation graduates are expected to be able to translate from two foreign languages into their mother tongue, the idea being that graduates cannot assume they will be able to specialise very early in a single language combination and/or in any one particular field. It is in fact the markets that determine what is practical or economically viable for each translator. A young translator may wish to offer several language combinations while still building up business whereas many experienced salaried or freelance translators earn a good living working with a single language combination – admittedly, these often specialise in one particular high technical field.

When it comes to increasingmarket shares, it is worth wondering whether one should add a new language to the existing combination or choose to concentrate on acquiring additional high-tech competence in a field such as IT, telecommunications or finance.

4. Translators are masters of communications technologies

A good translation also requires the translator to be proficient in all the communication techniques involved. This means mastering a complex set of tools, techniques and media, including word processing, desktop-publishing software, translation memory management systems, search engines, computer-assisted translation (CAT) tools, text aligners, Web site design tools, Web editors, and many more.

The translator now needs to be familiar with different computer environments and platforms, and should be able to set up, uninstall and use any new software that happens to be required, or adapt it to specific needs and uses. Some areas, such as software, Web site and video games localization, require a whole range of advanced skills in language engineering, info graphics, computing, management, marketing, product design and communication.

As a consequence, a practizing translator's resume will now usually include a significant range of specialism and special skills with a rather impressive list of IT tools and techniques. There are many reasons to this. First, more and more materials are only available in digital form and, if not, the very first urgent step is to digitize them so that automatic processing is made possible. Second, source materials for translation and completed translations are now almost always forwarded via the Internet. Third, office software applications (e.g. spell-checkers, etc.) can help translators carry out a considerable number of often tedious and repetitive tasks. Fourth, translation software can produce significant productivity gains, which are vital when time to market is of the essence. Last, translation is essentially part of the information and communication industry and communication nowadays requires a perfect knowledge of ICT.

B. How to charge for your work

Translation is your live-hood and you must charge for the work you do. Rates for translation are governed by the market and are fairly straightforward. A client may ring late in the day with an "urgent translation" that has to be done by a very tight deadline. Make sure you charge for working unsocial hours if this is requested by the client. What you charge is up to you negotiate but at least 25% extra if you have to work in the evening and at least 50% over the weekend. The most common method applied for charging (at least in the United Kingdom) is per thousand words – usually source rather than target words. It is deal if the client can specify the number and, if you consider the count to be correct, there need to be no discussion of what is to be charged. You will gradually develop a feel for how many words you can complete in an hour. Thus if you produce, 600 words an hour in draft form, a job that takes 4 hours to type should be around 2400 words long. This is providing you have not had to spend time on figures and layout.

There is always disparity between the number of source words and target words. Up to 30 % in some cases depending on your own style and the languages involved. You can get the computer to count the translated words. This word count is usually provided at the end of a spell check. Unfortunately, there is little or no comparable ratio that can be applied to all word processing packages. Some translators are in favor of charging according to target language words. There is a good argument for this since you can get the computer program to do a word count for you. The difficulty is quoting to a client on the basis of source language words. It is possible to apply a conversation factor but the resultant target language total depends on how verbose, or otherwise, the translator is. Other methods are applied to charging. These include per line or per page. The difficulty is however deciding "what is a standard line?" or "What is a standard page?" Some jobs need to be estimated because the sheer volume of words would make word counting tiresome if it is just for a quotation. If the pages in a text are reasonably homogenous, it is possible to provide a reasonably accurate estimation by working out the average word count per page using, say, five representative pages and then multiplying this by the total number of pages. You will gradually get a feel for the conversation rate in the language pairs with which you work. You can then use the computer word count to check your estimate when your translation is complete.

C. Working from home

This is a practical and obvious choice when you are starting up. Consider the legal implication caregully. Your rent, leasehold or freehold agreement may contain a clause or covenant which states that your home may not be used for commercial purposes. Your solicitor and accountant will be able to advice. Try to use a room that is not required for any other purpose. You must be able to get away from the office at the end of the day. If a room is used solely for running your business, you are able to apportion the costs of heating and lighting the room as business expenses. You may be tempted to charge the business "rent" for using part of your home. Again, ask the advice of your accountant. If you are not careful, you could end up paying capital gains tax for that proportion of the house used as an office when you come to sell the property. You could also incur business rates for the room (s) used as an office.

If you have a single telephone line, trying to apportion private and business calls is an additional chore even though telephone bills in most areas are now itemised. Get a separate telephone line for your business if you can. This will obviate any disputes that might arise if you try to apportion your private telephone bill according to private and business calls. It will also allow you to ignore the business phone after hours and at weekends. You can of course get an answered only during working hours you will be able to enjoy our leisure time. It is very tempting to work all hours if the work is available but the quality of your work will suffer. If the telephone line is registered as a business line, the initial cost and rental charges will be slightly higher than those paid by a private subscriber. The advantages are the response for any repairs will be quicker and you will automatically get a free entry in the Yellow Pages. Admittedly this will be a just single line but you will at least be listed in a directory that probably generates more enquiries than any other advertising medium.

Your time is best spent doing what you are good at – translation. It is therefore an advantage to have an accountant to produce your year end acounts and to deal with your tax matters. You can of course do your own book keeping and all the accountant will need to do at the end of the year is to go through the figures and decided what taxable deductions you ought to claim for and so on. He is much more experienced at dealing with the tax and other authorities. He is also able to advise you on the legal aspects of setting up a business. When you work as an employee, your employer deals with your taxation and national insurance constributions. When you are self-imployed you need to make provisions for these costs yourself since you will be taxed in arrears. Set aside a fixed amount per month in an interest-bearing account and do not touch it however great the temptation may be. Be realistic and disciplined about how much you need to set aside. The taxt authorities have awesome powers. You can ring your local tax office who are usually quite helpful.

Retirement seems a long way off when you are starting your working life. As a professional you will enjoy a comfortable income level that will make a state pension look fairly small by comparison. Even a small monthly amount set aside will accumulate to provide a significant pension. It is also worth considering the tax allowance you get on pension payments. Again, your accountant or a pension broker can advice. A pension scheme is a form of savings and could provide security for a loan if needed at a later date. There are however severe restrictions which apply to the use of personal penson schemes as security.

D. Advertising

You will need to advertise the fact that your services are available. The fact that you may be an excellent translator is of no avail if your potential clients have no idea of your existence. You will automatically be listed in the Yellow Pages if you have a business telephone line. It is well worth having a slightly more imposing entry as soon as you can afford it. If you become a member of the various professional associations for translators, you will be listed in the directories that these associations publish. People who sell advertising space have a range of approaches which sound increadibly plaussible to the unwary. Beware of the “you have been specially chosen” or “We are writing this editorial and are inviting a limited number of translation companies...” approach. Be assertive. You do not have to listen all the tempting arguments unless you want to. Interject firmly but politely with “I have a fixed budget for advertising that is already committed and the answer is No”. The counter argument is that you will not be billed until next year so you can in cluded it in next year’s budget. You can guarantee that the bill arrive when you least expect it!

“One-off” adverts with the promise of editorial space seldom produce any response. Without doubt, the best form of paid advertising is in Yellow Pages. Put yourself in your intended client’s position and consider what you would do. In all probability you would pick up the Yellow Pages, go to the relevant classification, start at the beginning and look for the nearest entry in your locality that satisfies your criteria. Beware of bogus “proforma invoices” which present you with prepared adverts in some fax directory or otherwise that just require your approval and signature. They often look very convincing but are usually a confidence trick. If you do receive such invoices send them to your local Trading Standards Office or professional association. There are times when you will be approached to provide sponsored advertising – usually for some worthwhile charity. The usual format is to buy advertising space in a theathre programme for an event to raise funds for a particular charity. If you can accept that there will probably be no response to such advertising then you may still wish to go ahead. A word of caution, once you have accepted to advertise in one instance you may subsequently be approached by several more.

There is considerable competition for work even though reports indicate that the amount of translation work worldwide is expanding at about 15% a year. It is therefore disheartening at times applying for work either as a staff translator or a freelance and having your approach either turned down or ignored. When you submit an application, present it in the best way you can – well-presented applications get remembered. You will be competing against many other applicants and all translation agencies receive applications for work every day. The level of presentation ranges from well-produced CVs with a neat hand-written letter to photocopied, barely-legible applications. Just remember, you are marketing a service and, if it is not to the client’s liking it is the service, and not you personally, that is being rejected. Just consider the statistics applied by companies when they send out advertising material. If the mailing list is not targeted, the possible “conversation rate” will probably be no more than 0.1%. Even if the marketing is reasonable targeted, the “conversation rate” is not likely to be above a couple of percent. Look at the job being advertised, or consider the possible needs of the agency, and carry out a personal SWOT analysis. List your Strengths, identify your Weakness (and try and strengthen them), look for Opportunities, and identify any Threats. After all, marketing is matching your abilities to what the client needs so that you both get what you want.

You need to get started somehow when you are a freelance. Probably the best long-term advertising is in the Yellow pages. It will take sometime for any passive advertising to take effect. In the mean time you can contact potential suppliers of translation work. The following are possible mailing targets:

a. Translation companies and agencies
b. Foreign embassies and consulates – the commercial attaché is a good contact
c. International chambers of commerce
d. Local chambers of commerce

How you actually prepare your publicity material is up to you. Unless you produce some form of printed promotional material, I would suggest a brief introductory letter with appendixes containing a CV, references and the language/subject combinations in which you feel confident. Note any major translation projects you may have worked on.

Most translation agencies have their own forms for you to fill in so be brief in your introductory letter to this target. What the agency will be initially interested in is whether you have sufficient qualifications and experience, what language combinations you offer, what subjects you feel confident with, the rates you charge, and what equipment you have. Producing advertising copy is an art in itself and should really be kept apart from translation. Ideally, the translator should produce the most faithful rendering of the text possible, while being allowed due editorial license, and then hand over the copy to a copywriter or editor. The end result may be perfectly correct but may be "the wrong color". Notes will probably be needed to explain why a certain concept won't work in its translated form. This is something you need to discuss with the client before accepting an assignment. The client will, in all probability, have invested considerable resources in producing the final version of the text in the source language. Is it therefore not right that sufficient resources be devoted to producing advertising copy in a foreign language? Ideally, the text should be sent to the client's agent or subsidiary sell in Germany for example. Similarly, the methods used for marketing in one country may not be applicable to another country.

E. Involving yourself in translation services

There are some considerations for those involved in requesting translation services:

a. How are language services charged?

In most cases, translations are charged by the word. However, there are exceptions and additional factors such as expertise and technical requirements. In cases where special formatting, editing, desktop publishing, transcriptions or extra research is required, an hourly rate may also be considered. Certain projects may be charged a flat fee, for instance, hard copies of educational transcripts. There is also the question of how the words are counted. Do you count the words in the source text (that is, the text to be translated) or do you count the words in the target text (the translation delivered to the client)? It is essential to discuss billing terms prior to the commencement of a project.

b. How many words can a translator translate per day?

A professional translator, with an average of three years of experience or more, can translate approximately 1,500-2,500 words per day, provided that the text is of a general nature with no usual features, such as newly coined or obscure terminology or complex formatting.

c. What makes for a successful translation project?

1) Plan ahead. Include translation as an element of your overall project and not something to lack on at the end of production. That way you can anticipate costs and keep the project on budget.
2) Pay attention to the source content. Have a final version of the source content revised for style, consistency, and readability before you submit for translation. If the source could possibly change after the translation process has begun, then, technology known as "translation memory" will need to be used.
3) Start with specifications. Project specifications must be developed during project initiation and used throughout the rest of the project. Specifications are the statement of the requirements, terms, and conditions as specified in the client – TSP agreement.
4) What does a successful translation project consist of?

There are three steps in every translation project:

1. Project initiation (also called the pre-production phase)

In this phase, the requester and the Project Manager work together to finalize the translation project specifications. Arriving at the appropriate specifications can take some up front effort, but that investment will be returned with interest, so to speak, when the rest of the project benefits, for instance, a systematic approach to the process, clarity regarding roles, better communication channels, etc. Some of the key specifications to be discussed before translation begins, not afterwards, are: the purpose of the translation, the text type, and the end-user audience (who will be reading the translated text?). Then, the requester plays a crucial role in the success of the project. In order to maintain consistency in terminology and style, providers should ask requesters for as many supporting documents as possible (glossaries, translation memories, and related texts). A guide to developing structured translations is available online (www.ttt.org/specs). The idea that all the requester needs to do is hand a document to a provider and say "translate this!" is a myth that has been dispelled by the many experts world-wide. Once the specifications are finalized, a service agreement can be concluded and signed, physically or electronically, by the client and the appropriate person within the TSP who is authorized to engage into an agreement. The Project Manager selects qualified translators (or post-editors in cases where the use of machine translation has been agreed on) and the production phase of the project can begin.

