

Translation Theory and Practice

Compiled by

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Acknowledgment

This book is compiled for students of English Department to help them understand about the basic of translation theory and practice. This book is a compilation of different popular translation books and some sources from the Internet. The theory is presented and followed by real-life practices and examples 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.

The book consists of the introduction to translation theory, translation techniques, common problems and solutions in translating text, translating subtitles and comics, translating cultural specific terms, computer assisted translation tools, translation quality assessment, running a translation service, conducting researches in translation field, and professional translator communities. By the end of this course, students should be able to understand the use of computer as assisted tool for translating text, develop their own translation business, and enlarge students' understanding in conducting translation research.

The students will learn the translation theory step by step, and it will be useful for them for analyzing translation techniques, translation quality, and translation ideology, conducting translation research for publication, and participating in national and international conferences of translation field as presenters. In this book, the students learn how to translate different kinds of text, looking for clients for their translation agency, design translation agency brochures, advertisements, and videos that they upload to YouTube and other social media. The theory lets the students have an opportunity to learn about entrepreneurship by guiding the students to run a translation agency service which can give them basic experience as translators. This opportunity will guide them to be professional translators in the future. From this book, the students also learn about the use of computer assistance translation tools and video subtitling.

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Moreover, my gratitude and thanks are due to my beloved family, fellow lecturers, friends, and students for their support, prayers, and care given to us. Finally, I hope that this book will be useful for the students to enhance their understanding of translation theories and practices. I hope after learning translation theories and practices from this book, students will be able to be professional translators in the future who master the theory of translation, and conduct a lot of translation researches.

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Chapter One

Introduction to Translation Theory

Translators have to prove to themselves as to others that they are in control of what they do; that they do not just translate well because they have a “flair” for translation, but rather because, like other professionals, they have made a conscious effort to understand various aspects of their work.

Mona Baker

Language is a key of knowledge. There are many good books written in different languages. We can share our views, take part in cultural activities, education, and business matter with others, but there is a barrier to do them – language. Translation service comes in handy to provide us the information that is written in foreign languages.

When we hear the word “translator” we sometimes misinterpret it as “interpreter”, yet translator and interpreter are two different professions that are closely related. Translator translates written text, but interpreter translates spoken text. Translator has ability to understand the source written text, use the dictionary, and render the message accurately into the target language. On the other hand, interpreter has ability to translate text on the spot orally without using dictionary. He should be able to memorize the words that the source language speaker is saying and express it in another language directly after the source language speaker finishes speaking.

Learning objectives:

By the end of this chapter, we will be able to understand the essence of translation, some theories proposed by translation experts, the process of translating text, and the importance of revising our translation product. Finally, in the end of chapter one, we will practice to translate sentences after completing the exercises in the grammar book that we have compiled earlier. Reviewing the grammatical structure of English is essential for us in order to produce an accurate, acceptable, and readable translation product.

Chapter One: Introduction to Translation Theory

A. Translation Theories

Before learning about translation theories, we might think that translation is a simple activity. “To translate” means that we should translate the words from one language into another language; let’s say from English into Indonesian. For example;

Source Text	Target Text
Now, we are studying in the class.	Sekarang kami sedang belajar di kelas.

It’s not that difficult to translate “Now, we are studying in the class” to be “Sekarang kami sedang belajar di kelas”. However, let’s see the next example below:

Source Text	Target Text
Siapa namamu?	Who is your name?

What do you think about the example above? We can say that the translator has translated the sentence incorrectly because we know that in English, it should be “What is your name?” rather than “Who is your name”. We know that it’s incorrect because we have learned about English grammatical structures.

It is true that if we check our dictionary, we will find that “siapa” is “who” in English, so “siapa namamu?” will be “who is your name”. However, “who” is a type of question words that is used to ask for someone (person). Instead of using “who”, we should use “what” which refers to “things” (namamu = your name). Therefore, the correct translation for “siapa namamu?” is not “who is your name?”, but “what is your name?”. From this example, now you might start thinking that “translating activity is not merely translating words from one language into another language” right? Following is a conversation between two students in Medan. Let’s say that it is a movie subtitle, and someone is asked to translate it into English.

Source Text	Target Text (First Version)
Firman : Dari mana kau Ferri? Biasanya gak pernah kau pulang jam segini.	Firman : From where you Ferri? Usually never you go home this time.
Ferri : Dari kampus.	Ferri : From campus.
Firman : Kok lama kali kau di kampus?	Firman : Why you are so long in campus?
Ferri : Ada diskusi kelompok aku tadi. Besok kami mau presentasi.	Ferri : There is discussion. Tomorrow we wanna present.

What do you think about the English version of the conversation above? Is there anything that sounds unnatural in English?

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The English version of the conversation above is correct in meaning if we translate it word by word. For example; “Dari mana kau Ferri” = “From where you Ferri”. If we check our dictionary, we will find that “dari” = “from”, “mana” = “where”, “kau” = “you”. However, after learning about translation theory, we can say that it is translated incorrectly.

Looking at the context of the conversation above, we can see that both of them are friends, and they do not meet for the first time. Then, we know that “kamu dari mana” in this conversation is not “where are you from?” (correct grammar) or “from where you?” (incorrect grammar) which may be answered by “I’m from Indonesia” or “I’m from Medan”. As the first and the second speaker are friends, the first speaker is trying to ask “where have you been?” = “kamu dari mana?”. Following is the second version of the English translation for the conversation above:

Source Text	Target Text (Second Version)
Firman : Dari mana kau Ferri? Biasanya gak pernah kau pulang jam segini.	Firman : Where have you been Ferri? It’s rare for you to go home this late.
Ferri : Dari kampus.	Ferri : I was in campus.
Firman : Kok lama kali kau di kampus?	Firman : What takes you so long in campus?
Ferri : Ada diskusi kelompok aku tadi. Besok kami mau presentasi.	Ferri : I have a group discussion. We have a presentation tomorrow.

Which one sounds more natural for you? It should be the second version right? Because the translator does not translate the sentences word by word, but the translator uses the most equivalence word to replace the words, so the target reader can understand the message better. To understand more about “the definition of translation”, please read the following examples:

Now, let’s imagine that we are watching an English movie with Indonesian subtitles. After that please decide, which one do you think is easier to understand?

Source Text:

Gray : Hi Max! Are you alright? You are in blue. What happened? I’m all ears.

Max : Hi Gray, it’s nice to see you. I got a very low score this semester. I don’t know how I should face my parent’s face.

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Gray : Keep your chin up! It can't be helped that you got bad score this semester, but you can do better and study harder for the next semester. It's our 2nd year of study, we still have 2 years ahead waiting for us before graduation. You should plan now, get the balls rolling, and you'll achieve it.

Max : Thank you Gray! I'll do my best this semester.

Gray : No problem. Just drop me a line anytime.

Subtitles: The first version

Gray : Hi Max! Apa kamu baik-baik saja? Kamu berwarna biru. Apa yang terjadi? Saya semua telinga.

Max : Hai Gray, senang melihat Anda. Saya mendapat skor yang sangat rendah semester ini. Saya tidak tahu bagaimana saya harus menghadapi wajah orang tua saya.

Gray : Tetap semangat! Tidak dapatkah Anda mendapat nilai buruk pada semester ini, tapi Anda bisa melakukan yang lebih baik dan belajar lebih giat untuk semester berikutnya. Pada tahun kedua studi kami, kami masih memiliki 2 tahun ke depan menunggu kami sebelum lulus. Anda harus merencanakan sekarang, mendapatkan bola bergulir, dan Anda akan mencapainya.

Max : Terima kasih Gray! Saya akan melakukan yang terbaik semester ini.

Gray : Tidak masalah. Turunkan saya kapan saja.

Subtitles: The second version

Gray : Hai Max! Kamu ok? Kamu keliatannya lagi sedih. Kenapa? Curhat ke aku donk.

Max : Hai Gray! Aku senang kamu datang. Nilai aku jelek banget semester ini. Aku bingung bakal bilang apa kalau ketemu ibu sama ayah.

Gray : Semangat dong! Mau gimana lagi, semester ini memang kamu dapat nilai jelek, tapi kamu bisa belajar lebih giat buat semester depan. Kita kan masih semester 4, masih ada 4 semester lagi kedepan sebelum kita lulus. Kamu musti rencanain sekarang, jalanin rencana itu, terus kamu pasti berhasil.

Max : Makasih ya Gray! Aku bakal berusaha lebih giat semester ini.

Gray : Gak masalah. Hubungin aku kapanpun kamu mau.

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After reading both versions, we can tell that the second version is easier to understand for Indonesian people rather than the first version which sounds unnatural and looks like a translation product from online translation machine. In the first version, the translator translates “You are in blue” as “Kamu berwarna biru”, yet “you are in blue” is an English idiom, meaning “you look sad”.

The translator also translates “I’m all ears” literally as “Saya semua telinga”. It is correct literally, but “I’m all ears” is also an English idiom meaning that “I am ready to listen from you”. In the second version, the translator translates “I’m all ears” as “Curhat ke aku donk” which means that “please tell me, I’d like to listen”.

Next, “I got a very low score this semester” is translated literally in the first version as “saya mendapat skor yang sangat rendah semester ini”. It sounds so formal compared to a conversation that we usually have with our close friends. The use of “saya” makes it more formal. In the second version, the translator translates “I got a very low score this semester” as “Nilai aku jelek banget semester ini”. The translator changes the point of view of the sentence “I got a very low score” to be “Nilai aku jelek banget”. It makes the target readers understand the context of the conversation that both of the speakers are close friends.

Then, the first translator translates “It can’t be helped” as “tidak dapatkah Anda”. Besides it sounds so formal (Anda), the expression “it can’t be helped” in English means that “we cannot do anything about it” or “it happens”. That’s why the second version sounds more natural in English because “it can’t be helped” is translated as “mau bagaimana lagi”.