2. Project execution (also called the production phase)

In this phase, all relevant materials (the source text, the project specifications, and the reference materials) are sent to the translator in an electronic "package"). Questions from the translator, if any, are sent to the designed contact person in the requesting organization for clarification. When the initial translation has been completed by the translator or post-editor, it is received by the Project Manager, who guides it through a Quality Assurance (QA) process. All the QA tasks often include a full comparison of the source text and the target text (revision) and review by an expert in the relevant subject matter.

3. Project closure (also called the post-production phase)

In this phase, the finalized translation is sent back to the requester, along with the specifications that were used, and the requester confirms receipt. Any concerns about the translation are discussed with the Project Manager in relation to the project specifications. All parties should keep in mind the difference between appropriate and inappropriate specifications were the specifications really what we wanted? Were they followed? Specifications can be followed exactly but with undesirable result. Trouble shooting based on specifications helps to pinpoint problems and to correct them – and to avoid them in future projects. Files are archived according to the Service Agreement. In Post-delivery Inspection, sometimes the requester will choose to engage the service of someone in addition to the TSP (This could be people who are in the country where the translation will be used or another TSP) to inspect a translation after it has been delivered to the requester. In this case, it is imperative that the person conducting this third-party inspection be qualified not only in the target language but also have access to the project specifications. In certain cases, the translation may go back to the TSP or the requester may choose to finalize the document internally.

F. Ethics

Is there a need for a Code of Ethics for Translation Service Providers (TSPs) and Interpreting Service Providers (ISPs)? Like in any other field, a Code of Ethics is essential to guide and define translation. The provision of high quality translation services can only be accomplished if both the translator and the Translation Service Provider (TSP) adhere to a standardized Code of Ethics. A Code of Ethics guides a practitioner's behavior and assist in developing positive relationships among the parties involved in the provision of services. The translation industry has been characterized by fragmentation, among other indicators. This is reflected by the fact that there is no unified Code of Ethics for either translators or Translation Service Providers (TSP). Most of the existing Codes of Ethics are designed for freelance translators through the work of professional associations. It is only in the last few years that Codes of Ethics began to be developed for TSPs; one of the first ones was the Code of Ethics created by the Canadian Association of Corporations in Translation and Interpretation (ACCTI) and more recently the Code of Ethics developed by the Language Industry Association of Canada (AILIA).

The ACCTI and AILIA Codes arose from the need to set some rules for TSPs and to consolidate and unify the sector; these Codes include topics that are specific for TSPs which are not necessarily covered in the professional Codes. For example, both ACCTI and AILIA have detailed requirements related to the contractual relationship with freelancers. One essential element that demonstrates further the need for unified Code of Ethics for TSPs is the recent creation of Standards for Translation Services. Although there is no Code of Ethics included in these standards, they have raised the bar for the industry and introduced a few sections such as the TSP – Client agreement, human resources requirements and the revision and editing process that should most definitely be considered in a Code of Ethics for those abiding by the standards.

The creation of these standards impacts not only in the creation of Code of Ethics for TSPs but they also impact the professional Codes. Translators need to familiarize themselves with the higher expectations and new processes in place such as management and translation workflow. Since editors, revisers, and proof-readers are now part of the translation process, they also need to abide by the professional Code of Ethics, and several professional Codes of Ethics will need to be updated to respond to the new reality. After carefully reviewing several Codes and studying their differences and commonalities, we can appreciate that many of the elements required in the professional Codes for translators are common to Codes of Ethics for TSPs. For instance, accuracy, impartiality, confidentiality, limitation of practice –

competence, professional conduct, professional development and accurate representation of credentials, are included in most Code for translators, as well as Codes of Ethics for TSPs.

The same issues discussed for translation apply to interpreting in Canada. In 2007, the Healthcare Interpretation Network in collaboration with the Language Industry Association (AILIA), Critical Link Canada and ACCTI published the National Standard Guide for Community Interpreting Services (NSGCIS), a milestone for the development of Community Interpreting in Canada and the world. The NSGCIS includes a section on responsibilities of Interpreting Service Providers, and, in many other sections, implicitly or explicitly refers to ethics for ISPs. It does not, however, specifically include a Code of Ethics for ISPs.

G. Strategies to be a freelance translator

The following strategies can be recommended to anyone starting out as a freelance translator:

1) Contact as many translation agencies or companies as possible and say you are available for work. Simply typing in 'translation + agency' in a search engine comes up with literally tens of thousands of translation company and agency Web sites, all of whom are, in some way or other, looking for translators. Sites that advertise 'translators wanted' should be avoided as those are usually on the look out for translators willing to work for free. Looking for contracts on the Internet can also be a way of picking up all kinds of useful and vital information and anyone hoping to work as a translator would be well advised to spend time trawling the Web for resources, as part of their own professional 'education'.
2) Leave your CV on professional translation Web sites and portals and translators' or translation exchanges. That is quite easy and one never knows, after all.
3) Keep an eye (or an RSS thread) on Internet translation auction sites and calls for tenders;
4) Set up your ownWeb site and have it referenced by the main search engines to make sure that those 'identify' your site, so that anyone looking for a translator will see it come up in the first pages of 'hits'. If in doubt on referencing, get help from a professional webmaster, who knows the trick;
5) Activate all your contacts with close or distant family, family friends, former football team mates, etc. This is often the first thing translators will do as a matter of course, but they must bear in mind that these contacts will begin to wear thin after the first few months, although any single contact can lead on to greater things;
6) Get your name down in the yellow pages as a matter of urgency (over half the people in need of translation say they found their translator in the good old phone book or Web equivalent);
7) Contact professional organizations in the field of translation;
8) Get your name down in any professional directory, just in case;
9) Get your local newspaper to publish a short article on the new service you are offering;
10) Better still, find a way of having the local TV interested in the 'new' translator on the local scene and insist on whatever difference would single you out as 'best value for money';
11) Use all the classic marketing techniques (telephone calls, mailing lists, etc.);
12) Contact professional organisations in the domain areas that you want to specialize in;
13) Leave your business brochure and card with the local Chamber of Commerce and any other such institution;
14) Contact translation companies and agencies and say you are ready to subcontract for them;
15) Contact all the companies in the local business park, or anywhere where there are a lot of businesses concentrated in the same area;

16) Advertise in professional journals and magazines, targeting possible translation requesters in your special fields of competence;
17) Contact any organization that can give you access to potential clients; e.g. tourist offices, business clubs, business centre, various professional associations, science parks.
18) Go to trade exhibitions (but tread carefully): trade exhibitions are a difficult area, because organizers usually don't look too kindly on 'hangers on' who are not paying their way and do not in any way help fund or promote the event. The sole purpose of a visit to this kind of event should be to get the names of translation managers or purchasers in the participating companies or organizations because that is the vital information. You can then send a letter or e-mail directly to that 'prospect', referring to the person you met on the stand. This is usually far more effective than simply sending out a 'blind' circular letter.
19) Read the specialist press and keep an eye open for new opportunities: if, for instance, a company has recently signed a big export deal, it will necessarily have new translation needs both ways. Anticipating on translation needs is always better than just hoping to be hired or called by people who already have stuff translated; it is much like looking up for clever investments on the Stock Exchange and finding out the promising start-ups.
20) Contact fellow translators in the area (because they may one day have work for you, and because it always helps to be sociable, in any case);
21) Use your imagination (but don't go over the top!). You might, for instance, create your own blog with lots of information on translation, translating, and anything that might attract people who have problems finding translators, do not know what the stakes of globalization-internationalization-localization are and what can be done about that, or might be looking for dictionaries or anything related to translation. The point there is using the right keywords to attract readers in the hope they will turn out to become customers.
22) Aim for the most lucrative markets from the start: you never know, you might strike it lucky. The crux of the matter is not just to get clients but to build up a portfolio of worthwhile clients. A freelance translator needs to consider each client in terms not only of turnover, but in terms of real profit. There is no point in generating huge turnover if the actual hourly return is tiny or mediocre. Each client should therefore be seen as a profit centre, with real potential for development in the medium-term. Direct clients generally have better potential in this respect because there is no middleman. However, indirect clients can also turn out to be good prospects if the middlemen (the agencies or translation companies) do take on some of the most time-consuming and least profitable tasks – in terms of costs incurred by the subcontracting freelancer though not in absolute terms – by providing a fully prepared translation so the translator can concentrate on translating.

H. Sell high quality translation

Good translations cost money – as everyone knows. So, selling translation, particularly 'high quality' translation is often difficult, but the following arguments can be useful:

a. The translated document will be a showcase for the client's business abroad;
b. The translated document is the company's or the organization's ambassador abroad;
c. High quality translation is an effective commercial weapon, or at least, a major asset in the marketplace;
d. High quality translation is a token of respect towards one's foreign business partners;
e. High quality translation is a sign of concern and professionalism on the part of the person who commissioned the translation; high quality translation reduces the risk of litigation. In fact, the arguments are more convincing if you reverse the perspective.

Most clients or potential clients will not be very impressed by arguments in favor of ‘good’ translation (simply because that is what they expect to be getting in any case) but might easily be convinced that ‘poor’ translations are quite damaging if told that:

1) Poor quality translations can damage the company’s image abroad;
2) A badly translated document reflects badly on the business or organisation it emanates from;
3) Translation is not an end in itself, but ameans to an end (to help sell a product, develop new products, implement a commercial strategy, find new clients, develop a business, etc.) If the translation is of poor quality, it will simply not work and fulfill the desired functions;
4) Poor quality translation is a backfiring commercial weapon;
5) Sending someone a poor quality translation amounts to lack of respect for the person or persons on the receiving end;
6) Mediocre translation is a sign of lack of concern and professionalism on the part of the person disseminating it, even though that person may be in no way responsible for the quality of the translation itself;
7) Poor translations cause aggravation, frustration and resentment, are a waste of time and money, can be a hazard for people and property and are therefore potentially a source of endless litigation. An easy way of convincing a potential client that quality is important is to show him a poor translation in his own language or a language he knows well. If he finds it hilarious or astounding, or both, just point out that his own clients abroad would react exactly in the same way to any poor translation he would happen to have commissioned and have done on the cheap by some smart operator.

I. Translation Agency

After you read about the translator, some strategies to be a freelance translator, and some arguments to sell high quality translation above, in this part, you will learn and practice to start your own translation agency. To start a translation agency, you need to know job descriptions of every member, for example:

TRANSLATION COMMUNITY
JOB DESCRIPTION *SAMPLE*

NO.	DESCRIPTION	DEADLINE						RESPONSIBILITY	NOTES
		1/10/2016	2/10/2016	3/10/2016	4/10/2016	5/10/2016	6/10/2016		
1.	Creating Job Description							Andika, Anita, Novelia, Azmal, Deliani, Ibna, Karmila, Saadah, Udin, Umar, Nur	Success
2	Designing the brochure							Andika and Anita	Success
3	Checking the brochure							Novelia and Azmal	Improve!
4	Spreading the brochure							Andika, Anita, Novelia, Azmal, Deliani, Ibna, Karmila, Saadah, Udin, Umar, Nur	Success
5	Meeting a client							Deliani and Ibna	Client: Sofi
6	Filling in the contract							Deliani and Ibna	Success
7	Translating the project							Kamila and Saadah	Success
8	Proofreading the project							Udin and Umar	Improve!
9	Contacting the client							Nur	Success
10	Meeting the client							Nur	6/10/2016
11	Receiving the fee							Nur	6/10/2016
12	Evaluating translator community performance							Andika, Anita, Novelia, Azmal, Deliani, Ibna, Karmila, Saadah, Udin, Umar, Nur	Success

TRANSLATION AGENCY *SAMPLE*
Jl. Williem Iskandar Medan Telp: 0821xxxxxxxx email:contoh@gmail.com

Hanya boleh diisi oleh petugas

No. Order/order number : 01
Penerjemah/translator : Kamila and Saadah
Proofreader : Udin and Umar

A. Data pribadi/client details
   Nama klien/client name : Sofi
   Nomor KTP/ID number : xxxxxxxx
   Alamat/address : Jl. Contoh no. 2 Medan
   Handphone : 0813xxxxxxxx
   Institusi/institution : S1 Pendidikan Ekonomi Kampus Apa
   Jenis layanan/services : ■ Penerjemahan dari bahasa Indonesia ke dalam bahasa Inggris
   □ Penerjemahan dari bahasa Inggris ke dalam bahasa Indonesia

B. Dokumen/Document
   □ Hardcopy
   ■ Softcopy
   Deadline : 06/10/2016

C. Pernyataan/Declaration

Dengan ini saya menerima ketentuan-ketentuan yang berlaku pada PBI Translation Company Sample

Tanda tangan petugas   Tanda tangan client

(…………………..)   (…………………..)