“Get the balls rolling” is also an idiom which means that “to start doing something big” or “to do the plan”. The same case is also happens to “drop me a line” which means that “call me anytime you need”. The translator of the first version translates “drop me a line” as “turunkan saya kapan saja” which is unrelated to the context of this conversation. The second version sounds better as “hubungin aku kapanpun kamu mau”.

After reading the examples above, we can conclude that translation is not merely an activity that we can do by translating the text word by word right? In one case,

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translating a sentences word by word is useful, but we cannot use this technique in translating the whole text, unless we want to have unnatural translation product. Moreover, you should be familiar with the abbreviations below:

SL (Source Language): The language of the source text. In the previous examples (Max and Gray), the source language is English and the target language is Indonesia.

TL (Target Language): The language of the target readers. In the previous examples (Max and Gray), the target readers are Indonesian people.

ST (Source Text) : The text that we want to translate into another language.

TT (Target Text) : The translation product.

Now, please read the following definitions of translation from some experts in translation field:

1. **Newmark (1988)** : “Translation is rendering the meaning of a text into another language in the way that the author intended the text”. From his definition of translation, we can say that Newmark considers a translation activity as a rendering activity which relates to the author’s intention. It means, when we translate a text, we should think about the purpose of the writer in the source text, find the most equivalent words which can express that message well in the target text.

Newmark also believes that translation is a craft/art in replacing the written message in one language by the same message in another language. According to him, we should be able to produce a target text which has the similar message with the source text, and for that it’s suggested to give detail explanation, so the target readers can understand the message as what have been understood by the source text readers. For examples;

Source Text	Target Text 1	Target Text 2
A: Kamu dari mana? B: Dari Supermarket.	A: Where have you been? B: I’ve just come back from the Supermarket	A: Where are you from? B: I’m from Indonesia.

From the examples above, following the Newmark’s definition of translation, a translator should be able to express the message of the source text by considering the intention of the writer. In the example above, “Kamu dari mana?” can be translated into

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“Where have you been?” (if the writer wants to ask “where someone has been going” and “Where are you from?” (if the writer wants to ask “where someone’s from”. Then, the translator should see the previous sentence or the next sentence (the answer of the speaker) to decide the correct translation for “kamu dari mana?”.

2. **Catford (1965):** Translation is “The replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language). From this definition, we can say that a translator should be able to find the most equivalent words to replace the words of one language in another language. The textual materials here can be the words, phrases, sentences, the language style, and the grammatical structures. For examples:

Source Text	Target Text 1	Target Text 2
A: What’s going on with her? B: She’s in blue. She lost her dearest cat.	A: Dia kenapa? B: Dia warnanya biru. Kucing kesayangannya hilang.	A: Dia kenapa? B: Dia sedang sedih. Kucing kesayangannya hilang.

In the examples above, we can see that the second version sounds more natural than the first version. As the target readers, we cannot understand why someone becomes blue (in color) after she lost her cat. The second version sounds easier to understand. We can tell that someone is sad because she lost her cat. In correspondence to Catford’s definition of translation, a translator should be able to find the most equivalent expression to replace “she is in blue” which is an English idiom by the most relevant equivalents for Indonesian people (dia sedang sedih). The translator cannot translate every text literally as he should find the most equivalent words to replace one expression with another expression in the target text.

3. **Nida and Taber (1974):** “Translation is rewriting of the message contained in the source language into the target language to find similarities”. Nida and Taber’s definition of translation is quite similar to what Catford mentions. The main idea is the translator can produce a translation which has the similar message as the source text. Nida prefers to say “receptor language” which is called as “target language” by other translation experts. Nida has three sets of theories; philological theories, linguistics theories, and socio-linguistics theories.

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The philological theories of translation are dealing with corresponding structures in the source and target language in attempt to evaluate their equivalences. The theories concern with all kinds of stylistic features and rhetorical devices.

The linguistics theories of translation are dealing with the comparison of the linguistics structures of the source text and the target text. In the example below, it can be seen that the translator should be able to understand when to use past tense and present tense. Indonesia doesn't have to change the form of verb as what English grammatical structure has. By looking at the time signal "tahun lalu" (last year), the translator writes the sentence "sisi dapat juara dua di kelas" in past tense as "sisi got the second place in the class". In philological theory, Nida wants the translator to consider the use of grammatical structure in translating text, so the target readers can grasp the similar message as the source text readers can.

Source Text	Target Text
Tahun lalu, Sisi dapat juara dua di kelas. Tahun ini dia juara satu.	Last year, Sisi got the second place in the class. This year she is in the first place.

The socio-linguistics theories of translation are dealing with functions in the communicative process, such as; simile, metaphor, irony, hyperbole, etc. in literary and non-literary text.

- Mildred L. Larson (1984):** "Translation is basically a change of form. Translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure". Larson thinks that meaning should be a priority for translators rather than the linguistics form. It means the translator should translate a text by transferring the semantic meaning of the source text into the target text. Even though the form of the source text changes, the meaning of the text is still the same. The language forms that Larson mentions are words, phrases, clauses, sentences, and paragraphs. Therefore in this theory, as translators, we should be able to replace the form of the source text without changing the meaning. Changing the form and the structures are ok, but changing the meaning is unforgivable. For example:

Source Text	Target Text
He is cold hearted.	Dia tidak punya hati.

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In the example above, we can see that the translator understands that “Cold hearted” means someone who has no emotional sympathy. Then, rather than translating the text literally as “Dia berhati dingin”, the translator changes the form of the source text, and finds another expression in Indonesia which can express the similar idea with the source text; “Dia tidak punya hati” which also means that someone who doesn’t care and doesn’t have any sympathy. Let’s see another example:

Source Text	Target Text
I cut my fingers.	Jariku tersayat.

In the example above, it can be seen that the source text “I cut my fingers” literally means “Saya memotong jari saya” which doesn’t make sense for Indonesian people because it means “I have cut my fingers” in English. Therefore, the translator changes the forms (the point of view of the sentence) to be “jariku tersayat”. That’s why, in Larson’s theory, it is ok to change the form to express the most equivalent meaning. Another example;

Source Text	Target Text 1	Target Text 2
Siapa namamu?	Who is your name?	What is your name?

In the example above, the second translator doesn’t translate the sentence “Siapa namamu?” literally as “Who is your name”. Even though “Siapa” is “Who” in English, grammatically to ask someone’s name (thing), we should use “what” instead of “who” which should be used for asking “someone” (person). Larson states that “To do effective translation, one must discover the meaning of the source language and use receptor language forms which express the meaning in natural way”. Larson’s theory accepts the changing of forms as long as the translator can express the meaning correctly. In Larson’s theory, a good translator is the one who finds the meaning of the source language, transfers it in the natural form of the target language, and communicates the meaning of the source language that can be understood well by the target readers. Therefore, the target readers will give the same impression as the source language readers do.

After exploring some examples and reading some definitions of translation, we can conclude that translation is not merely an activity that we can do by translating the text word by word. Translation is the process of rendering, replacing, rewriting, or transferring the meaning (message) in the source text with the most equivalent similar

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meaning (message) in the target language. Now, we understand what translation is. Next, let's learn about the steps of producing translation product.

B. Translation Process and Product

Now, we understand that translating is not merely translating text literally, but finding the most equivalence expression which can express the message of one language into another language. To produce a good translation product, translator should go through the following processes:

1. Translating

In this stage, translator reads the text to get the whole message of the source text. It is faster to use online translation service, but we cannot depend 100% on its translation product. Following is product of online translation service:

Source Text 1	Target Text
A: Where are you going? B/C/D: We are going to meet Mr. Rahmat. Do you want to join us ? A: Sure!	A: Kemana kamu pergi? B/C/D: Kita akan bertemu Pak Rahmat. Apakah kamu ingin bergabung dengan kami ? A: Yakin!

We can see that the online machine translation cannot differentiate “kami” and “kita”, yet in Indonesia “we” can be translated as “kami” or “kita”. For Indonesian people, “kami” refers to the speaker and his friends excluded the person that the speaker is talking to while “kita” refers to the speaker together with the person that the speaker is talking to.

In the first source text, B/C/D are people that the speaker A is talking with. When B/C/D mentions that “we are going to meet Mr. Rahmat”, they mean that they are going to see Mr. Rahmat without speaker A. In this case, “we” that they mention is referring to B/C/D (kami), meaning that it's excluded the speaker A. That is why, they invite the speaker A to join them. To cope with this problem, translator should revise the translation product of the online translation service. Therefore, “kita akan bertemu Pak Rahmat” is incorrect, the correct translation for “we are going to meet Mr. Rahmat” is “kami akan bertemu Pak Rahmat” because the speaker A is excluded in the context of B/C/D talk.

Therefore, in this part, we will learn the process of translating text with the assistance of online translation service. In the following example, the source text is translated by using Google Translate:

Source Text	Target Text (Google Translate)
A farmer must transport his dog, a duck, and a bag of corn across a river.	Seorang Petani harus mengangkut Anjingnya, Bebek, dan sekantong Jagung di seberang Sungai.
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.	Perahu yang harus dia gunakan sangat kecil – sangat kecil sehingga dia bisa mengambil hanya satu dari ketiganya di kapal bersamanya sekaligus.
If he leaves the dog alone with the duck, the dog will kill and eat the duck.	Jika dia meninggalkan Anjingnya sendirian dengan Bebek, Anjing akan membunuh dan memakan Bebek.
If he leaves the duck alone with the corn, the duck will eat up the corn.	Jika dia meninggalkan bebek sendiri dengan Jagung, Bebeknya akan memakan Jagung.
What is the least number of trips the farmer must make to transport all three across the river safely?	Berapa jumlah minimal perjalanan yang harus dilakukan Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?

2. Revising the translation product

In this stage, the translator checks and revises the text to ensure that the target text is accurate, acceptable, and readable enough for the target readers. Most translators will put the translation aside or overnight to find more errors in the translation product later.

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.

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- 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.