Tear here
....><

Bukti kwitansi pembayaran
   Nama klien/client name :
   Nomor KTP/ID number :
   Alamat/address :
   Handphone :
   Institusi/institution :
   Deadline :

   Cost :

Diketahui Petugas

(………………….)

Translation Agency Brochure sample:

Translation Agency **Menerima Jasa Terjemahan**	Jasa menerjemahkan teks dari bahasa: Inggris – Indonesia Indonesia – Inggris **Bagus! Cepat! Murah!**

Practice: Role-Playing (Handling a client)

Conversation sample:

(Via Hand-phone)

Client : Good morning! Is this Translation Agency?

Receptionist : Yes Sir! Can I help you?

Client : I need your help to translate 20 pages text into English.

Receptionist : Sure! Can you come to Translation Agency today? There will be some information you need to fill out.

Client : Alright!

Chapter IX:
TQA: Can I assess my translation?

A. Translation Quality Assessment (TQA)

How do we know when a translation is good? This simple question lies at the heart of all concerns with translation criticism. But not only that, in trying to assess the quality of a translation one also addresses the heart of any theory of translation, i.e., the crucial question of the nature of translation or more specifically, the nature of the relationship between a source text and its translation text. Given that translation is essentially an operation in which the meaning of linguistic units is to be kept equivalent across languages, one can distinguish at least three different views of meaning, each of which leads to different conceptions of translation evaluation. In a mentalist view of meaning as a concept residing in language user's heads, translation is likely to be intuitive and interpretative. If meaning is seen as developing in, and resulting from, an externally observable reaction, translation evaluation is likely to involve response-based methods. And if meaning is seen as emerging from larger textual stretches of language in use, involving both context and (situational and cultural) context surrounding individual linguistic units, a discourse approach is likely to be used in evaluating a translation.

Assessment is not part of the translation production process. It consists in identifying (but not correcting) problems in one or more randomly selected passages of a text in order to determine the degree to which it meets professional's standards and the standards of the translating organization.Quality assessment may be done on a single text, to assist with hiring or promotion for example. It may also take the form of the quality auditing: a sample of texts produced by a translation service is assessed in order to determine how well the service as a whole is doing. The purpose may be to identify areas that are weak so that training can be provided, or it may be to report to the senior body which funds the translation service.Sometimes assessments must be quantified (for example to compare the results of candidates during a competition). On other occasions, assessments are qualitative; for example, as the supervisor of a translator, you may have to formulate their strengths and weaknesses.Note that contracted work needs to be both quality controlled and quality assessed. These two tasks may be performed simultaneously by the same person, who assesses the text and also makes any needed amendments.

Quality assessment may be applied to the work of a single translator or a team of translators. In the case of an employee, assessment may be used for performance appraisal or promotion purposes; in the case of a freelance, it may be used to select the contractor who will be given a job, or as a point of reference if the translation submitted is rejected and the freelance complains about the financial penalty. Governmental organizations that run a translation service may require a formal, 'objective' assessment system in order to justify, for example, removing a given person from a roster of qualified freelances. 'Objective' usually means quantified, that is, the assessment will take the form of a number obtained by counting errors.Ratings should also be objective in the sense that if two assessors examine the same text, they should both arrive at the same general assessment. For this purpose assessment guidelines are needed, and ideally assessors will attend workshops during which participants examine two or three texts together, and the workshop leader indicates who is being too severe, and who not severe enough.

Assessment of a team of translators, or even the whole translation department, may be done in order to report on quality to a senior organization or in order to determine which if any types of training are required. The results of quality assessment will also tell an organization whether its quality control system is working: if the assessment reveals less than the desired quality, then something is wrong either with the quality control procedures themselves or with their application.Quality assessment should not be a lengthy process in which a complex system of criteria is used. Errors may be divided into types, but it is important to avoid a system in which one is frequently wasting time wondering whether a particular mistake is of type x or type y. many of the error typologies devised by translation schools, while perhaps pedagogically useful, are far too lengthy for use in a professional context. Often they are concerned as much with causes of error as with error itself. For example, they may distinguish calque, borrowing and false friends (inappropriate use of target-language cognates), but these are in fact just different causes of the same error, namely, unidiomatic use of the target language.

Quality assessment is performed by randomly selecting one or more passages of the translation, adding up errors of various kinds, and expressing the result as a numerical or alphabetic score or a descriptive ranking. For example; more than x minor mistranslations in a 400 word passage may make it 'unacceptable'.The rankings are devised in such a way that the result is interpretable in operational terms. For example A (or 90%, or superior) may mean 'deliverable without further revisions'; B may mean 'deliverable with just a few minor revisions'; C 'requires major revision work'; and D 'undeliverable; needs retranslation'. The rankings have obvious financial implications; in the case of contracted work, an in-house reviser will have to spend more time on a 'C' text than on a 'B' text; if a staff translator often does 'C' work, that again is going to call for many hours of work by a highly paid reviser.

As more and more texts by a translator or work unit are assessed, a running score can be calculated that will reflect trends in the quality of work produced. In the very simplest approach, where each translation subjected to assessment is rated either acceptable or unacceptable, if four out of five assessed texts are acceptable, the translator; or work unit has a score of 80%. Later, if 18 out of 20 have been found acceptable, the score rises to 90%.It may be desirable to give more than one score to a text – perhaps a score for the quality of the translation itself, a score for deadline-meeting, and a score for physical presentation. That way, one can see that a certain translator produces superior translations but sometimes does not meet deadlines and often submits work with poor physical presentation. This can be important in deciding which of many freelances will be given a certain job in the future: if deadline meeting is extremely important, the job might be given to someone who has less than superior quality but always meets deadlines.Multiple scores can also be used for the quality of the translation itself. So for example, a translator may be rated superior with respect to accuracy, acceptable with respect to terminology but unacceptable with regard to minor language errors. This translator will then be easily distinguishable from someone who has perfect spelling but makes many minor mistranslations. Of course the more separate ratings have to be given, the lengthier the work of the assessor.

It is important to distinguish major from minor problems when making a quantified assessment. A major error is the one which has serious consequences. Suppose the translator has translated the word that means 'red' as 'yellow'. The question is whether the reader will be missed an important aspect of the message or not. If the text is a police report about a stolen car, then its color is vital, and the error is a major one. However if the car plays no significant role in the message, and its color could just as easily have been left out, then the error is minor. Minor errors are mainly of importance when diagnosing and advising a translator. If translators commit many minor errors, that suggests inattentiveness; perhaps they are working too quickly or not self-revising properly. Minor errors do also need to be counted when making a quantitative assessment, but mainly for purposes of reference when selecting a translator for future job. A fairly large number of minor errors accompanied by a major error suggest that the translator's inattentiveness could sometimes have serious consequences.

Nowdays, the relevance of, and justification for, translation quality assessment (TQA) is stronger than ever; professional translators, their clients, translatological researchers and trainee translators all rely on TQA for different reasons. Yet whereas there is general agreement about the need for a translation to be "good", "satisfactory" or "acceptable", the definition of acceptability and of the means of determining it are matters of ongoing debate. In the professional world, national and international translation standards have come to exist, but there are no generally accepted objective criteria for evaluating the quality of translations. In fact, Rega (1999) affirms that "a certain degree of subjectivity can intervene in....revision if we assume that writing is always individual". As we learn from House's words, then, speaking about quality in translation means speaking about the ways to assess it, where assessing quality corresponds to evaluating the strenghts and weaknesses of a translation as well as judging its acceptability and appropriateness.

There are maybe different approaches to translation quality assessment. According to House, approaches to translation quality assessment fall into three distinct categories – namely, "anecdotal and subjective approaches..., response-oriented approaches, and tex-based approaches" (House: 1998) – from the latter group she developed her functional-pragmatic model that, together with her successor's contributions, represents the most interesting study for our research as it is an experimental analysis with observable response. Nevertheless, as it will be later demonstrated, all of these approaches are, to some extent, ineffective as they fail to take into account many practical aspects and thus to determine a quantitative evaluation.

B. Translation Evaluation in Different Schools of Thought

1. Mentalist Views

Subjective and intuitive evaluations of a translation have been undertaken since time immemorial by writers, philosophers, and many others, consisting more often than not of global judgements such as "the translation does justice to the original" or "the tone of the original is lost in the translation" and so forth. In a newer guise, such intuitive assessments are being propagated by neo-hermeneutic translation scholars who regard translation as an individual creative act depending exclusively on subjective interpretation and transfer decisions, artistic-literary intuitions and interpretive skills and knowledge. Texts have no core meanings at all, rather their meanings change depending on individual speakers' positions.

2. Response-based Approaches

a. Behaviorist Views

As opposed to subjective-intuitive approaches to translation evaluation, the behaviorist view aims at a more "scientific" way of evaluating translations dismissing the translator's mental actions as belonging to some in principle unknowable "black box". This tradition, influenced by American structuralism and behaviorism, is most famously associated as the main yardstick for assessing a translation's quality, positioning global behavioral criteria, such as e.g. intelligibility and informativeness and stating that a "good" translation is one leading to "equivalence of response" – a concept clearly linked to his principle of "dynamic equivalence of translation," i.e., that the manner in which receptors of a translation respond to the translation should be "equivalent" to the manner in which the source text's receptors respond to the original. Nida operationalized this equivalence as comprising equal "informativeness" and "intelligibility". Assuming that it is true that a "good" translation should elicit a response equivalent to the response to its original, we must immediately ask whether it is possible to measure an "equivalent response," let alone "informativeness" or "intelligibility." If these phenomena cannot be measured, it is useless to postulate them as criteria for translation evaluation. And indeed, even the most imaginative tests designed to established verifiable, observable response a translation presumably evokes – using for instance reading aloud techniques, various close and rating procedures – have ultimately failed to provide the desired results, because they were unable to capture such a complex phenomenon as the "quality of a translation." Further, the source text is largely ignored in all these methods, which means that nothing can be said about the relationship between original and translation, nor about whether a translation is in fact a translation and not another secondary text derived via a different textual operation.

b. Functionalistic, "Skopos" – Related Approach

Adherents of this approach (cf. Reiss and Vermeer: 1988) claim that it is the "skopos" or purpose of a translation that is of overriding importance in judging a translation's quality. The way target culture norms are heeded or flouted by a translation is the crucial yardstick in evaluating a translation. It is the translator or more frequently the translation brief he is given by the person commissioning the translation that decides on the function the translation is to fulfill in its new environment. The notion of "function", critical in this theory, is, however, never made explicit, let alone operationalized in any satisfactory way. It seems to be something very similar to the real-world effect of a text. How exactly one is to go about determining the linguistic realization of the "skopos" of a translation, is not clear. Most importantly, however, it naturally follows from the crucial role assigned to the "purpose" of a translation that the original is reduced to a simple "offer of information," with the word "offer" making it immediately clear that this "information" can freely be accepted or rejected as the translator sees fit. But since any translation is simultaneously bound to its source text and to the presuppositions and conditions governing its reception in the new environment, Skopos theory cannot be said to be an adequate theory when it comes to tackling the evaluation of a translation in its fundamental bidirectionality.

3. Text and Discourse Based Approaches

a. Literature-oriented Approaches: Descriptive Translation Studies

This approach is oriented squarely towards the translation text: A translation is evaluated predominantly in terms of its form and functions inside the system of the receiving culture and literature (Toury: 1995). The original is of subordinate importance, the main focus – retrospective from translation to original – being "actual translations" and the textual phenomena that have come to be known in the target culture as translations.