To revise a text, some people may print it out and start revising while the other people may revise the text on screen (the soft copy in Ms. Word). To take the benefits from computer in editing translation works, one can go to the editing functions of word processors; Microsoft Word. (Mossop, 2007). Ms. Word has useful revising tools such as; Spellchecker, Find and Replace, Grammar and Style checkers, and inserting comments. We need to activate those tools on Ms. Words before we start revising the soft copy of the translation product. Following is the previous translation product that has been edited:

Source Text	Target Text (Revised by translator)
A farmer must transport his dog, a duck, and a bag of corn across a river.	Seorang Petani harus mengangkut Anjingnya, seekor Bebek, dan sekantong Jagung ke seberang Sungai.
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.	Perahu yang harus dia gunakan sangat kecil sehingga dia hanya bisa mengambil satu dari ketiganya di kapal bersamanya sekaligus.
If he leaves the dog alone with the duck, the dog will kill and eat the duck.	Jika dia meninggalkan Anjingnya sendirian dengan Bebek, Anjing akan membunuh dan memakan Bebek.
If he leaves the duck alone with the corn, the duck will eat up the corn.	Jika dia meninggalkan bebek sendiri dengan Jagung, Bebek akan memakan Jagung.
What is the least number of trips the farmer must make to transport all three across the river safely?	Berapa jumlah minimal perjalanan yang harus dilakukan Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?

Can you tell the differences of the text before and after being revised?

It can be seen that translator has made some revisions to the translation product. Those revisions are:

Before revision	After being revised
Seorang Petani harus mengangkut Anjingnya, Bebek, dan sekantong Jagung di seberang Sungai.	Seorang Petani harus mengangkut Anjingnya, seekor Bebek, dan sekantong Jagung ke seberang Sungai.

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In the table above, the translator adds “seekor” before “Bebek”. He also changes the preposition “di seberang Sungai” to be “ke seberang Sungai”.

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

In the table above, it can be seen that translator omits “sangat kecil” and changes the position of “hanya”.

Before revision	After being revised
Jika dia meninggalkan bebek sendiri dengan Jagung, Bebeknya akan memakan Jagung.	Jika dia meninggalkan bebek sendiri dengan Jagung, Bebek akan memakan Jagung.

In the table above, it can be seen that translator omits “nya” of “Bebeknya”.

3. Proofreading

In this stage, the translation product that has been revised will be read by proofreaders to check whether the target text sounds unnatural. The proofreaders could be the speakers of the target language or the people who are experts in the target language. The proofreaders will also detect inconsistencies of the punctuation, capitalization, or typographical errors.

Following is the text that has been proofread:

Target Text (Revised by translator)	Target Text (Revised by proofreaders)
Seorang Petani harus mengangkut Anjingnya, seekor Bebek, dan sekantong Jagung ke seberang Sungai.	Seorang petani harus membawa seekor anjing, 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.	Perahu yang dia gunakan sangat kecil sehingga hanya bisa membawa satu dari ketiganya ke atas perahu.
Jika dia meninggalkan Anjingnya sendirian dengan Bebek, Anjing akan membunuh dan memakan Bebek.	Jika dia meninggalkan Si anjing sendirian dengan bebek, anjing akan memangsa bebek.
Jika dia meninggalkan bebek sendiri dengan Jagung, Bebek akan memakan Jagung.	Jika dia meninggalkan Si bebek sendirian dengan jagung, bebek akan memakan jagung.

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Berapa jumlah minimal perjalanan yang harus dilakukan Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?	Lalu, berapa jumlah minimal perjalanan yang harus dilakukan oleh petani untuk mengangkut ketiganya menyeberangi sungai dengan aman?
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It the tables above, it can be seen that the proofreaders make some revisions to produce the final translation product. The revisions are:

Target Text (Revised by translator)	Target Text (Revised by proofreaders)
Seorang Petani harus mengangkut Anjingnya, seekor Bebek, dan sekantong Jagung ke seberang Sungai.	Seorang petani harus membawa seekor anjing, bebek, dan sekantong jagung ke seberang sungai.

In the table above, it can be seen that the proofreaders revise the use of capitalization for “Petani”, “Anjingnya”, “Bebek”, “Jagung”, and “Sungai”. The proofreaders also change the word “mengangkut” into “membawa”, omit “nya” in “Anjingnya”.

Target Text (Revised by translator)	Target Text (Revised by proofreaders)
Perahu yang harus dia gunakan sangat kecil sehingga dia hanya bisa mengambil satu dari ketiganya di kapal bersamanya sekaligus.	Perahu yang dia gunakan sangat kecil sehingga hanya bisa membawa satu dari ketiganya ke atas perahu.

In the table above, it can be seen that the proofreaders omit “harus” and “dia”. The proofreaders also change the word “mengambil” into “membawa”. Then, the proofreaders change the phrase “bersamanya sekaligus” into “ke atas perahu”.

Target Text (Revised by translator)	Target Text (Revised by proofreaders)
Jika dia meninggalkan Anjingnya sendirian dengan Bebek, Anjing akan membunuh dan memakan Bebek.	Jika dia meninggalkan Si anjing sendirian dengan bebek, anjing akan memangsa bebek.

In the table above, it can be seen that the proofreaders add “Si” and omit “nya”, then write “Si anjing” instead of “Anjingnya”. The proofreaders also correct the capitalization of “Bebek” and “Anjing”. After that, the proofreaders change the word “membunuh” to be “memangsa” that sounds more natural for referring to animals.

Target Text (Revised by translator)	Target Text (Revised by
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	proofreaders)
Jika dia meninggalkan bebek sendiri dengan Jagung, Bebek akan memakan Jagung.	Jika dia meninggalkan Si bebek sendirian dengan jagung, bebek akan memakan jagung.

In the table above, it can be seen that the proofreaders change “sendiri” into “sendirian”. The proofreaders also correct the capitalization for “ Jagung” and “Bebek”. Then the proofreaders add “Si” for “bebek”.

Target Text (Revised by translator)	Target Text (Revised by proofreaders)
Berapa jumlah minimal perjalanan yang harus dilakukan Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?	Lalu, berapa jumlah minimal perjalanan yang harus dilakukan oleh Petani untuk mengangkut ketiganya menyebrangi sungai dengan aman?

In the table above, it can be seen that the proofreaders add “Lalu” in the beginning of the sentence. The proofreaders also correct the capitalization of “Petani” as “petani”.

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.

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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 foreignness 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 University 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

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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 his 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-

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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*.

10. Etc.

Summary

1. Newmark considers a translation activity as a rendering activity which relates to the author's intention. It means, when we translate a text, we should think about the purpose of the writer in the source text, find the most equivalent words which can express that message well in the target text.
2. According to Catford, a translator should be able to find the most equivalent words to replace the words of one language in another language.
3. According to Nida, translation is an activity in which the translator can produce a translation which has the similar message as the source text.
4. According to Larson, as translators, we should be able to replace the form of the source text without changing the meaning.
5. To conclude all the definitions of translation from the experts above, we can summarize that translating is not merely an activity that we can do by translating the text word by word. Translation is the process of rendering, replacing, rewriting, or transferring the meaning (message) in the source text with the most equivalent similar meaning (message) in the target language. It means translating is the process of finding the most equivalence expression which can express the message of one language into another language.
6. The translation processes consist of translating text, revising the translation product, and proofreading the target text.
7. Some experts in translation field are: Amparo Hurtado Albir (translation techniques, 2002), Mona Baker (A course book on Translation, 1992), Lawrence Venuti (The translator's invisibility: a history of translation), Susan Basnet (translation: theory and practice, 1998), Jeremy Munday (Introducing Translation Studies: Theories and Applications (2001), Douglas Robinson (Becoming a Translator: An Introduction to the Theory and Practice of Translation (1997)), Basil Hatim (Translation: An advanced Resource Book, 2004), Eugene A. Nida (context in translating, 2002), Peter Newmark (A textbook of translation, 1988), and etc.

Exercise 1: Translating Sentences

To produce a good translation product, translators should have a good understanding of grammatical structures of both languages (source language and target language). To improve your understanding about the grammatical structures of English, please compile a grammar book which consists of grammar exercises. Every group should present their books in front of the class. While you listen to the presentation of other groups, please write the summary of what you have learned during the presentation.

Next, in the online Whats App group, please write a sentence that follows the grammar theory from your grammar book. You should translate the sentence written by your friends before you write your own sentence. The sentence that you write should be related with the previous sentence written by your friends, so it will be a meaningful connected story. After that, give comments and suggestions for a better translation to your friends' translation product. The Online Group Whats App Discussion example can be seen as follow:

Online Whats App Group Discussion

Topic: Translating Sentences

Source Text: We have some tables **in my house**. (Preposition)

Target Text: Kami memiliki beberapa meja di rumah kami.

Suggestions: Kami memiliki beberapa meja di rumah. (omit "kami" to sound more natural)

Source Text: If we don't have some tables, we can't put some flowers on the tables. (Conditional Sentence)

Target Text: Kalau kami tidak memiliki beberapa meja-meja, kami tidak bisa meletakkan beberapa bunga di atas meja-meja itu.

Suggestions: Kalau kami tidak memiliki beberapa meja, maka kami tidak bisa meletakkan bunga di atas meja. (Omit "meja-meja" because in Indonesia "beberapa" means "many", so we do not need to repeat the word "meja" to show its number. The word "beberapa" means more than one tables (meja).

Source Text: My mom also told me to put some fruits on the tables. (Indirect Sentence)

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Target Text: Ibuku juga memberi tahu ku untuk meletakkan beberapa buah di atas meja.

Suggestions: Ibu juga menyuruh saya meletakkan beberapa buah di atas meja. (omit “ku” in “ibuku” because it has been understood that “ibu” is “my mom”. Change “memberi tahu” as “menyuruh” because it will sound more natural in Indonesian language. Change “ku” as “saya” to sound more formal.