The idea is to first of all attempt to "neutrally" describe the characteristics of that text as they are perceived on the basis of native (receptor) culture member's knowledge of comparable texts in the same genre. However, if one aims at judging a particular text which is plainly not an "independent," "new" product of one culture only, such a retrospective focus seems peculiarly inappropriate for making valid statements about how and why a translation qua translation is as it is. While the solid empirical-descriptive work and the emphasis put on contextualization at the micro – level of the reception situation and the macro – level of the receiving culture at large, as well as the inclusion of both a "longitudinal" (temporal, diachronic) and (synchronic) systemic perspective (considering the polysystemic relations into which the translation enters with other texts in the receiving cultural system), is certainly commendable, the approach does fail to provide criteria for judging the merits and weakness of a given "translation text?"

b. Post-modernist and Deconstructionist Thinking

Scholars belonging to this approach (Venuti, 1995) try to critically examine translation practices from a psycho-philosophical and socio-political stance in an attempt to unmask unequal power relations, which may appear as a certain skewing in the translation. In a plea for making translations (and especially translators as their "creators") "visible" and for revealing ideological and institutional manipulations, proponents of this approach aim to make politically pertinent (and "correct") statements about the relationship between features of the original text and the translation text. They focus on the hidden forces shaping both the process of selecting what gets translated in the first place and the procedures that result in the ways original texts are bent and twisted in the interests of powerful and groups "pulling strings" when choosing texts for translation and adopting particular strategies of re-textualization. This is certainly a worthwhile undertaking, especially when it comes to explaining the influence translators can exerts through their translation on the receiving national literature and its canon. Further, the application of currently influential lines of thinking such as post-colonial theory (Robinson, 1997) or feminist theory (Flotow, 1997) to translation may not be uninteresting in itself. However, if comparative analyses the original and translation focus primarily on the shifts and skewing stemming from ideologically motivated manipulations, and if an agenda is given priority which stresses the theoretical, critical and textual means by which translations can be studied as loci of difference," one wonders how one can ever differentiate between a translation and any other text that may result from a textual operation which can no longer claim to be in a translation relationship with an original text.

C. Applying Juliane House's Translation Quality Assessment Model (1997)

Within translation studies, the field of translation quality assessment is an area that has always attracted interest, but especially so since the 1990s. However, Rui Rothe-Neves states that "the main problem seems to reside in how to express quality" and "what measure should be used to assess the quality of a translation." This may be explained by the fact that the criteria used to assess quality in a translation depend on the theoretical approach adopted by the assessor, meaning that differing views on what translation is bring different elements to the evaluation process.

Scholars have developed models of quality assessment aiming to provide a systematic method to evaluate translations that allow for "reproducible, intersubjective judgement". Christina Schaffner points out that regardless of the approach taken or the method used to assess a translation, the real value of any model is in the practice. Indeed, translation quality assessment models are commonly criticized for not providing help in practical terms. This is particularly the case when a model is very detailed, as this makes it more difficult to apply to practical situations and achieve intersubjective reliability. In order to overcome this, many authors suggest that a more extensive application of the models is needed as they complain of a lack of empirical evidence and the restricted type of texts they have been used on.

In spite of the subjective nature of the notion of quality, the lack of universally accepted criteria and the anecdotal evidence provided by the literature, Lynne Bowker emphasizes the need to have models to assess translation quality and provide meaningful feedback to the different parties involved in the translation process. House's original translation quality assessment model was published in 1997, a model that she later revised, addressing some of the criticisms it had attracted. The revisited model was published in 1997 and can be circumscribed within discourse analysis, incorporating Halliday's influential systemic functional model but also "Prague school ideas, speech act theory, pragmatics, discourse analysis" amongst others, and the 2014 version is still based on textual and contextual analysis. House's model requires the analysis and comparison of the source text and the target text at three levels: Language/Text, Register and Genre, the last two being "situational dimensions". At a situasional dimension level, the Register, or the analysis of the text within its context, is further subdivided into Field (subject matter or topic), Mode (channel and degree of participation between writer and reader) and Tenor (social distance between addresser and addressee). The final situational dimension is Genre, or the "cultural discourse type". Jeremy Munday summarises the operation of the model as follows:

Firstly, a profile is produced of the ST Register and a description of its Genre is added in order to established a "statement of function". House argues that equivalence is the fundamental criterion of translation quality not only at a linguistic level but also at semantic and pragmatic levels. This equivalence requires that the function of the ST is reproduced in the translation, although House uses a pragmatic concept of function, where the text and the context of situation are not seen as separate entities. The same process is then carried out for the TT, and both ST and TT profiles are compared, which produces a statement of mismatches or errors that can be categorises as covertly or overtly errorneous errors. This categorization of errors is considered by Christopher Waddington as a pioneer and relevan distinction. It is at the end of this process when a statement of quality of the translation can be made.

Having identified errors in the translated text, House explains, the final qualitative judgment then consists of a "listing of both covertly and overtly erroneous errors and of a statement of the relative match of the ideational and the interpersonal functional components of the textual function". Her idea of function, however goes beyond text typologies, which she considers to be a useful tool to classify texts but far too simplistic and imprecise to be able to use as a measure. Hence, she uses the cognitive and emotive meaning of language by looking at ideational and interpersonal functions to determine the individual function of a text. Based mainly on Halliday's 1973 study Explorations in the Functions of Language, she presents the difference between the description of the external world, the presentation and evaluation of arguments and explanation – ideational function – versus the expression of internal states of the individual – interpersonal function.

The errors identified in the text analysis have a relative weight depending on each individual text and the impact they have on either function, but Malcolm Williams indicates that the model does not offer a specific weighting and quantification method, which means it is not possible to establish whether or not a TT reaches a specific standard of quality. This is something that, he states, is common to non-quantitative models. Waddington highlights the fact that, from an academic perspective, the model does not explain how to go from the statement of quality to a specific grade. House seems to accept this as she admits that the concept of quality in translation is "problematical" and that it is difficult to pass a final judgment that fulfills the "demands of objectivity," as judgments are by nature subjective.

In the final step of the assessment, the translation is categorized as either overt or covert. According to Lawrence Venuti House's stance takes into consideration "how much the foreign text depends on its own culture for intelligibility" to then decide whether a translation needs to be "overt" or "covert". House defines "overt translation" as "one in which the addressees of the translation text are quite 'overtly' not being directly addressed: thus an overt translation is one which must overtly be a translation and not, as it were, a 'second original'". On the other hand, a "covert translation" is one that "enjoys the status of an original source text in the target culture" not specifically addressed to a particular target culture audience and therefore becomes a text that "may, conceivably, have been created in its own right". Equivalence between the ST and the TT must be sought at the level of Genre and individual text function, whereas Language/Text and Register may be modified including cultural elements by applying a "cultural filter".

This application is, according to Basil Hatim and Jeremy Munday, informed by the awareness of the differences and similarities between the source and target cultures and an unjustified use of adaptation and filtering results in what House calls a "version" which can also be overt or overt. However, House gives relevance to the influence of external factors (reasons for the translation, implied readers, publishing and marketing policies) to decide what type of translation to go for. Overall, the main contribution of House's model seems to be the combination of a linguistic approach with textual, situational and cultural aspects and one that provides useful tools to judge the quality of a translation by applying register theory to translation quality assessment.

D. The implementation of the revised 1997 model

This part demonstrates the revised 1997 model of translation quality assessment by presenting a model analysis of an original text and its covert translation. For easy reference in the presentation of the analysis, paragraphs are numbered sequentially.

The text is an English children's book translated into German (taken from a corpus of excerpts from 52 children's books and their translations; for details see House 2004). In order to be able to make grounded statements about the quality of the translation of this book, both the original and the translation text are analysed at the same level of delicacy, and the translation text is then compared with the source text's textual profile. The revised 1997 model of translation quality assessment is here used to demonstrate the operation of the method of analysis and comparison of a children's book, the picture book Peace at Last by Jill Murphy and its German translation Keine Ruh für Vater Bär.

Children's book text (ST English; TT German)
Source text:
Peace at Last by Jill Murphy (1980), London: Macmillan.

1) The hour was late.
2) Mr Bear was tired, Mrs Bear was tired and
3) Baby Bear was tired, so they all went to bed.
4) Mrs Bear fell asleep. Mr Bear didn't. Mrs Bear began to snore. "SNORE,"

5) went Mrs Bear, “SNORE, SNORE, SNORE.”
6) “Oh NO!” said Mr Bear, “I can’t stand THIS.” So he got up and went to Sleep
7) in Baby Bear’s room.
8) Baby Bear was not asleep either. He was lying in bed pretending
9) to be an aeroplane. “NYAAOW!” went Baby Bear, “NYAAOW! NYAAOW!”
10) “Oh NO!” said Mr Bear, “I can’t stand THIS.”
11) So he got up and went to sleep in the living room.
12) TICK-TOCK … went the living room clock … TICK-TOCK, TICKTOCK.
13) CUCKOO! CUCKOO! “Oh NO!” said Mr Bear,
14) “I can’t stand THIS.” So he went off to sleep in the kitchen.
15) DRIP, DRIP … went the leaky kitchen tap.
16) HMMMMMMMM … went the refrigerator. “Oh NO,” said Mr Bear,
17) “I can’t stand THIS.” So he got up and went to sleep in the garden.
18) Well, you would not believe what noises there are in the garden at night.
19) “TOO-WHIT-TOO-WHOO!” went the owl.
20) “SNUFFLE, SNUFFLE,” went the hedgehog.
21) “MIAAOW!” sang the cats on the wall. “Oh, NO!” said Mr Bear, “I can’t stand
22) THIS.” So he went off to sleep in the car.
23) It was cold in the car and uncomfortable, but Mr Bear was so tired that
24) he didn’t notice. He was just falling asleep when all the birds starte
25) to sing and the sun peeped in at the window. “TWEET TWEET!” went the birds
26) SHINE, SHINE … went the sun.
27) “Oh NO!” said Mr Bear, “I can’t stand THIS.”
28) So he got up and went back into the house.
29) In the house, Baby Bear was fast asleep, and Mrs Bear had
30) turned over and wasn’t snoring any more. Mr Bear got into bed and closed
31) his eyes. “Peace at last,” he said to himself.
32) BRRRRRRRRRRRRRRR! went the alarm clock, BRRRRRR!
33) Mrs Bear sat up and rubbed her eyes.
34) “Good morning, dear,” she said. “Did you sleep well?
35) “Not VERY well, dear,” yawned Mr Bear.
36) “Never mind,” said Mrs Bear. “I’ll bring you a nice cup of tea.”
37) And she did.

Target text:
Keine Ruh für Vater Bär, translated by Ingrid Weixelbaumer, 1981. Vienna and Munich: Annette Betz Verlag. Originally published in English as Peace at Last by Jill Murphy.

1) Es war Schlafenszeit.
2) Vater Bär war müde. Mutter Bär war müde und Baby Bär war müde … also gingen
3) sie alle ins Bett. Mutter Bär schlief sofort ein. Vater Bär nicht.
4) 4 Mutter Bär begann zu schnarchen. „SCH-CH-HHH“, machte Mutter Bär.
5) 5 „SCH-CHCH-HHH, SCH-CHCHCH-HHH“ „Oh, NEIN!“ sagte Vater
6) Bär.
7) 6 „DAS halte ich nicht aus.“ Er stand auf und ging ins Kinderzimmer.
8) 7 Dort wollte er schlafen.
9) Baby Bär schlief auch noch nicht. Er lag im Bett und spielte Flugzeug.
10) WIEEE-AUUU, WIEEE-AUUU-UMM!“ „Oh, NEIN!“ sagte Vater Bär.
11) DAS halte ich nicht aus.“ Er stand auf und ging ins Wohnzimmer.
12) Dort wollte er schlafen.
13) TICK-TACK … machte die Kuckucksuhr im Wohnzimmer … TICK-TACK,

14) TICK-TACK, KUCKUCK! KUCKUCK! „Oh, NEIN!“ sagte Vater Bär.
15) DAS halte ich nicht aus.“ Er stand auf und ging in die Küche.
16) Dort wollte er schlafen.
17) TROPF, TROPF … machte der undichte Wasserhahn. HMMMMMMMM machte
18) der Kühlschrank. „Oh, NEIN!“ sagte Vater Bär. „DAS halte ich nicht aus.“
19) Er stand auf und ging in den Garten. Dort wollte er schlafen.
20) Tja, nicht zu glauben, was es da an Geräuschen gibt, nachts im Garten.
21) HUH-WITT-HUHUHUHHH!“ machte die Eule. „Schnüff, Schnüff “ machte der Igel.
22) MIAAU!“ sangen die Katzen auf der Mauer. „Oh, NEIN!“
23) sagte Vater Bär.
24) „DAS halte ich nicht aus.“ Er stand auf und ging zu seinem Auto.
25) Es war kalt und ungemütlich im Auto. Aber Vater Bär war so müde,
26) daß er es gar nicht merkte. Die Augen fielen ihm zu. Er war schon fast
27) eingeschlafen, da fingen die Vögel zu singen an, und die Sonne blinzelte
28) zum Fenster herein.
29) „ZIWITT ZIWITT!“ zwitscherten die Vögel, und die Sonne schien
30) immer heller. „Oh, NEIN!“ sagte Vater Bär. „DAS halte ich nicht aus.“
31) Er stieg aus und ging ins Haus zurück.
32) Alles war still und friedlich. Baby Bär schlief fest, und Mutter Bär hatte sich umgedreht und schnarchte nicht mehr. Vater Bär schlüpfte unter
33) die Decke und seufzte tief. „Endlich Ruh’ im Haus!“ sagte er zu sich.
34) BRRRRRRRRRRR! machte der Wecker. BRRRRR! Mutter Bär riebsich die Augen und
35) gähnte. „Guten Morgen, mein Lieber“ sagte sie. „Hast du gut geschlafen?“
36) Nicht SEHR, meine Liebe“, brummte Vater Bär. „Macht nichts“, sagte Mutter Bär.
37) „Warte, ich bring dir das Frühstück ans Bett.“
38) Und die Post!“ rief Baby Bär.
39) Oh, NEIN!“ sagte Vater Bär, als er den Polizeistempel sah.
40) PARKSÜNDER!“ rief Baby Bär. „Parksünder-Daddy!“

Back translation:
Keine Ruh für Vater Bär [No peace for Father Bear] (Originally published as Peace at Last by Jill Murphy).