Now, it's your turn to create your own sentences, translate and give comments for your friends' translation. Good luck 😊

Chapter Two

Translation Techniques

Learning objectives:

In the previous chapter, we learn about the definition of translation, the steps in translating text, and some translation experts. We also practice to translate sentences with the correct use of English grammar. In this chapter, we will practice to translate a paragraph (an abstract). However, please translate the following abstract into Indonesian language by using your free translation strategy before learning about translation techniques in this chapter.

Exercise 2: Translating a paragraph (an abstract)

Please translate the following abstract into Indonesian by using your free translation strategy individually. You can use free translation. After that, exchange your translation product with other groups. Then, check the general errors in the translation products you get from your friends. Next, report the general errors and suggest the solutions for better translation to the other groups. You need to move to the other groups to report the general errors directly. After you get the general errors and suggestions from your friends, give back the translation products that you have checked to the real owner. Once you get your own translation product, write the summary of the general errors you have received from your friends. You may create the summary with your own creativity. For example; you may create mind mapping summary, summary with music, or you also want to make the summary in the form of poem. Finally, upload your summary to your lecturer's Facebook, and give positive comments to the summary uploaded by your friends.

The Translators' intention in translating Surah Al-Waqi'ah into Angkola Language

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ABSTRACT

The Holy Qur'an has been translated into Angkola Language in order to motivate the local people in understanding the message of the Holy Qur'an and also to preserve the existence of the Angkola language itself. This language is widely used in the daily life and cultural tradition of Angkola Bataknese people in South Tapanuli of North Sumatra. However, it is very important to maintain the message of the Holy Qur'an and prevent the translation shift that could happen in case of mixing with the culture of Angkola people. This study aims to see the most dominant translation techniques, the translators' ideology, and the quality of

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Angkola translation of the Holy Qur'an. The methodology of this research is descriptive qualitative which is an embedded-case study and oriented to translation product (Toury, 1995). The Translation techniques proposed by Molina and Albir (2002, p.509-511) are used to analyze the data. The data of this study are words, phrases, and clauses in the 96 verses of Al-Waqi'ah surah in Arabic and its translation in Angkola language translated by the translator team in the Faculty of Ushuluddin and Islamic Studies, The State Islamic University of North Sumatra in 2016 published by Puslitbag Lektur dan Khazanah Keagamaan Ministry of Religion Affairs Jakarta. After analyzing the data, it can be seen that 1) the most dominant translation techniques used by the translators are literal (word by word translation) and amplification techniques (giving additional information in footnote or body note). 2) The translators have foreignization ideology. Even though the translators translate the Holy Qur'an into Angkola language in order to get the local people access to the message of the Holy Qur'an, the translators do not introduce the cultural items of the Angkola language in the translation product. In attempting to produce the easy understanding translation for the target readers (Bataknese Angkola people) the translators used a lot of amplification techniques and literal technique to optimally express the message of the Holy Qur'an without adding cultural items of Angkola language. The translators are being "invisible" without showing the foreign identity of the source text. Instead, the translators attempt to keep the cultural atmosphere of the source language (Arabic) to fully transferred the message of the Holy Qur'an and prevent the translation shift. 3) The translation of surah Al-Waqi'ah in Angkola language has good quality in the aspect of accuracy, acceptability, and readability. Overall, it can be concluded that the translation of the Holy Qur'an especially surah Al-Waqi'ah is accurate, acceptable, and readable for the target readers (Angkola people) to read and understand because the translators have foreignization ideology which maintain the originality of the source text without making additional changes to adapt the translation to the culture of Angkola people.

Key words: Translation Techniques, Ideology, Quality, Al-Waqi'ah, Angkola

Now, we will learn the differences among translation strategy, method, and technique. We will also learn to use the 18 translation techniques proposed by Molina and Albir (2002). Please read the examples carefully, so you can understand the use of every translation technique and you will be able to analyze the translation techniques used by translators in translating text.

A. Differentiating Translation Strategy, Method, and Technique

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.

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We may ask what makes translation techniques differ with translation methods and translation strategy. Let's see the differences of translation methods, translation strategy, and translation techniques:

1. Translation strategy

According to Molina and Albir (2002), translation strategy is: "Strategies are related to the mechanisms used by translators throughout the whole translation process to find a solution to the problems they find." They also add "Strategies are the procedures (conscious or unconscious, verbal or non-verbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind."

The term "strategy" is conceptually broader than "procedure", hence its use here to refer to a method employed to translate a given element/unit (including a whole text) making use of one or more procedures selected on the basis of relevant parameters. In general, strategy can be constructed as a rule with the intrinsic ambiguity which characterizes this concept, as well as others such as "norm" or "law" (Machali, 2006).

Unlike procedures, strategies are not directly visible as part of the observable translation output. In principle, they fall into three categories; they can be conscious, potentially conscious (e.g. instinctive motives of translational behavior may be accessed through introspection, if required), or totally subconscious (e.g. as would be the case with undesirable strategies such as the ones resulting in various forms of translation).

According to Newmark. Translation strategies are:

- a. **Semantic Translation:** Semantic translation is the translation from a source text with an absolute meaning in the parts of bases of syntaxes and semantic source text meaning. Semantic translation results by having source message considered exactly what the author wanted to say.
- b. **Communicative Translation:** Communicative translation is the translation that results the same impression among readers of the source and target language.

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According to Nida and Taber, translation strategies are:

- a. **Formal Translation:** Formal translation is the translation that more concerns in the grammar and meaning of the source text. Sometimes, it can be called as denotative translation. It concerns in styles and meaning of the source text.
- b. **Dynamic Translation:** Dynamic translation is the translation that results the same reaction between the recipient of the source and target language. It tries to reach the simple contents or meaning of the text, and creates the same reaction for the reader of the source text and the target text through a suitable translation using cultural and language understanding of the target language.

2. Translation method

Then, Molina and Albir define translation method as: "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." They also added: "The translation method affects the way micro-units of the text are translated: translation techniques. For example: the aim of a translation method is to produce a foreignising version, then borrowing will be one of the most frequently used translation techniques." (Molina dan Albir, 2002).

Based on Macquarie Dictionary (1982), a method is a way of doing something, especially in accordance with a definite plan. Based on this definition, two important things can be drawn; that method is a way of doing something - how to perform a translation and method with respect to a particular plan is in the implementation of the translation.

Translation method means the translation method used by translators in revealing the overall meaning of the source language into the target language (Syihabuddin 2005:68). According to Newmark (1988: 45-47), translation methods can be traced in terms of its emphasis on the source language and the target language. Newmark lists the following translation methods. One focuses on the source text while the other one focuses on the target text.

- a. **Word for word translation:** Word-for-word translation is the preservation of word order, or individual word translation including cultural words. The source

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- language word order is preserved and the words translated singly by their most common meanings, out of context.
- b. **Literal translation:** Literal translation is the translation which the grammatical structures are converted into the nearest equivalent of the target language. The source language grammatical constructions are converted to their nearest target language equivalents, but the lexical words are again translated singly, out of context.
 - c. **Faithful translation:** Faithful translation is the translation that constraints the grammatical structures of the target text, but draws on certain contextual factors. It attempts to produce the precise contextual meaning of the original within the constraints of the target language grammatical structures.
 - d. **Semantic translation:** Semantic translation emphasizes more on naturalness than in faithful translation, and it translates certain cultural words into neutral equivalents in the TL. It differs from faithful translation only in as far as it must take more account of the aesthetic value of the source language text.
 - e. **Adaptation:** Adaptation is the freest form of translation, and it is more of a target language/culture based interpretation of the source text. This is sometimes called document design. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved. The source language culture is converted to the target language culture and the text is rewritten.
 - f. **Free translation:** Free translation focuses on the content of the target text rather than the form, which means that the same content is expressed in the target text but with very different grammatical structures. It produces the target language text without the style, form, or content of the original.
 - g. **Idiomatic translation:** Idiomatic translation uses idioms and colloquialisms that are not present in the source text. It reproduces the message of the original, but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.
 - h. **Communicative translation:** It aims at reproducing the exact message of the source text content and context, but it emphasizes on naturalness and acceptability/comprehensiveness of reader from the target language. It attempts to render the exact contextual meaning of the original in such a way that both content and language as readily acceptable and comprehensible to the readership.

3. Translation techniques

Then, translation technique according to Molina and Albir: “Techniques describe the result obtained and can be used to classify different types of translation solutions.” Therefore, strategies and techniques occupy different places in problem solving: strategies are part of the process, techniques affect the result.” (Molina dan Albir, 2002) “A technique is 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.” (Molina dan Albir, 2002).

Molina and Albir (2002) define translation technique as procedures to analyze and classify how translation equivalence works. They 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

However, in their article, Molina and Albir (2002) define translation method as the way a particular translation process is carried out in terms of the translator’s objective (global option that affects the whole text). Thus, the translator should distinguish the method chosen (literal or adaptation) that affects the whole text, and the techniques chosen (literal or adaptation) that affect the micro units of the text.

If the aim of translation method is to produce a foreignizing version, then borrowing will be one of the most frequently technique used. However, the translator may encounter problems in the translation process because there may be a gap in the translator’s skills. Therefore, translation strategies are used by the translator to solve those problems. Strategies and techniques occupy different places in problem solving; strategies are part of the process, but techniques affect the results.

B. Translation Techniques (Molina and Albir, 2002)

After exploring the differences among translation strategies, translation methods, and translation techniques, now we will learn to use the 18 translation techniques proposed by Molina and Albir (2002):

1. Adaptation

This technique replaces the source text cultural element with the target text cultural element. In other words, it is used to find the cultural equivalency of the source language in the target language. For example;

Source Text	Target Text
Dear Sir,	Dengan hormat,
Sincerely yours,	Hormat saya,
As white as snow	Seputih kapas
I answered with the term I'd always wanted to employ. "Son of bitch"	Aku menjawab dengan istilah yang sejak dulu sudah hendak kugunakan "Si Brengsek"

In the table above, it can be seen that the translator chooses another expression for Indonesian's culture in opening their letters. In English, people will say "Dear Sir," in the opening part of their letters, but Indonesian people usually will say "Dengan hormat," in the opening of their letters. It also happens to "Sincerely yours," as an expression to close your letter in English, but Indonesian people usually close their letter by saying "Hormat saya". Next, "as white as snow" means "so pure and white as the color of snow". Because there is no snow in Indonesia, the translator decides to replace "Snow" with "kapas" which can be found in Indonesia and is white in color. The last, "Son of Bitch" is an impolite expression referring to someone that was born from prostitution. The translator chooses less impolite expression to express this word with "Si brengsek" which means as someone who is so bad.