1) It was sleeping time.
2) Father Bear was tired. Mother Bear was tired and Baby Bear was tired … so
3) they all went to bed. Mother Bear went to sleep immediately. Father Beardid not.
4) Mother Bear began to snore. “SCH-CH-HHH” went Mother Bear.
5) “SCH-CHCH-HHH, SCH-CHCHCH-HHH” “Oh, NO!” said Father Bear.
6) “THAT I can’t stand.” He got up and went into the children’s room.
7) There he wanted to sleep.
8) Baby Bear was also not asleep yet. He lay in bed and played aeroplanes.
9) “WIEEE-AUUU, WIEEE-AUUU-UMM!” “Oh, NO!” said Father Bear.
10) “THAT I can’t stand.” He got up and went into the living room.
11) There he wanted to sleep.
12) TICK-TACK … went the cuckoo clock in the living room … TICK-TACK,
13) TICK-TACK, KUCKUCK! KUCKUCK! “Oh, NO!” said Father Bear.
14) “THAT I can’t stand.” He got up and went into the kitchen.
15) There he wanted to sleep.
16) DRIP, DRIP … went the leaking kitchen tap. HMMMMMMMM went
17) the fridge. “Oh, NO!” said Father Bear. “THAT I can’t stand.”

18) He got up and went into the garden. There he wanted to sleep.
19) Well, it's unbelievable what noises there are, at night in the garden.
20) "HUH-WITT-HUHUHUHHH!" went the owl. "Sniff, Sniff " went the hedgehog.
21) "MIAUU!" sang the cats on the wall. "Oh, NO!"
22) said Father Bear.
23) "THAT I can't stand." He got up and went to his car.
24) It was cold and uncomfortable in the car. But Father Bear was so tired
25) that he did not notice at all. His eyes closed. He had nearly fallen
26) asleep, when the birds started to sing, and the sun blinked
27) into the window.
28) "ZIWITT ZIWITT!" chirped the birds, and the sun shone
29) brighter and brighter. "Oh, NO!" said Father Bear. "THAT I can't stand."
30) He got out and went back into the house.
31) Everything was quiet and peaceful. Baby Bear was fast asleep and Mother Bear
32) had turned around and snored no longer. Father Bear snuggled
33) under the cover and sighed deeply. "Finally quiet in the house!" he said to himself.
34) BRRRRRRRRRRR! went the alarm clock. BRRRRR! Mother Bear rubbed her eyes and
35) yawned. "Good morning, my dear," she said. "Did you sleep well?"
36) "Not VERY, my dear," grumbled Father Bear. "Doesn't matter," said Mother Bear.
37) "Wait, I'll bring your breakfast to the bed."
38) "And the mail!" shouted Baby Bear.
39) "Oh NO!" said Father Bear, when he saw the police stamp.
40) "Parking ticket sinner!" shouted Baby Bear. "Parking ticket sinner-Daddy!"

Analysis of ST and Statement of Function:

Field

The original is a picture book for two- to six-year-olds. It presents a harmless, peaceful family idyll in the form of a story about a bear family: Mr Bear, Mrs Bear and Baby Bear. The plot is simple; an everyday experience is described: Mr Bear can't sleep, wanders about the house, and finally drops off to sleep back in his own bed only to be woken up by the alarm clock. He is comforted, however, by Mrs Bear and a nice cup of tea – a simple story full of warmth and gentle humour, just right for a bedtime story for young children. The title of the book, Peace at Last, is well in line with this characterization.

Lexical means

A preponderance of lexical items that are likely to be part of the nascent verbal com petence of young children developed in interactions in the immediate hic-etnunc environment, i.e. their home and neighbourhood surroundings: 'tired', 'go to bed', 'fall asleep', 'sleep', 'snore', 'Baby Bear's room', 'living room', etc.

Syntactic means

Short clauses with simple structures throughout the text. No embedding, no syntactic complexity.

Textual means

Strong textual cohesion which makes the text easily comprehensible and digestible for young children. Textual cohesion is achieved through a number of different procedures, most prominently through iconic linkage and theme dynamics.

Iconic linkage

There is iconic linkage between many clauses in the text, highlighting (for the children's benefit) a reassuring similarity and thus recognizability of states and actions, and also heightening the dramatic effects, as for instance in:

2, 3: ‘Mr Bear was tired. Mrs Bear was tired; Baby Bear was tired.’ 6, 10, 13, 16, 21, 27: ‘“Oh NO!” … “I can’t stand THIS.”’ 6, 11, 14, 17, 22, 28: ‘So he got up and went to sleep in Baby Bear’s room (the living room, the kitchen, the garden, the car).’ ‘So he got up and went back into the house.’

Theme dynamics

Thematic movement frequently arranged in sequences of theme–rheme movements to ensure given–new ordering, e.g. 28–29; fore-grounded rhematic fronting in all clauses with onomatopoetic items: 9, 12, 15, etc. for dramatic effect.

Tenor

Author’s temporal, geographical and social provenance Unmarked, contemporary, standard middle-class British English. Author’s personal (emotional and intellectual) stance The author views the characters she creates with a warm sense of humour,
empathy and involvement, without becoming sentimental. The characters keep their dignity and are not infantilized.

Lexical means

Characters keep their names including titles: ‘Mr’ and ‘Mrs’ Bear, which results in a neutral, detached manner of description which also adds a humorous note, considering that the characters are teddy bears.

Syntactic means

Monotonous repetition of phrases for humorous effect, e.g. 34, 35: ‘“Did you sleep well?” … “Not VERY well”’.

Social role relationship

(a) Author–reader: symmetric, intimate relationship between both types of addressees: adults (parents and other carers) and children; no ‘talking down’, no evidence of educational, pedagogic motivation, no hidden, ideologically induced lecturing.
(b) Author–characters in the story: respect for individuality of characters through leaving titles and generic terms (‘Mrs Bear’), sympathy, empathy.
(c) Characters amongst themselves: tolerance, sympathy, irony and good humour.

Lexical means

Title and names (‘Mr’, ‘Mrs’ Bear) throughout the text for humorous effect. 34, 35: Use of address form ‘dear’ to create intimacy.

Syntactic means

18: Direct address of readers creates involvement and intimacy.

Textual means

(a) 34–35: Presence of ritualized move ‘How-are-you?’ and ritualized secondpair part (‘Not very well’) as well as ensuing uptake (‘Never mind’) to provide stark contrast to the preceding story of Mr Bear’s misery and thus humorous effect.
(b) 37: Short-clipped final phrase to seal the preceding promising move: also closing and ‘sealing’ the relationships in comfort, intimacy and reassurance.

Social attitude

Informal style level: conversational, intimate style characterizing the type of talk occurring in a family.

Syntactic means

Simplicity of clauses, coordination rather than subordination, simplicity of noun phrases, lack of pre- and post-modification.

Lexical means

Use of lexical items marked as informal through their use in familiarity-inducing settings; onomatopoetic elements, e.g. DRIP, MIAAOW, followed by informal 'go' in the past tense ('went'); informal conjunction 'So'.

Mode

Medium: complex

Written to be read aloud as if not written, creating for the young listener the illusion that the person doing the reading aloud is inventing it simultaneously with the reading, i.e. real-life spontaneous oral language is being simulated. Along Biber's three (oral–written) dimensions: involved vs. informational, explicit vs. situation dependent, abstract vs. non-abstract, this picture book can be located at the involved, situation-dependent and non-abstract end of the cline. Syntactic means Frequency of short coordinated clauses linked with 'and'; use of conjunction 'so' characterizing spoken language.

Phonological means

Presence of emphatic stress frequent in oral encounters, and marked in writing through capitalization (e.g. 'BRRRRR went the alarm clock').

Textual means

Ample use of repetition for redundancy throughout the text in order to make com prehension easier for young readers/listeners.

Participation

Complex: monologue with built-in (fictional) dialogic parts.

Lexical means

Use of 'well', a token typically used at the beginning of a response in a dialogue (18).

Syntactic means

Presence of rhetorical, addressee-directed utterance (18).

Textual means

Heavy use of direct speech designed to increase listeners'/readers' involvement in the story. This direct speech includes a deliberate 'animation' of the animals and the objects such as the tap and the living room clock, who are depicted as emitting (intentionally?) noises in a way suggesting interaction with Mr Bear.

Genre

Picture book for young children designed to be read aloud by adults, often as a bedtime story. The 'communicative purpose' of such a book is to entertain children, comfort and reassure them, and (maybe) also 'elevate', i.e. educate them. In the English tradition, children's books often use humour to gently socialize the young into family life and the world beyond. The text is supported by pictures. I have omitted them here as they do not add anything that the words themselves do not make explicit. In fact the pictures are the same in the original and the German translation.

Statement of Function

The function of the original text consisting of an ideational and an interpersonal functional component may be summed up as follows: although the ideational functional component is not marked on any of the dimensions, it is nevertheless implicitly present, in that the text informs the readers about certain social activities and events involving the protagonists depicted in the text, in other words, it tells a story! However, the ideational component is clearly less important than the interpersonal one, which is marked on all the dimensions used for the analysis of the text. The particular Genre, picture books written for young children, determines that the interpersonal function is primary, its purpose being to provide reassurance and comfort, a sense of belonging, and increased understanding of how the world around the child functions.

On Field, too, the interpersonal component is strongly marked: the description of a typical epsiode in family life, where a member of the family experiences a sleepless night, is presented in a light-hearted, good-natured, long-suffering and humorous way, making the story amusing, entertaining and easily comprehensible. On Tenor, the author's personal stance as well as the particular social role relationship and social attitude evident in the text strongly mark the interpersonal functional component: the relationships between author and reader and between the (fictional) characters are characterized by good humour. The informal style level also clearly feeds into the interpersonal functional component by enhancing the text's intimate humorously human quality. On Mode, the medium characterized as written to be read as if not written marked as involved, situation-dependent and non-abstract, as well as the many stretches of simulated speech (monologue and dialogue) clearly also strengthen the interpersonal function because of the emotive effect of spontaneous immediacy and directness.

ST and TT comparison and Statement of Quality

General

As opposed to the original, the translation is far from presenting a peaceful family idyll; the translation's title Keine Ruh für Vater Bär [No peace for Father Bear] already points to a rather different story, i.e. the translation transforms the original's positive soothing atmosphere into a 'negative' one, falsely ironic and 'funny' in the sense of the German 'Schadenfreude', i.e. enjoying another person's misery. In the translation one recognizes a motive found in many post-1968 German children's books (see also House 2004): a deliberate attempt to reach what is (presumably) perceived as a pedagogically desirable goal, namely to encourage children to 'emancipate themselves', i.e. to stand up to their parents. This ideological stance is expressed in a forcedly ironic and 'funny' storyline which (barely) cloaks a clear didactic mandate. The original's harmless, peaceful story is changed into a series of minor disasters. This impression is substantiated by the following individual mismatches along Field, Tenor, Mode and Genre.

Field

Textual mismatches

Loss of cohesion: the onomatopoetic lexical items are not consistently rendered: (28/29) und die Sonne schien immer heller [and the sun shone brighter and brighter] vs. (26) 'SHINE, SHINE … went the sun', presumably in an attempt to 'correct' the original in that the sun does not make noises and should therefore (presumably) not be presented in the same vein as the other noise-making objects in the story. This mismatch results in a loss of humour, precisely because the imaginative agency of the sun is omitted. The consistent use of an equivalent of the conjunction 'so' throughout the text is not kept up in the translation: apart from some repetitions of the phrase Dort wollte er schlafen [There he wanted to sleep] at the beginning of the text (7, 11, 15, 18), different structures are used. Thus, for example, (22) 'So he went off to sleep' is rendered as (23) Er stand auf und ging [He got up and went] or (28) 'So he got up and went back into the house' is turned into (30) Er stieg aus und ging ins Haus zurück. [He got out and went back into the house.]

Syntactic mismatches

The use of onomatopoeia in English is based on 'normal', i.e. lexicalized verbs (e.g. 'snore', 'drip', 'snuff le'); the German 'equivalents' often resemble infantilized comic-strip-like interjections (sch-sch-sch, schnüff-schnüff).

Tenor

Author's personal (emotional and intellectual) stance Loss of humour, sentimentalization and infantilization of characters in the story.

Lexical mismatches

The characters Mr Bear, Mrs Bear and Baby Bear are changed into the sentimentalized and infantilized German collocations Vater Bär [Father Bear], Mutter Bär [Mother

Bear], Baby Bär [Baby Bear]. This change also means a loss of humour, created in English precisely through the clash between the titles 'Mr', 'Mrs' and the fact that we are here dealing with teddy bears, which are in fact children's toys.

Syntactic mismatches

Clause structures are even simpler than in the English original, i.e. two simple short clauses are made out of one longer coordinated one, e.g. (6/7) 'So he got up and went to sleep in Baby Bear's room' vs. Er stand auf und ging ins Kinderzimmer. Dort wollte er schlafen. [He got up and went into the children's room. There he wanted to sleep.]

Social role relationship

Between author and readers, between author and protagonists, and between protagonists**.** These three role-relationships are clearly interdependent such that the relationship between the protagonists is a ref lection of the author's assessment of her readers and her view of her characters. The relationships are changed quite radically in the German translation, witness the following mismatches.

Textual mismatches

The German translation transforms the book's positive atmosphere into a negative one. To start with, the original's title Peace at Last is turned into KeineRuh für Vater Bär [No peace for Father Bear], a total contradiction of the original's title. And in keeping with the German title's ominous prediction (which f lies in the face of the original's hopeful promise), a consistently negative storyline is continued until the end of the story, which is also the very opposite of 'peaceful'. Compare here lines 34–37 in the original with the German text's lines 28–34. The entire sequence starting with Und die Post! [And the mail!] is invented, and added by the translator (presumably on the basis of the final picture in the book, in which an official-looking envelope can be detected). At the end of the original story, the mother is nice, warm, friendly ('"Never mind … a nice cup of tea"'), and the final words 'And she did' indicate that she brings the tea as a 'sealing' comfort. In the German translation, however, the clause Warte, ich bring dir das Frühstück ans Bett [Wait, I'll bring your breakfast to the bed] merely hints that this act is part of her sober daily routine.

Lexical mismatches

Framed by the major manipulations of title and ending, the body of the German text contains a pattern of negativization and problematization, and it is not only the relationship between father and son that is presented in a negative and problematic way but also the relationship between mother and father. Implicitly authoritarian role-relationships are therefore built into the translator's version of the story. The very first sentence: 'The hour was late' is translated in such a way as to evoke a different role-relationship between parents and child: Es war Schlafenszeit [It was sleeping time]. This clause implies a parental regime (when it's late and dark, children must be in bed asleep), where the English original remains a neutral statement. As noted above, the 'neutral' Mrs and Mr Bear become Mutter and Vater Bär [Mother and Father Bear], which typecasts them exclusively as parents. Similarly, Baby Bear's room becomes das Kinderzimmer [the children's room], a generic term, i.e. the room is then not an individual's room but belongs to someone in the role of a child, the role relationship between child and parent then being marked as fixed and normative. Further, the use of the German expressions mein Lieber [my dear] and meine Liebe [my dear] (35/36) helps to disrupt the harmony of the happy family idyll portrayed in the English original.

Despite the deceptive formal equivalence between 'my dear' and mein(e) Liebe(r), these phrases are certainly not pragmatically equivalent. Mein Lieber has a distinctively ironic (not humorous!) overtone. 30: The uncaring and dismissive phrase Macht nichts [Doesn't matter] is also clearly not equivalent to 'never mind'. In fact, macht nichts is much more direct, and less concerned and polite. The use of macht nichts and Warte [Wait] by the German Mutter Bär in particular give her a superficial and indifferent air: whereas in English ‘never mind’ relates to alter (‘never you mind’) and is thus comforting, the German macht nichts refers to self (das macht mir nichts aus), a crucial difference not only in terms of perspective but also in terms of illocutionary force. 8: (Baby Bär) lag im Bett und spielte Flugzeug [(Baby Bear) lay in bed and played aeroplanes] is different from ‘(Baby Bear) was lying in bed pretending to be an aeroplane’ in that the German expression implies a division between the world of adults and the world of children, the latter ‘playing at things’. In the English original, Baby Bear is taken more seriously, treated more as an equal. The German translation infantilizes and sentimentalizes the character. Similarly, (24) ‘He was just falling asleep’ is rendered with a metaphorical expres sion typicallyused in German child-talk (25) Die Augen fielen ihm zu. The ‘bourgeois’ family is presented in the German translation as a unit which allows for no peace, and Mr Bear, who in English (30/31) ‘got into bed and closed his eyes’, schlüpfte unter die Decke und seufzte tief [snuggled under the cover and sighed deeply] in German (32/33), and he is not content to ‘yawn’ as he is allowed to do in the English original (35), rather he must grumble: (36) brummte Vater Bär [grumbled Father Bear]. At the very end of the story (40) the compound noun Parksünder [Parking ticket sinner] (followed and intensified by the collocation Parksünder Daddy [Parking ticket sinner-Daddy] (40) epitomizes the ‘Schadenfreude’ and the forcedly funny one-upmanship of the child over his father.

Mode

Participation

In one instance ((18) in the original; (19) in the translation), the attempt, via a rhetorical question, to directly involve participants is not kept up in the translation. Instead, the German translation presents an impersonal, rather laid back statement with the initial informal, regional starter tja [well].

Genre

Inasmuch as the translation is still a children’s picture book to be read to young children, there has been no change in the Genre of this text. However, the ‘framing’ is very different in the text: both title and ending set a very different tone: a humorous, innocent book to be read with pleasure, amusement and joy is turned into an ideologically laden, pedagogically motivated book imbued with a certain forced wit, and a tendency to infantilize the protagonists in the story through lexical and textual means. As the analysis of a larger corpus (n=52) of German–English and English–German children’s books has revealed (House 2004), there seem to be patterned differences between texts in this genre in the two linguistic and cultural communities. In German children’s books there seems to be a tendency to depict a type of role relationship between children and adults in much the same way as was outlined above, i.e. there is more sentimentalization, more infantilization, less (and different) humour, greater explicitness and a greater need to impose edify ing pedagogic ideas and ideologies on the stories told in German children’s books.

Statement of quality

The analysis of original and translation has revealed mismatches along the dimensions of Field, Mode and in particular Tenor, with a consequent substantial change of the interpersonal functional component of the text’s function. On Field, loss of cohesion was established in several cases, detracting from the aesthetic and emotive pleasure a well-knit text will elicit. On Tenor, the author’s stance is changed such that the translation loses the original’s subtle and warm humour, superimposing instead a new note of infantilization and sentimentalization onto the text through syntactic simplification and changes of protagonists’ names and titles. Most incisive, however, are the changes in the social role relationship portrayed in the original and the translation: the original's positive reassuring atmosphere is transformed into a negative one. 'Schadenfreude' is substituted for comfort and friendliness. Children are depicted as generically different from adults, and an implicitly more authoritarian relation ship and, consequently, a general 'negativization' and 'problematization' of the role relationship between all the story's characters is implied, such that 'no peace' can be found – a situation which may have been designed as 'funny', but is, if pitted against the original, clearly the very opposite. If we interpret the above results in the light of the analyses of a larger corpus of German and English children's books (House 2004), they reflect a culturally conditioned, ideologically tinted difference in the realization of Genre between English and German children's books.

This difference is most clearly visible in the different framing in the German translation: the title and the end of the German story guide the reader/listeners along a different path than is suggested in the original. These differences may be interpreted as reflecting differences in German and English communicative preferences and norms established in cross-cultural research (see House 2006b and Chapter 8 below). For a full understanding of these culture-conditioned differences, however, one would need much more data, and a comprehensive comparative analysis of the various strands of intellectual, artistic, economic, legal and socio-political forces in the two cultures I question and their influence on text production and reception. Such a broad ethnographic approach coupled with a de tailed linguistic analysis may be less utopian than it would seem. It certainly is the most promising and fruitful way of relating context to text, and text to context. The German translation analysed above can be described as a covert translation, in which a cultural filter has been applied. One wonders, however, why the translator or the publisher had not opted for an overt translation.

It is a sad truth that translators of children's books seem to feel particularly licensed to produce covert translations, making changes whenever they think these are appropriate, thus barring children from access to the original's voice. Children are often totally underrated in their imaginative and learning capacities. Their natural curiosity and their desire to be exposed to strange, foreign and different worlds and norms is simply overridden. One reason for this tendency to adapt original texts to the receiving cultures' dominant genre may be the current one-sided, often dogmatic reception-oriented climate, which needs, in the opinion of this author, to be counteracted by solid text- cum context-based linguistic analysis

Chapter X:
Read! Think! Write! Research in Translation Field

In this chapter, you will learn some important aspects to write a translation research. There will be two things to be elaborated in this chapter; international journal and Mendeley. This information is important when you want to write a translation research effectively.

A. International Journals

In this part, you will learn submission guidelines for international journals of translation.

1. TARGET (https://benjamins.com/#catalog/journals/target/main)

Target promotes the scholarly study of translational phenomena from any part of the world and welcomes submissions of an interdisciplinary nature. The journal's focus is on research on the theory, history, culture and sociology of translation and on the description and pedagogy that underpin and interact with these foci. We welcome contributions with a theoretical, empirical, or applied focus. We especially welcome papers on topics at the cutting edge of the discipline, as well as shorter positioning statements which may encourage discussion by contributors to the "Forum" section of the journal. The purpose of the review section is to introduce and discuss the most important publications in the field and to reflect its evolution.

On Target's new multilingual website we publish translations of articles and reviews into multiple languages which are linked to the original article, bringing into practice the journal's core topic and honoring multilingualism. If you are interested in translating a (review) article from a previous Target issue, please contact our Multilingual Website Editor at marinettic cardiff.ac.uk. Authors wishing to submit articles for publication in Target are requested to do so through the journal's online submission and manuscript tracking site. Please consult the guidelines and the Short

Guide to EM for Authors before you submit your paper. If you are not able to submit online, or for any other editorial correspondence, please contact the editors by e-mail: **dirk.delabastita unamur.be** or **sandra.halverson hib.no.**

Special issues

Proposals for special issues will be considered once a year. All proposals should be submitted by the cut-off date of May 1st three years prior to the year in which guest editors wish to publish their issue. The first available slot for a special issue is in volume 32 (2020) (deadline for proposals 1st May 2017). Submissions should comprise full contact details, a title, and a Call for Papers and/or a Table of Contents, as well as a production schedule. Please send proposals directly via email to both Editors (dirk.delabastita unamur.be and sandra.halverson hib.no), who will communicate their decision by June 1st.

Special issues currently under preparation:

vol. 29 (2017): Stefan Baumgarten, Yan Ying, and Jordi Cornellà-Detrell (eds), Translation, Domination and Hegemony

vol. 30 (2018): none [Forum discussion planned]

vol. 31 (2019): Robert Valdeón (ed.), Language, Translation and Empire in the Americas

vol. 32 (2020): first available slot

Guide line

General

In principle Target observes text conventions outlined in The Chicago Manual of Style, 16th edition (hereafter CMS). For all editorial problems not specifically addressed below, please refer to CMS.

Submission

Authors wishing to submit articles for publication in Target are requested to do so through the journal's online submission and manuscript tracking site. Please consult the Short Guide to EM for Authors before you submit your paper. As all manuscripts are double-blind peer-reviewed, please ensure that all identifying markings in the text and in the document properties are removed from one of the electronic versions. If works cited in the manuscript are identifiable as your own, please mark them as NN in the citation and in the list of references.

Format

a. Article length may vary but is preferably between 6,000 and 8,000 words (footnotes, references and appendices included).
b. Please use Word. If you use any special characters, tables or figures, please supply a PDF file as well. Please number all pages consecutively.
c. Please use font size Times New Roman 12 point and double line spacing throughout, quotations, notes and references included. Please define margins so as to obtain a text area of 13 x 22 cm (or 5 x 8.6 inches).
d. Begin the References on a new page.
e. Notes should be kept to a minimum. Note indicators in the text should appear at the end of sentences or phrases, and follow the respective punctuation marks.
f. Contributions should be consistent in their use of language and spelling; for instance, articles should be in British English or American English throughout.

g. Please use a reader-friendly style! Manuscripts submitted to Target must be written in clear, concise and grammatical English. If not written by a native speaker, it is advisable to have the paper checked by a native speaker.

h. Illustrations and tables

Tables and figures should be numbered consecutively using Arabic numerals, provided with appropriate captions, and be referred to in the main text in this manner: "in Table 2…" (and never like this: "in the following table…"). Figure captions should be placed below the figure, while table captions should be placed above the relevant table.