2. Amplification

This technique introduces details that are not formulated in the source text. It gives more detail information about the source text. To translate a terminology, translators need to add notes to represent the contextual meaning of the word to get the readers'

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understanding of the target text. The notes can be put as footnotes or endnotes. For example;

Source Text	Target Text
Bulan depan adalah bulan Ramadhan.	Next month is Ramadhan (The Muslim month of fasting)
Pecal adalah makanan favorit saya.	Pecal (a kind of salad with peanut sauce) is my favorite food.
Kemarin Bulang pergi ke Berastagi.	Yesterday Bulang ¹ went to Berastagi. ¹ A Karonese honorific to call grandparent.

It can be seen that the translator gives additional information in endnote to explain the word “Ramadhan” in the target text. It also happens to the word Pecal. The translator wants to introduce the word “Pecal” to the target readers, but he also wants the target reader understands about what pecal is. Then, he gives additional information for pecal in endnote. In the last example, the translator gives additional information for Bulang in a footnote to make the target readers understand that Bulang is a honorific to call your grandparent in Karonese culture.

3. Borrowing

This technique takes a word straight from another language. It can be pure borrowing or naturalized borrowing. For example;

Source Text	Target Text
Lobby	Lobby
Sandals	Sandals
Orangutan	Orangutan
Television	Televisi (naturalized borrowing)

In the table above, it can be seen that the translator translates “lobby” as “lobby”. He borrows the word “lobby” from the source text directly. It also happens to the words “sandals” and “orangutan”. However, the translator translates “television” from English as “Televisi” in Indonesia. The translator uses naturalized borrowing technique to

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translate the word “television” into “televisi” because he makes something different to the spelling (ion) as (isi).

4. Calque

This technique is a literal translation of a foreign phrase lexically or structurally. It is used for translating morpheme of a language into another equivalent morpheme in another language. For example;

Source Text	Target Text
Weekend	Akhir pekan
Secretariat general	Sekretaris jendral
Directorate general	Direktorat jendral
Vice president	Wakil presiden

In the table above, it can be seen that the translator translates “Weekend” as “akhir pekan” in Indonesia which is “akhir” means “end” and “pekan” means “week”, so “weekend” is “akhir pekan”. It also happens to the other examples.

5. Compensation

This technique introduces the source text stylistic effect in another place in the target text because it can not be reflected in the same place as in the source text. For example;

Source Text	Target Text
Never did she visit her aunt	Wanita itu benar-benar tega tidak menemui bibinya.
A pair of scissors	Sebuah gunting
I was looking for you, Your Highness	Saya mencari Anda, Yang Mulia.

In the table above, it can be seen that the translator translates “a pair of scissors” as “sebuah gunting” because the stylistic effect of “a pair of “ in English cannot be reflected in the same place as in Indonesia (sepasang gunting). Indonesian do not refer “a pair of scissors” as “sepasang” or something comes in pairs, but “sebuah” or “a”. Then, for the expression “your highness” is referring to someone on the throne in English. Indonesian people refers someone who is on the throne and has a kingdom as “Yang mulia”.

6. Description

This technique replaces a terminology with a description of its form or function. For example;

Source Text	Target Text
Gadis itu menari dengan luwesnya .	The girl is dancing with great fluidity and grace .
Hari ini Ibuku masak Nasi Tumpeng.	Today my mom is cooking rice with turmeric designed in the shape of cone .
Yuk, beli Rujak .	Let's buy some fruit salad with spicy sauce .

In the table above, it can be seen that the translator replaces the word “luwesnya” as “with great fluidity and grace” in the target text. The translator describes the expression “Nasi Tumpeng” with “rice with turmeric designed in the shape of cone”. Then, the translator describes “rujak” in English as “fruit salad with spicy sauce”. Indifferent with the amplification technique, this description technique doesn't mention the specific terminology in the target text as what amplification technique does.

7. Discursive creation

This technique establishes a temporary equivalent that is totally unpredictable out of context. It is often used for translating the titles of movies. For examples;

Source Text	Target Text
A: Kamu lagi nonton film apa? B: Si Malinkundang .	A: What are you watching now? B: The Rebellious Son .
A: Kamu suka film kartun apa? B: Aku suka banget film Kenshin Si Pengelana	A: What's your favorite cartoon? B: I love Samurai X .
A: Have you watched the live action of Sleeping Beauty ? B: What? It turns out to be a live action? I will watch it soon.	A: Kamu udah nonton film drama Putri Tidur ? B: Apa? Film kartun Putri Tidur udah jadi drama? Aku bakalan nonton.

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Si Malinkundang is translated as “The rebellious son” which is totally unpredictable out of context because Si Malinkundang is a name of person. If we translate it literally, then it will be “The Malinkundang” which probably will not be able to catch the target readers’ attention as the target readers don’t know this person (Malinkundang) as Indonesian people know. “Kenshin si pengelana” is a famous Japanese cartoon (Rurouni Kenshin in Japanese), and it is translated into English as “Samurai X” which has totally different meaning with the source text. If we translate the source text “Kenshin si Pengelana” into English literally, then it will be “Kenshin the Explorer”, and it might not be able to catch the target readers’ attention by the name “Kenshin” only. By saying “Samurai X”, the target readers will know that this film is about a Samurai.

8. Established equivalent

This technique uses a terminology or expression recognized by dictionaries or language in use as an equivalent in the target language. It is used by giving common expression used everyday in the target text that is able to express the expression in the source text. For example;

Source Text	Target Text
They are as like as two peas	Mereka bagaikan pinang dibelah dua
Pelajarann ini seujung kuku buatku.	This lesson is as easy as pie for me.

In the table above, it can be seen that the translator finds an equivalent for the expression “seujung kuku” in Indonesia as “as easy as pie” in English.

9. Generalization

This technique uses a more general terminology. For example;

Source Text	Target Text
Bus	Public transportation
Becak	Vehicle
Penthouse	Tempat tinggal
Helikopter	Air transportation

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In the table above, it can be seen that the general word for “bus” is “public transportation” (transportasi umum), the general word for “becak” is “vehicle” (kendaraan).

10. Linguistic amplification

This technique adds linguistic elements, and it is often used for interpreting and dubbing. For example; “No way” is translated as “De ninguna de las maneras”.

11. Linguistic compression

This technique synthesizes linguistic elements in the target text, and it is often used in interpreting or subtitling.

12. Literal translation

This technique translates an expression word for word. For example;

Source Text	Target Text
It's raining cats and dogs	Ini hujan kucing dan anjing
I have a car	Aku punya sebuah mobil

13. Modulation

This technique changes the point of view of the source text lexically or structurally. It is a way used by translators to see the message of the source language from different angle. This strategy is used when a literal translation produces unnatural translation. If transposition functions to shift the language structure, then modulation functions to shift the language meaning in order to make the message of the source text can be understood well by the target readers. The shift in modulation here means to change the point of view the text has. For example;

Source Text	Target Text
I broke my leg	Kakiku patah
You are going to have a child	Anda akan menjadi seorang bapak.
I cut my finger	Jariku tersayat

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In the text above, the translator concerns about the object “leg”, not the subject “I” (This example is also called as transposition because the active structure is changed into passive).

Newmark (1988) suggested two kinds of modulation; modulation made as compulsory and free modulation. A modulation made as compulsory is used when a translator can not find the equivalent word or sentence in the target language, for example:

- a. An active structure of source text shifts into passive in the target language and vice versa. For example:

Source Text	Target Text
The problem is hard to solve	Masalah itu sukar dipecahkan
Laporan itu akan saya serahkan besok pagi	I will submit the report tomorrow morning.

- b. The subject structure of the source language is combined in the target language. For example:

Source Text	Target Text
Buku tersebut telah disahkan penggunaanya oleh Dikti	The use of the book has been approved by Dikti.
Gerakan Non-Block dituntut peranannya .	The role of Non-Align Movement has been pursued.

Free modulation is used because of non-linguistics problems, for example:

- a. Implicit information of the source language shifts into explicit information in the target text. For example:

Source Text	Target Text
Environmental degradation	Penurunan mutu lingkungan

- b. Cause-effect prepositional phrase of the source language shifts into cause-effect clause in the target language.

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For example:

Source Text	Target Text
We all suffer from the consequences of environmental degradation	Kita semua menderita karena (adanya) penurunan mutu lingkungan

14. Particularization

This technique uses more precise or concrete term. This technique is opposite for generalization. For example;

Source Text	Target Text
Public transportation	Bus
Vehicle	Becak
Tempat tinggal	Penthouse
Air transportation	Helikopter

15. Reduction

This technique suppresses the source text information in the target text. This technique is the opposite for amplification. Reduction is also called as omission or deletion. It is used by omitting words of the source text in the target text. In other words, these parts are not translated into the target language. It is made because the words are not very important and difficult to translate. It reduces the component of the source language, for example;

Source Text	Target Text
Automobile	Mobil
"Sama dengan raden ayu ibunya," katanya lirik.	"Just like her mother," she whispered.
Tomorrow is The Muslim month of fasting	Besok Ramadhan
Just and equitable treatment	Hubungan yang adil

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It can be seen that the word “auto” is reduced in the target text. The word “raden ayu” is also omitted in the target text. The word “The Muslim month of fasting” is shortened as “Ramadhan”, and the words “just and equitable” are shortened as “adil”.