Quotations

Editorial interventions in quotations (indications such as sic, or interpolated comments) need to be signaled by the use of square brackets. Ellipsis points used to indicate a deleted passage in a quotation, too, need to be bracketed (CMS par. 13.56). Quotations in the main text should be given in double quotation marks with the appropriate reference to the source. Following CMS (par. 6.9–11), periods and commas should precede closing quotation marks. If the quotation does not include closing punctuation and is followed by the in-text reference, then the closing punctuation follows the in-text reference (CMS par. 15.25). Quotations longer than 3 lines should be indented, without quotation marks and with the appropriate reference to the source. They should be set off from the main text by a line of space above and below.

i. Lists

Lists should not be indented. If numbered, please number as follows:

1. .... or a. ....
2. .... or b. ....

Lists that run on with the main text can be numbered in parentheses: (1)............., (2)............, etc.

j. Examples and glosses

Examples should be numbered with Arabic numerals in parentheses: (1), (2), (3), etc.

Examples in languages other than English should be in italics with an approximate translation. Between the original and the translation, glosses should be added. This interlinear gloss gets no punctuation and no highlighting.

k. Fonts

Use italics for foreign language, highlighting and emphasis. Bold should be used only for highlighting within italics and for headings. Please refrain from the use of small caps, FULL CAPS (except for focal stress and acronyms) and underlining (except for highlighting within examples, as an alternative to boldface). For terms or expressions (e.g., 'context of situation'), please use single quotes. For glosses of citation forms use double quotes.

l. Sections and headings

Articles should be reasonably divided into sections and, if necessary, into sub-sections; these have to be numbered, beginning with 1 (not 0). Numbering should be in Arabic numerals; no italics; no dot after the last number, except for level-one headings.

Do not go beyond three levels. Please mark the headings as follows: level one (bold), level two (roman), level three (italic).

m. Inclusive numbers

Target prefers the foolproof system of giving the full form of numbers everywhere (CMS, par. 9.61). In other words, inclusive page numbers and years should not be abbreviated: e.g., 210-212 (rather than 210-2), the war of 1914-1918 (rather than 1914-18). This also applies to references.

n. Appendixes

Appendixes should follow the References section.

o. References

It is essential that the references be formatted to the specifications given in these guidelines.

References in the text:

Target uses the Author–Date reference system. A comma is used between the date and the page number. References should be as precise as possible, giving page references where necessary; for example (Clahsen 1991, 252) or: as in Brown et al. (1991, 252). All references in the text should appear in the references section. For repeated consecutive references to the same source, and where no confusion is possible, it suffices to provide the page reference between brackets; for example (252).

References section:

References should be listed first alphabetically and then chronologically, in ascending order. Subdivisions (e.g., Primary sources; Other references) may exceptionally be envisaged in certain cases, but in principle a single list is preferred.
The section should include all (and only!) references that are actually mentioned in the text.

A note on capitalization in titles:

For titles in English, Target uses headline-style capitalization (CMS, par. 8.157). In titles and subtitles, capitalize the first and last words, and all other major words (nouns, pronouns, verbs, adjectives, adverbs, some conjunctions). Do not capitalize articles; prepositions (unless used adverbially or adjectivally, or as part of a Latin expression used adverbially or adjectivally); the conjunctions 'and,' 'but,' 'for,' 'or' and 'nor'; 'to' as part of an infinitive; 'as' in any grammatical function; parts of proper names that would be lower case in normal text. For more details and examples, consult CMS. For titles in any other languages, as well as for English translations of titles given in square brackets, Target follows CMS in using sentence-style capitalization: capitalization as in normal prose, i.e., the first word in the title, the subtitle, and any proper names or other words normally given initial capitals in the language in question. When giving publisher place information, give only the first place name if two or more are available, e.g., Amsterdam: John Benjamins (CMS par. 14.35).

Examples of references:

Monograph

Butler, Judith. 2006. *Gender Trouble*. 3rd ed. London: Routledge.
O'Hagan, Minako, and Carmen Mangiron. 2013. *Game Localization: Translating for the Global Digital Entertainment Industry.* Benjamins Translation Library 106. Amsterdam: John Benjamins.

Edited volume

Spear, Norman E., and Ralph R. Miller, eds. 1981. *Information Processing in Animals: Memory Mechanisms*. Hillsdale, NJ: Lawrence Erlbaum.

Scholarly edition

James, Henry. 1962-1964. *The Complete Tales of Henry James*. Edited by Leon Edel. 12 vols. London: Rupert Hart-Davis.

Special issue of journal

Pym, Anthony, ed. 2000. *The Return to Ethics*. Special issue of *The Translator* 7 (2). Manchester: St Jerome.

Translated work

Mitchell, David. 2010. *De niet verhoorde gebeden van Jacob de Zoet* [orig. *The Thousand Autumns of Jacob de Zoet*]. Translated by Harm Damsma, and Niek Miedema. S.l.: Nieuw Amsterdam Uitgevers.
Shakespeare, William. 1947. *Henri V*. Translated by M.J. Lavelle. Collection bilingue des Classiques étrangers. Paris: Montaigne.

Article in book

Adams, Clare A., and Anthony Dickinson. 1981. "Actions and Habits: Variation in Associative Representation during Instrumental Learning." In *Information Processing in Animals: Memory Mechanisms*, ed. by Norman E. Spear, and Ralph R. Miller, 143–186. Hillsdale, NJ: Lawrence Erlbaum.

Article in journal

Bassnett, Susan. 2012. "Translation Studies at Cross-roads." In *The Known Unknowns of Translation Studies*, ed. by Elke Brems, Reine Meylaerts, and Luc van Doorslaer, special issue of *Target* 24 (1): 15–25.
Claes, Jeroen, and Luis A. Ortiz López. 2011. "Restricciones pragmáticas y sociales en la expresión de futuridad en el español de Puerto Rico [Pragmatic and social restrictions in the expression of the future in Puerto Rican Spanish]." *Spanish in Context* 8: 50–72.
Rayson, Paul, Geoffrey N. Leech, and Mary Hodges. 1997. "Social Differentiation in the Use of English Vocabulary: Some Analyses of the Conversational Component of the British National Corpus." *International Journal of Corpus Linguistics* 2 (1): 120–132.

Article in online journal

Taplin, Oliver. 2001. "The Experience of an Academic in the Rehearsal Room." *Didaskalia* 5 (1). http://www.didaskalia.net/issues/vol5no1/taplin.html#FN1Rtn.

Internet site

European Observatory for Plurilingualism. Accessed April 22, 2013. http://www.observatoireplurilinguisme.eu/index.php?option=com_frontpage&Itemid=1

Various unpublished sources

Marinetti, Cristina. 2007. *Beyond the Playtext: The Relationship between Text and Performance in the Translation of* Il servitore di due padroni. PhD diss. University of Warwick.

Quinn, Gavin. 2009. Personal interview. August 5, 2009.

2. Translation and Interpreting Studies (https://beta.benjamins.com/#catalog/journals/tis/main)

Translation and Interpreting Studies (TIS) is a peer-reviewed journal designed to disseminate knowledge and research relevant to all areas of language mediation. TIS seeks to address broad, common concerns among scholars working in various areas of Translation and Interpreting Studies, while encouraging sound empirical research that could serve as a bridge between academics and practitioners. The journal is also dedicated to facilitating communication among those who may be working on related subjects in other fields, from Comparative Literature to Information Science. Finally, TIS is a forum for the dissemination in English translation of relevant scholarly research originally published in languages other than English. TIS is the official journal of the American Translation and Interpreting Studies Association (ATISA).

Submission Guidelines

Three types of submissions will be considered for publication in TIS:

1) Scholarly articles
2) Translation scholarship in translation
3) Review essays

All submissions should be in English.

Article Submissions

a. Submissions should be between 5000 and 6500 words, exclusive of bibliography. Please contact the editor concerning submissions that do not fit within these word limits.
b. All submissions should conform to the journal style sheet. See below.
c. Submissions can be delivered electronically as a Word file attachment (to: bbaer kent.edu) or as a hard copy. Hard copies can be sent to: Brian James Baer, TIS, 109 Satterfield Hall, Kent State University, Kent, OH 44242.
d. Receipt of submissions will be confirmed via email.
e. The review process will take from 2-3 months. If a disagreement among the reviewers requires that the submission be sent out to a third reviewer, the author will be notified of any delay.

Translation Scholarship in Translation

a. Translations of scholarly works into English should be submitted with a copy of the source text, a short introduction (100-500 words) by the translator, explaining the importance of the source author's work to Translation and Interpreting Studies, as well as permission to publish;
b. Submissions should be between 5000 and 6500 words, exclusive of bibliography. Please contact the editor concerning submissions that do not fit within these words limits;
c. All submissions of this kind should conform to the journal style sheet. See below.

Review Essays

a. Review essays should consider three or more scholarly works in a single field or in related fields of Translation and Interpreting Studies and situate them within a disciplinary context;
b. The length of review essays should be between 1000 and 3000 words;
c. All review essays should conform to the journal style sheet.

Formatting Guidelines

For the benefit of production efficiency, the publisher and the editor ask you to follow the following submission guidelines strictly. Papers that do not follow these guidelines will be returned to the author. Contributions should be consistent in their use of language and spelling. If you are not a native speaker of the language in which you have written your contribution, it is advised to have your text checked by a native speaker. When submitting the final manuscript to the journal, please include: a one-paragraph abstract, approximately five keywords, a short professional biography of the author, and a current mailing address.

Hard copy and electronic files

a. Hard copy: Please make sure you provide hard copy that is identical to the material on disk. In case of any mismatch between the hard copy and the file, the typesetters regard the hard copy as the conclusive document. During the production process the hard copy is very helpful to the typesetter when faced with problems in the files, such as conversion errors, distorted tables, lost graphs, etc.
b. Files: Please take care that you supply all the files, text as well as graphic files, used in the creation of the manuscript, and be sure to submit the final version of the

manuscript. And please delete any personal comments so that these will not mistakenly be typeset and check that all files are readable.

c. File naming conventions: When naming your file please use the following convention: use the first three characters of the first author's last name; if that name is Johnson, the file should be named JOH.DOC, JOH.WP5, etc. Do not use the three character extension for things other than the identification of the file type (not JOH.ART, JOH.REV). Figures can be named as follows JOH1.EPS, JOH2.TIF, JOH3.XLS, etc. Please write the file names down on the corresponding hard copy.
d. Software: Word (PC/Mac) is preferred. If you intend to use other word processing software, please contact the editors first.
e. Graphic files: Please supply figures as Encapsulated Postscript (EPS) or Tagged Image File Format (TIFF) conversion in addition to the original creation files. For graphics that are not available in digital format, such as photographs, spectrographs, etc., please provide sharp and clear prints (not photocopies) in black & white.

Lay-out

In order to facilitate smooth production it is important that you follow the journal's style for consistency. In this respect we advise you to make use of our electronic styles in addition to these guidelines. Do not add running heads, implement full justification or hyphen-ation, or the exact margin settings as used by Benjamins in printing. It is sufficient to characterize elements such as examples, quotations, tables, headings etc. in the formatting in a clear and consistent way, so that they can be identified and formatted in the style of the journal. Formatting that should be supplied by you is the formatting of references (see below) and font enhancements (such as italics, bold, caps, small caps, etc.) in the text.

Whatever formatting or style conventions are employed, please be consistent.

a. Tables and figures: All tables, trees and figures must fit within the following page size (if necessary, after – limited – reduction) and should still be legible at this size:
   12 cm (4.73") x 20 cm (7.87").

b. Suggested font setting for tables: Times Roman 10 pts (absolute minimum: 8 pts). Tables and figures should be numbered consecutively, provided with appropriate captions and should be referred to in the main text in this manner, e.g., "in table 2", but never like this "in the following table: ". Please indicate the preferred position of the table or figure in the text.
c. Running heads: Please do not include running heads with your article. However, in case of a long title please suggest a short one for the running head (max. 55 characters) on the cover sheet of your contribution.
d. Emphasis and foreign words: Use italics for foreign language, highlighting and emphasis. Bold should be used only for highlighting within italics and for headings. Please refrain from the use of FULL CAPS (except for focal stress and abbreviations) and underlining (except for highlighting within examples, as an alternative for boldface), unless this is a strict convention in your field of research. For terms or expressions (e.g., 'context of situation') please use single quotes. For glosses of citation forms, use double quotes.
e. Transliteration: Please transliterate into English any examples from languages that use a non-Latin script, using the appropriate transliteration system (ISO or LOC).
f. Symbols and special characters: In case you have no access to certain characters, we advise you to use a clear convention to mark these characters. You can use our font table (Appendix A) or any other regular table to list the correspondences between your symbols and the required ones. If you use any phonetic characters, please mark

these by the use of a character style if possible. This will enable us to retrieve those characters in your document.

g. Chapters and headings: Chapters or articles should be reasonably divided into sections and, if necessary, into sub-sections. If you cannot use the electronic styles, please mark the headings as follows:

Level 1 = bold italics, 1 line space before, section number flush left. Text immediately below .