16. Substitution

This technique changes the linguistic elements for paralinguistic elements (intonation or gestures). For example; an act of putting your hand on your heart is translated as “thank you”.

17. Transposition

This technique changes the grammatical category. For example;

Source Text	Target Text
Musical instruments can be divided into two basic groups.	Alat music bisa dibagi menjadi dua kelompok dasar. Musical instrument = alat music Two basic groups = dua kelompok dasar
I find it more difficult to translate a poem than an article.	Bagi saya menerjemahkan puisi lebih sulit daripada menerjemahkan artikel.
It's a great mistake to keep silent about the matter.	Berdiam diri tentang masalah itu merupakan kesalahan besar.

Suyawinata and Harianto (2003) mention that transposition is used by shifting the grammatical structure of source language in the target language. They divide transposition technique into four kinds:

1. Transposition as an obligatory because of grammatical structure. For example;
 - a. Plural noun shifts into singular noun

Source text	Target text
A pair of trousers	Sebuah celana
A pair of glasses	Sebuah kacamata
A pair of scissors	Sebah gunting

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- b. The repetition of adjective in Indonesia shifts into the repetition of nouns in English.

Source text	Target text
Gedung di Medan bagus-bagus.	The buildings in Medan are built beautifully.

- c. Adjective+noun shifts into noun+adjective

Source text	Target text
Beautiful woman	Wanita cantik

2. There is no equivalent of grammatical structure in the target language.

- a. An object can not be put in the beginning of a sentence in English as Indonesia does, then to translate this kind of sentence, a subject will be put in the beginning of the sentence. For example:

Source Text	Target Text
Buku itu harus kita bawa	We must bring the book

- b. A verb in the beginning of a sentence is not common in English except to make an imperative sentence, then the structure shifts into an assertive sentence. For example:

Source Text	Target Text
Berbeda penjelasannya	The explanation differs
telah disahkan penggunaannya	Its usage has been approved

3. Transposition used because of the naturalization of terms. It happens when a text can be translated literally but the translation product sounds unnatural. For example:

- a. Noun in the source language shifts into verb in the target language, for example:

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Source Text	Target Text
...to train intellectual men for the pursuits of an intellectual life	...untuk melatih para intelektual untuk mengejar kehidupan intelektual

If the phrase above translates literally to be “melatih para intelektual untuk pengejaran (the pursuits) kehidupan intelektual”, then it will sound unnatural in Indonesia.

- b. Adjective+Noun of the source language shifts into Noun+Noun in the target language. For example:

Source Text	Target Text
Engineering technique	Teknik (pe)rekayasa(an)
Medical student	Mahasiswa kedokteran

- c. Participial clause of the source language shifts into full sentence in the target text. For example:

Source Text	Target Text
The approval signed by the doctor is valid	Persetujuan yang ditandatangani oleh...
The cells carrying the germ are dangerous	Sel-sel yang membawa/mengandung...

- d. Noun+Adjective of the source language shifts into Noun+Clause in the target text. For example:

Source Text	Target Text
Lending bank	Bank yang memberikan pinjaman
Thinking person	Orang yang berpikir

4. Transposition used to set the language gaps as affixes; -lah, or -pun, word shifts into clause, etc. For example:

Source Text	Target Text
Perjanjian inilah yang diacu	It is this agreement which is referred to (not anything else)
adept	sangat terampil

18. Variation

This technique changes the linguistic or paralinguistic elements that affect the linguistic variation (textual tone, style, social dialect, geographical dialect).

C. Analyzing Translation Techniques

After discussing the translation techniques proposed by Molina and Albir, we have understood more to know about what translation techniques are appropriate to translate different kinds of text. In this chapter, we will learn and practice to analyze the most dominant translation techniques used by the translators. For examples;

Translation techniques used in the English version of Sejarah Mekah

Sejarah Mekah is a book discussed about the history of makkah before and now. This book is available in Indonesia and English version. The words, phrases, and sentences written in these books were analyzed to get the objectives of this research. The aims of this study is to find the examples of translation techniques used in the English version of Sejarah Mekah, and to find the most dominant translation technique used in the English version of Sejarah Mekah. 46 data were selected based on purposive sampling technique. The words, phrases, and sentences written on the English version of Sejarah Mekah were analyzed by comparing the Indonesia and the English version to find the examples of translation techniques and the most dominant translation technique used.

Table 1: Borrowing technique used in the English version of Sejarah Mekah.

Data	Source Text	Target Text
8	sulit bagi orang-orang yang shalat untuk melihat langsung Ka'bah	It is difficult for the people in this large Masjid haraam to see the Ka'bah and to face it directly
12	Masjidil Haram pada Masa Pemerintahan Saudi Raja Abdul Aziz dari Keluarga Sa'ud pada tahun 1344 H/1925 M mengeluarkan surat keputusan yang memerintahkan untuk memperbaiki bagian-bagian Masjidil Haram yang	Expansion of the Masjid Haraam During the Saudi Rule In 1344 A.H. (1925) King Abdul Azeez issued the instruction that whatever repairs and renovations are needed for the Masjid Haraam should be undertaken and

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	sekiranya perlu direnovasi, membuat lantai pada tempat sa'i sekaligus memperbaiki atapnya, dan memperluas tempat thawaf dengan cara menghilangkan penghalang-penghalang yang ada pada permukaannya.	completed. Mas'aa was then floored, a new roof was erected and the buildings on the Mataaf were demolished to make more room.
13	Semasa hidupnya, beliau terus bekerja keras untuk merenovasi keseluruhan bagian-bagian Masjidil Haram , sebab sejak tahun 306 H/918 belum ada upaya perluasan yang memadai, sehingga saat itu Masjidil Haram hanya cukup digunakan shalat untuk 50 ribu orang saja.	Besides all of this, the king also gave due consideration to many others aspects of the building. Nevertheless, no significant extentions were done since 302 A.H. (918 A.D) and the Masjid Haraam could accommodate a maximum of only fifty thousand worshippers.
18	Pada masa Raja Fahd, beliau memerintahkan untuk membangun dan memperbaiki lantai tempat shalat, yaitu dengan memberinya ubin marmer yang dingin, melengkapinya dengan sistem pengeras suara dan pencahayaan, sistem distribusi air minum, serta tangga elektrtonik di setiap sisi-sisi Masjid .	After this expansion, Kaadimul Haramain King Fahad bin Abdul Azeez issued a royal decree to have the roof of the Masjid Haraam prepared to be used for salaah. Facilities were then made for lighting, sound and water, together with the installation of escalators for access and the laying of a cool stone floor.
28	Halaman sekitar mesjid Berdasarkan petunjuk dari Raja Fahd ibn Abdul Aziz - Semoga Allah melindunginya--, maka halaman yang mengelilingi Masjidil Haram disediakan untuk dapat menampung jemaah shalat	The Courtyard of the Masjid Haraam According to the royal decree, a courtyard was established on all four sides of the Masjid Haraam .
31	Pintu-pintu Masjidil Haram Ketika kaum Quraish masih menempati rumah-rumah di sekitar tempat thawaf dekat ka'bah , mereka sengaja membiarkan gang-gang antar rumah untuk keluar masuk ke tempat thawaf dan Ka'bah .	Doors of the Masjid Haraam The Quraish used to live in the vicinity of the Ka'bah around the Mataaf. There were alleyways around their houses for people to pass through and no wall existed between their houses and the Ka'bah .
32	Namun, ketika Umar ibn al-Khattab memperluas Masjidil Haram , beliau membangun dinding atau tembok di sekeliling Masjid dan membuatnya pintu-pintu yang kemudian ditambah dan diperbanyak hingga sekarang ini, setelah perluasan yang dilakukan oleh Raja Fahd jumlahnya mencapai 95 buah pintu, termasuk yang ada di terowongan	Being the first to expand the Masjid Haraam , Hadhrat Umar also had walls erected around the Ka'bah and made doors in these walls. In the centuries that followed, the number of doors increased as the Masjid haraam was expanded. Eventually after the second Saudi doors to the basement, to the first

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	bawah tanah, lantai dasar, lantai atas, tangga, penyebrangan di tempat sa'i, dan jembatan masuk di arah Sya'miyyah.	floor, those leading to the escalators and those leading to the flyover walkways.
45	Dilengkapi dengan 4 buah terminal pemberhentian guna memudahkan mengangkut dan menurunkan jemaah dari dan ke halaman Masjid yang melewati tangga-tangga biasa maupun elektronik	The tunnel also boasts parking bays where people can be dropped off. From here, they can use the escalators leading to the courtyard of the Haram so that they can perform salaah in the Masjid .

Table 2: Literal technique used in the English version of *Sejarah Mekah*

Data	Source Text	Target
5	Sehingga menuntut Khalid ibn Abdullah al Qusary, yaitu Gubernur Mekah (wafat 120 H) untuk menata dan menertibkan shaff (barisan) orang-orang shalat. Perbuatannya ini mendapat dukungan dari ulama-ulama besar dari ta'bi'in dan para ulama shalaf yang shalih.	The governor of Makkah Khaalid bin Abdullah (passed away 120 A.H.) with the approval of the Ulema and Taabi'een of the time had circular rows made all around the Ka'bah.
7	Perlu diingat pula bahwa bagi orang yang shalat di dalamnya, harus menghadap tepat ke arah Ka'bah	It should be borne in mind that the person performing salaah close to the Ka'bah must face the Ka'bah directly
12	Masjidil Haram pada Masa Pemerintahan Saudi Raja Abdul Aziz dari Keluarga Sa'ud pada tahun 1344 H/1925 M mengeluarkan surat keputusan yang memerintahkan untuk memperbaiki bagian-bagian Masjidil Haram yang sekiranya perlu direnovasi, membuat lantai pada tempat sa'i sekaligus memperbarui atapnya, dan memperluas tempat thawaf dengan cara menghilangkan penghalang-penghalang yang ada pada permukaannya.	Expansion of the Masjid Haraam During the Saudi Rule In 1344 A.H. (1925) King Abdul Azeez issued the instruction that whatever repairs and renovations are needed for the Masjid Haraam should be undertaken and completed. Mas'aa was then floored, a new roof was erected and the buildings on the Mataaf were demolished to make more room.
16	Perluasan Saudi Pertama maka dimulailah pengerjaannya pada tahun 1375 H/1955 M yaitu pada masa pemerintahan almarhum Raja Sa'ud ibn Abdul Aziz.	The First Saudi Expansion The construction work began during the reign of King Abdul Azeez's son King Saud in the year 1375 A.H. (1953).

Table 3: Transposition technique used in the English version of *Sejarah Mekah*.

Data	Source Text	Target Text
8	Perluasan pada Masa Umar ibn al-Khattab Tidak terdapat dinding atau tembok pada masa Nabi saw. maupun pada	The Expansion done by Hadhrat Umar During the periods of both Rasulullah saw and Hadhrat Abu Bakr , there were no walls around the

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	masa Abu Bakar r.a.	Masjid Haram, only houses
9	Sehingga mengharuskan pemerintah Kerajaan Saudi di bawah komando Raja Fahd untuk memberi garis melingkar di lantai pada sekeliling dan sekitar Ka'bah guna memudahkan orang-orang yang shalat membuat <i>shaff</i> menghadap Ka'bah.	The government has calculated the precise direction and engraved lines on the ground facing the Ka'bah. This line have then been coloured yellow to make it easy for people to face the correct direction.
14	Namun, setelah pesatnya perkembangan transportasi baik laut, udara, maupun darat, juga faktor keamanan di Saudi yang semakin terjamin, maka bertambahlah jumlah jemaah haji dari tahun ke tahun.	However, the number of people performing Hajj and Umrah increased dramatically because transport had become much easier and much more available. People could now travel by ship, by air, by bus, by car and by using various other modern means of transport.
15	Oleh karenanya, almarhum Raja Abdul Aziz pada tahun 1368 H/1948 M mengumumkan kemauan kerasnya untuk memperluas Masjidil Haram dan Masjid Nabawi. Maka dimulailah penelitian tentang berbagai hal yang dibutuhkan dalam rangka perluasan Masjid, yang berlangsung hingga wafatnya pada 1373 H/1953 M.	King Abdul Azeez consequently expressed the intention to extend both the Masjid Haraam and the Masjidun Nabawi in 1368 A.H. (1948). Preparations were already underway when the king passed away in 1373 A. H. (1953)
18	Pada masa Raja Fahd, beliau memerintahkan untuk membangun dan memperbaiki lantai tempat shalat, yaitu dengan memberinya ubin marmer yang dingin , melengkapinya dengan sistem pengeras suara dan pencahayaan, sistem distribusi air minum, serta tangga elektrtonik di setiap sisi-sisi Masjid.	After this expansion, Kaadimul Haramain King Fahad bin Abdul Azeez issued a royal decree to have the roof of the Masjid Haraam prepared to be used for salaah. Facilities were then made for lighting, sound and water, together with the installation of escalators for access and the laying of a cool stone floor.
20	Selain itu, di Masjidil Haram seolah-olah terdapat lantai baru yang luasnya 42.000 m ² yang dapat menampung kelebihan jemaah sekitar 105 ribu, terutama pada waktu-waktu puncak.	This allowed a total area of 42.000 m ² to become usable for salaah, accommodating an extra 105000 worshippers.
21	Raja Fahd ibn Abdul Aziz dari Keluarga Sa'ud secara simbolik telah meletakkan batu pertama untuk perluasan dan pembangunan Masjidil Haram yaitu pada bulan Shafar 1409 H/1988 M, dan selesai secara resmi pada bulan DzulQa'dah 1413 H/1993 M.	In Shafar 1409 A.H. (1988) Fahad Abdul Azeez laid the foundation stone for Saudi expansion of the Masjid Haraam. This expansion was then completed in Dhulqa'dah 1413 A.H. (1993).
22	Perluasan ini meliputi bangunan antara Babul Umrah (Pintu Umrah) dan Babul Malik Abdul Aziz (Pintu Raja Abdul Aziz), dengan luas permukaan dasar 19.000 m² yang mencakup	As part of this project, a building was constructed in the area between the Umrah Door and Abdul Azeez Door. The building occupies and area of 19000 m² and includes four floors for

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	ruang bawah tanah, lantai dasar, lantai atas dan lantai atap.	salaah. These are the basement, the ground floor, the first floor and the roof.
25	Selain itu, dibangun pula 3 kubah di atas lantai atap dengan luas 15 x 15 m = 225 m ² dengan ketinggian sekitar 13 m, guna melindungi halaman lantai dasar dan lantai satu.	This building has three domes , each dome covering an area of 225 m ² (15m ² x15m ²) and rising 13m high.
29	Oleh karena itu, lantainya dibuat dari marmer dingin bercorak bundar dan bergaris untuk shaff shalat, serta dilengkapi dengan sistem pencahayaan yang cukup.	Cool white marble tiles have been laid on them an lines have also been engraved to mark the rows. Facilities for water and lighting have been seen to very remarkable, with wudlu and toiled facilities on each side.
31	Pintu-pintu Masjidil Haram Ketika kaum Quraish masih menempati rumah-rumah di sekitar tempat thawaf dekat ka'bah, mereka sengaja membiarkan gang-gang antar rumah untuk keluar masuk ke tempat thawaf dan Ka'bah. One sentence of the source text is splitting into some sentences in the target text.	Doors of the Masjid Haraam The Quraish used to live in the vicinity of the Ka'bah around the Mataaf. There were alleyways around their houses for people to pass through and no wall existed between their houses and the Ka'bah.
32	Namun, ketika Umar ibn al-Khattab memperluas Masjidil Haram , beliau membangun dinding atau tembok di sekeliling Masjid dan membuatnya pintu-pintu yang kemudian ditambah dan diperbanyak hingga sekarang ini, setelah perluasan yang dilakukan oleh Raja Fahd jumlahnya mencapai 95 buah pintu, termasuk yang ada di terowongan bawah tanah, lantai dasar, lantai atas, tangga, penyebrangan di tempat sa'I, dan jembatan masuk di arah Sya'miyyah.	Being the first to expand the Masjid Haraam, Hadhrat Umar also had walls erected around the Ka'bah and made doors in these walls. In the centuries that followed, the number of doors increased as the Masjid Haraam was expanded. Eventually after the second Saudi doors to the basement, to the first floor, those leading to the escalators and those leading to the flyover walkways.
34	Akan tetapi, perlu diingatkan juga bahwa penomoran tersebut belum termasuk pintu-pintu yang dibuka belakangan ini, yaitu pintu masuk pada jembatan samping Bab Bani Syaibah (Pintu Bani Syaibah) di tempat sa'I dan beberapa pintu yang baru dibuka di Marwa.	It should be noted that some doors were just recently added and are therefore not included in the count of doors. Amongst these is the door of the flyover walkway near the Banu Shaybah Door, which is located at the Mas'aa close to Marwah.
43	Panjang terowongan tersebut kira-kira 15000 m (bagian terowongan yang tertutup – karena di bawah tanah – sepanjang 661 m) yaitu yang	This tunnel runs 1500m in length, beginning in the west from the Shubaykah bridge and ending at Mount Abu Qubais in the east.

	terbentang dari jembatan Syubaikah sebelah Barat sampai ke jembatan Abi Qubais di sebelah Timur.	The covered area of the tunnel is 661m.
45	Dilengkapi dengan 4 buah terminal pemberhentian guna memudahkan mengangkut dan menurunkan jemaah dari dan ke halaman Masjid yang melewati tangga-tangga biasa maupun elektronik.	The tunnel also boasts parking bays where people can be dropped off. From here, they can use the escalators leading to the courtyard of the Haram so that they can perform salaah in the Masjid.
46	Terowongan ini dilengkapi pula dengan sistem pencahayaan dan pengaturan udara yang memadai, serta kamera pemantau.	The tunnel is well lit and vented and is also fitted with surveillance cameras as a safety precaution.

Table 4: Modulation technique used in the English version of *Sejarah Mekah*.

Data	Source Text	Target Text
5	sehingga menuntut Khalid ibn Abdullah al Qusary, yaitu Gubernur Mekah (wafat 120 H) untuk menata dan menertibkan shaff (barisan) orang-orang shalat. Perbuatannya ini mendapat dukungan dari ulama-ulama besar dari ta'bi'in dan para ulama shalaf yang shalih. Modulation: The source text consists of two separated sentences, and it was combined to be a sentence in the target text.	the governor of Makkah Khaalid bin Abdullah (passed away 120 A.H.) with the approval of the Ulema and Taabi'een of the time had circular rows made all around the Ka'bah.
8	sulit bagi orang-orang yang shalat untuk melihat langsung Ka'bah	It is difficult for the people in this large Masjid Haraam to see the Ka'bah and to face it directly
9	Sehingga mengharuskan pemerintah Kerajaan Saudi di bawah komando Raja Fahd untuk memberi garis melingkar di lantai pada sekeliling dan sekitar Ka'bah guna memudahkan orang-orang yang shalat membuat <i>shaff</i> menghadap Ka'bah.	The government has calculated the precise direction and engraved lines on the ground facing the Ka'bah. This line have then been coloured yellow to make it easy for people to face the correct direction.
10	Perluasan pada Masa Umar ibn al-Khattab Tidak terdapat dinding atau tembok pada masa Nabi saw. maupun pada masa Abu Bakar r.a.	The Expansion done by Hadhrat Umar During the periods of both Rasulullah saw and Hadhrat Abu Bakr, there were no walls around the Masjid Haram, only houses.
14	Namun, setelah pesatnya perkembangan transportasi baik laut, udara, maupun darat, juga faktor keamanan di Saudi yang semakin terjamin, maka	However, the number of people performing Hajj and Umrah increased dramatically because transport had become much easier and much more available. People could now