Level 2 = italics, 1 line space before, section number flush left. Text immediately below.

Level 3ff = italics, 1 line space before, section number flush left. Heading ends with a full stop, with the text following on the same line.

h. Numbering should be in arabic numerals; no italics; no dot after the last number, except for level 1 headings.

i. Quotations: In the main text quotations should be given in double quotation marks. Quotations longer than 3 lines should be indented left and right, without quotations marks and with the appropriate reference to the source. They should be set off from the main text by a line of space above and below.

j. Listings: Should not be indented. If numbered, please number as follows:

1. .... or a. ....
2. .... or b. ....

Listings that run on with the main text can be numbered in parentheses:

(1)............., (2)............., etc.

Examples and glosses

Examples should be numbered with Arabic numerals (1,2,3, etc.) in parentheses.

Examples in languages other than the language in which your contribution is written should be in italics with an approximate translation. Between the original and the translation, glosses can be added. This interlinear gloss gets no punctuation and no highlighting. For the abbreviations in the interlinear gloss, CAPS or small caps can be used, which will be converted to small caps by our typesetters in final formatting.

Please note that lines 1 and 2 are lined up through the use of spaces: it is essential that the number of elements in lines 1 and 2 match. If two words in the example correspond to one word in the gloss use a full stop to glue the two together (2a). Morphemes are seperated by hyphens (1, 2b).

Every next level in the example gets one indent/tab.

For full details see the Leipzig Glossing Rules.

Notes

k. Notes should be kept to a minimum. Note indicators in the text should appear at the end of sentences and follow punctuation marks.

References

It is essential that the references are formatted to the specifications given in these guidelines, as these cannot be formatted automatically. This book series uses the ‘Author-Date’ style as described in The Chicago Manual of Style (16th ed.).

l. References in the text: These should be as precise as possible, giving page references where necessary; for example (Clahsen 1991, 252) or: as in Brown et al. (1991, 252). All references in the text should appear in the references section.

m. References section: References should be listed first alphabetically and then chronologically. The section should include all (and only!) references that are actually mentioned in the text.

A note on capitalization in titles. For titles in English, CMS uses headline-style capitalization. In titles and subtitles, capitalize the first and last words, and all other major words (nouns, pronouns, verbs, adjectives, adverbs, some conjunctions). Do not capitalize articles; prepositions (unless used adverbially or adjectivally, or as part of a Latin expression used adverbially or adjectivally); the conjunctions and, but, for, or, nor; to as part of an infinitive; as in any grammatical function; parts of proper names that would be lower case in normal text; the second part of a species name. For more details and examples, consult the Chicago Manual of Style. For any other languages, and English translations of titles given in square brackets, CMS uses sentence-style capitalization: capitalization as in normal prose, i.e., the first word in the title, the subtitle, and any proper names or other words normally given initial capitals in the language in question.

Examples

Book:

Görlach, Manfred. 2003. *English Words Abroad*. Amsterdam: John Benjamins.
Spear, Norman E., and Ralph R. Miller (eds). 1981. *Information Processing in Animals: Memory Mechanisms*. Hillsdale, NJ: Lawrence Erlbaum.

Article (in book):

Adams, Clare A., and Anthony Dickinson. 1981. "Actions and Habits: Variation in Associative Representation during Instrumental Learning." In *Information Processing in Animals: Memory Mechanisms*, ed. by Norman E. Spear, and Ralph R. Miller, 143–186. Hillsdale, NJ: Lawrence Erlbaum.

Article (in journal):

Claes, Jeroen, and Luis A. Ortiz López. 2011. "Restricciones pragmáticas y sociales en la expresión de futuridad en el español de Puerto Rico [Pragmatic and social restrictions in the expression of the future in Puerto Rican Spanish]." *Spanish in Context* 8: 50–72.

Rayson, Paul, Geoffrey N. Leech, and Mary Hodges. 1997. "Social Differentiation in the Use of English Vocabulary: Some Analyses of the Conversational Component of the British National Corpus." *International Journal of Corpus Linguistics* 2 (1): 120–132.

Additional Style Guidance
Please use in-text citations, numbered endnotes, and works cited.

a. Please do not justify the right margin of your manuscript or the electronic version on disk. Leave a ragged right margin.
b. Please double space everything, including quotations and footnotes.
c. Please use American spellings and punctuation, including o spellings in -ize, -or, etc. punctuation that includes a comma before and or or in a series of 3 items (e.g. lexis, morphology, and syntax), commas to set off any preceding dependent clause of a complex sentence or to divide a compound sentence double quotes to enclose a quotation and single quotes to indicate a quote within a quote; end quotes after punctuation (i.e., "to be done.") comma after i.e. and e.g. do not punctuate lists

d. Section headers, if used, should simply be phrases with no numbers. Please restrict headers to three or four per essay. They may be italicized.

Proofing procedure

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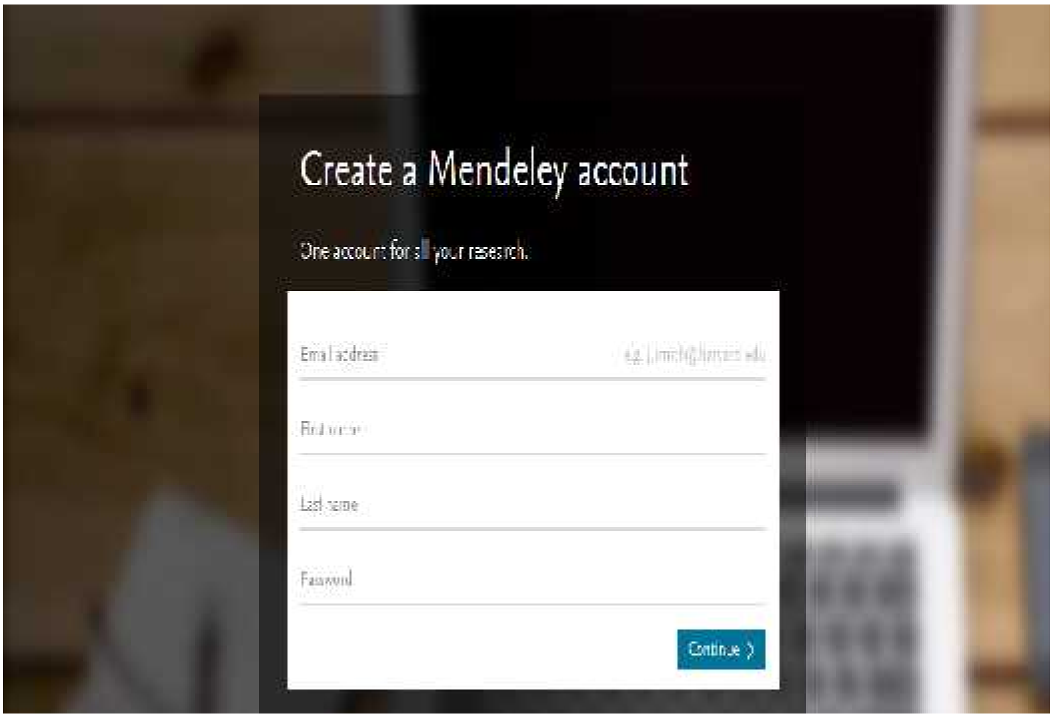

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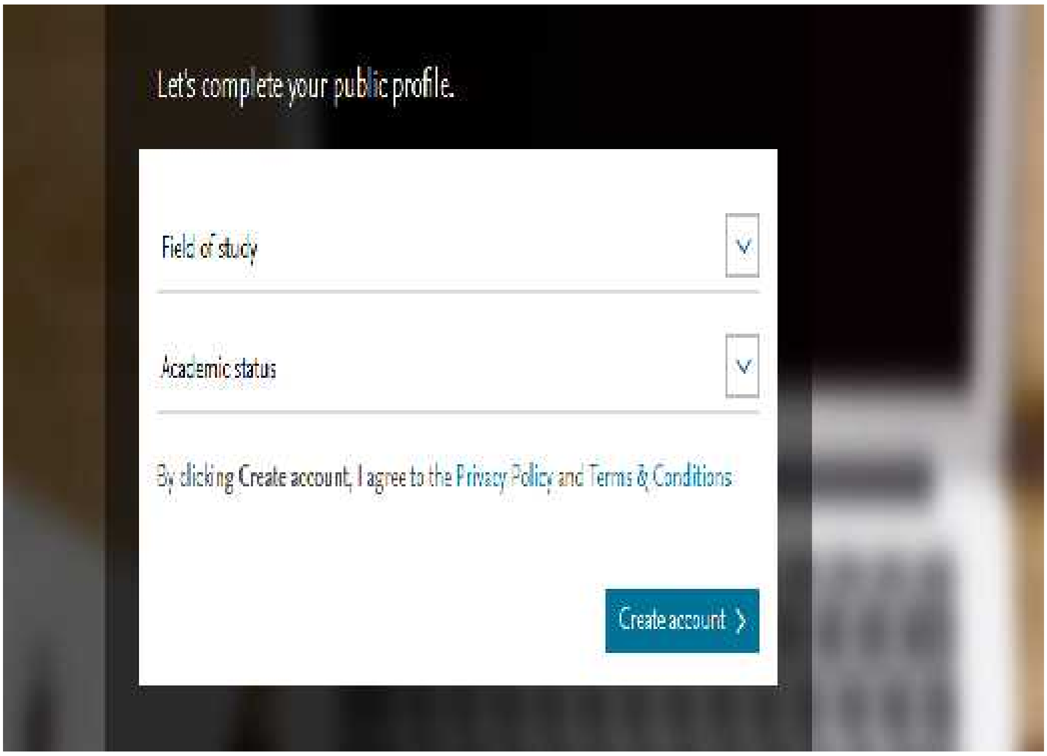

Glossary of Terms

Though not exhaustive, this list explains some of the terms and abbreviations you are likely to encounter in this book.

Ambilingualism	Having an equal or complete functional competence in two languages.
ASCII	American Standard Code for Information Interchange. This is a standard computer character set to enable data communication and achieve compatibility among different computer systems. The standard code contains 128 characters. The extended character set contains 254 characters which include a number of foreign language, technical and graphics characters.
Backup	An additional copy of a computer file, usually on a floppy disk, as a safety measure should the original file become unusable. Most programs offer an automatic file backup option.
Billingualism	Using two languages in daily life, but not necessarily in the same context. A person can be bilingual without having a command of both languages in the same area.
Copy	Term used to denote a quantity of text used for a specific purpose, e.g. advertising copy
Electronic Publishing	Electronic, or computerized, document production as opposed to physical document production.
Hard copy	A printed copy of translation or document.
Microsoft Windows	A windowing environment and user interface used to operate PCs in a similar manner to Macintosh.
Scanner	A device that scans and digitizes an image (graphics or text) so that it can be merged with a word processing or DTP package.
Soft copy	A document provided on a computer disk.
Source language	The language from which you translate.
Spell checker	A module within most standard word processing packages to check the spelling of words or detection of unrecognized groups of characters. This is not a substitute for proof checking.
Target language	The language into which you translate.

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6. Participant in the 14th International Conference on Translation and The FIT 7th Asian Translators' Forum in ParkRoyal Penang Resort, Malaysia 2013
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1. The Influence of Language in Religious Court in Indonesia VS The Influence of Religious Court at Language in Indonesia IOSR Journal Volume 20 2015
2. An Analysis of Translation Technique in The English Version of *Sejarah Mekah*2015

3. Translation: from Theory to Practice Naila Pustaka 2014
4. Translation Theory published by Le-Tansa Press Medan 2011
5. Growing Interest in Memorizing Vocabulary Through Tone and Rhyth published by Al-Fikru 2011
6. The Analysis of Code Mixing for Female Students of Babul ‘Ilmi Operation (BIO) Dormitory 2011
7. The Rule of Babul ‘Ilmi Operation Medan in Improving English to The Freshment of Tarbiyah Faculty IAIN North Sumatra 2011