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	bertambahlah jumlah jemaah haji dari tahun ke tahun.	travel by ship, by air, by bus, by car and by using various other modern means of transport.
16	Perluasan Saudi Pertama maka dimulailah pengerjaannya pada tahun 1375 H/1955 M yaitu pada masa pemerintahan almarhum Raja Sa'ud ibn Abdul Aziz.	The First Saudi Expansion The construction work began during the reign of King Abdul Azeez's son King Saud in the year 1375 A.H. (1953).
22	Perluasan ini meliputi bangunan antara Babul Umrah (Pintu Umrah) dan Babul Malik Abdul Aziz (Pintu Raja Abdul Aziz), dengan luas permukaan dasar 19.000 m ² yang mencakup ruang bawah tanah, lantai dasar, lantai atas dan lantai atap.	As part of this project, a building was constructed in the area between the Umrah Door and Abdul Azeez Door. The building occupies an area of 19000 m ² and includes four floors for salaah. These are the basement, the ground floor, the first floor and the roof.
23	Sehingga luas keseluruhan tempat shalat dalam perluasan ini menjadi (19000 x 4=76.000 m ²).	The total area of these four levels is 76000 m ² (4x19000 m ²).
26	Kemudian dibuat pula dua bangunan untuk tangga elektronik untuk naik ke lantai satu dan lantai atap.	Access to and from the basement as well as the first floors and the roof is facilitated by staircases and escalators.
27	Jumlah tiang di setiap lantainya mencapai 530 buah, dan di bagian bawah tiang dilengkapi dengan pendingin udara (AC).	Each floor has 530 pillars that have air-conditioning units build in to them.
28	Halaman sekitar mesjid Berdasarkan petunjuk dari Raja Fahd ibn Abdul Aziz – Semoga Allah melindunginya--, maka halaman yang mengelilingi Masjidil Haram disiapkan untuk dapat menampung jemaah shalat	The Courtyard of the Masjid Haraam According to the royal decree, a courtyard was established on all four sides of the Masjid Haraam.
29	Oleh karena itu, lantainya dibuat dari marmer dingin bercorak bundar dan bergaris untuk shaff shalat, serta dilengkapi dengan sistem pencahayaan yang cukup.	Cool white marble tiles have been laid on them and lines have also been engraved to mark the rows. Facilities for water and lighting have been seen to be very remarkable, with wudlu and toilet facilities on each side.
31	Pintu-pintu Masjidil Haram Ketika kaum Quraish masih menempati rumah-rumah di sekitar tempat thawaf dekat ka'bah, mereka sengaja membiarkan gang-gang antar rumah untuk keluar masuk ke tempat thawaf dan Ka'bah.	Doors of the Masjid Haraam The Quraish used to live in the vicinity of the Ka'bah around the Mataaf. There were alleyways around their houses for people to pass through and no wall existed between their houses and the Ka'bah.

32	<p>Namun, ketika Umar ibn al-Khattab memperluas Masjidil Haram, beliau membangun dinding atau tembok di sekeliling Masjid dan membuatnya pintu-pintu yang kemudian ditambah dan diperbanyak hingga sekarang ini, setelah perluasan yang dilakukan oleh Raja Fahd jumlahnya mencapai 95 buah pintu, termasuk yang ada di terowongan bawah tanah, lantai dasar, lantai atas, tangga, penyebrangan di tempat sa'I, dan jembatan masuk di arah Sya'miyyah.</p>	<p>Being the first to expand the Masjid Haraam, Hadhrat Umar also had walls erected around the Ka'bah and made doors in these walls. In the centuries that followed, the number of doors increased as the Masjid Haraam was expanded. Eventually after the second Saudi doors to the basement, to the first floor, those leading to the escalators and those leading to the flyover walkways.</p>
35	<p>Tangga Elektronik Pada masa Raja Fahd ibn Abdul Aziz, telah dibangun tangga-tangga elektronik untuk melayani jemaah yang ingin shalat di lantai atas dan lantai atap.</p>	<p>Escalators During the reign of Khaadimul Haramain, seven escalators were installed to make access to and from the upper stories of the Haraam easy.</p>
36	<p>Jumlahnya ada 7 buah, dengan luas 375 m², yaitu di Babu Ayyad dan Shafa, di Marwa, Babul Fath, di al-Syamiyyah, dan di samping bangunan perluasan ke dua.</p>	<p>Each group of escalators comprises of four escalators and are housed in a building that covers an area of 375 m².</p>
39	<p>Toilet dan Tempat Wudlu Toiled dan tempat wudlu untuk lelaki dan perempuan dibangun secara terpisah, masing-masing terdiri dari dua lantai di bawah tanah, yaitu yang berada di halaman pasar kecil (depan Babul Malik Abdul Aziz), dan yang dekat dengan halaman Marwa yang luas keseluruhannya mencapai 14.000 m².</p>	<p>Wudhu and Toilet Facilities Buildings have been erected on the courtyards on all sides of the Haram to cater for wudhu and toilets facilities, with separate amenities for men and women. One such building is located in front of the Abdul Azeez Door. Another such building is located near Marwah, which also comprises of two floors. In total the wudhu and toilet facilities cover an area of 14000 m².</p>
40	<p>Saluran dan Penampungan Air Masjidil Haram terletak di tengah lembah, oleh karena itu, aliran air akibat hujan dan lain sebagainya sangat membahayakan bangunan Mesjid.</p>	<p>Drainage Because the Masjid Haraam is situated in a valley, it has always been subject to flooding</p>
41	<p>Maka Umar ibn al-Khattab dan para khalifah sesudahnya sepanjang masa selalu berupaya untuk mengantisipasi bahaya banjir akibat aliran air yang akan menggenang di lembah.</p>	<p>Khaadimul Haramain King Fahad bin Abdul Azeez issued instructions for the development of a drainage system that would drain water from the entire area.</p>

Table 5: Amplification technique used in the English version of *Sejarah Mekah*.

Data	Source Text	Target Text
2	Penataan shaff di sekitar Ka'bah	The beginning of the Circular Rows Around the Ka'bah
11	Dan pada masa Umar r.a. dirasa oleh penduduk semakin sempit, maka ia lalu membeli halaman untuk memperluas Masjidil Haram.	When a lack of space was felt during the period of Hadhrat Umar, he bought the properties in the immediate vicinity and included them within the Masjid Haraam.
17	Pengerjaannya meliputi tahapan-tahapan tertentu dalam perluasan yang memakan waktu kurang lebih 20 tahun, menelan biaya sekitar 1 Milyar Riyal, dan dikerjakan oleh lebih dari 55 ribu pekerja (termasuk tenaga ahli) yang tergabung dalam Perusahaan Ben Laden.	In various phases, the work was eventually completed after twenty years at a cost of over 62 million Saudi Riyaals. More than fifty-five thousand laborers and professionals participated in the construction, which was contracted to the Bin Laden construction firm.
22	Perluasan ini meliputi bangunan antara Babul Umrah (Pintu Umrah) dan Babul Malik Abdul Aziz (Pintu Raja Abdul Aziz), dengan luas permukaan dasar 19.000 m ² yang mencakup ruang bawah tanah, lantai dasar, lantai atas dan lantai atap.	As part of this project , a building was constructed in the area between the Umrah Door and Abdul Azeez Door. The building occupies an area of 19000 m ² and includes four floors for salaah. These are the basement, the ground floor, the first floor and the roof.
37	Setiap tangga mengangkut rata-rata 1500 orang/jam.	Every escalator can transport fifteen hundred people in an hour.

Table 6: Reduction technique used in the English version of *Sejarah Mekah*.

Data	Source Text	Target Text
6	Maka diteruskanlah upaya baik menata shaff tersebut.	This practice is in vogue to this day
11	Dan pada masa Umar r.a. dirasa oleh penduduk semakin sempit, maka ia lalu membeli halaman untuk memperluas Masjidil Haram.	When a lack of space was felt during the period of Hadhrat Umar, he bought the properties in the immediate vicinity and included them within the Masjid Haraam.
23	Sehingga luas keseluruhan tempat shalat dalam perluasan ini menjadi (19000 x 4=76.000 m ²).	The total area of these four levels is 76000 m ² (4x19000 m ²).
24	Perlu disebutkan di sini bahwa pondasi bangunan tersebut sengaja dipersiapkan untuk penambahan tingkat jika suatu saat dibutuhkan.	The foundation of this building has been made strong enough to accommodate another floor if the need ever arises.
25	Selain itu , dibangun pula 3 kubah di atas lantai atap dengan luas 15 x 15 m = 225 m ² dengan ketinggian sekitar 13 m, guna melindungi halaman lantai dasar dan lantai satu.	This building has three domes, each dome covering an area of 225 m ² (15m ² x15m ²) and rising 13m high.
26	Kemudian dibuat pula dua	Access to and from the basement as

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	bangunan untuk tangga elektronik untuk naik ke lantai satu dan lantai atap.	well as the first floors and the roof is facilitated by staircases and escalators.
29	Oleh karena itu , lantainya dibuat dari marmer dingin bercorak bundar dan bergaris untuk shaff shalat, serta dilengkapi dengan sistem pencahayaan yang cukup	Cool white marble tiles have been laid on them an lines have also been engraved to mark the rows. Facilities for water and lighting have been seen to very remarkable, with wudlu and toiled facilities on each side.
30	Berikut keterangan luas dan daya tampung tersebut.	Additional information about the courtyards:
31	Pintu-pintu Masjidil Haram Ketika kaum Quraish masih menempati rumah-rumah di sekitar tempat thawaf dekat ka'bah, mereka sengaja membiarkan gang-gang antar rumah untuk keluar masuk ke tempat thawaf dan Ka'bah.	Doors of the Masjid Haraam The Quraish used to live in the vicinity of the Ka'bah around the Mataaf. There were alley ways around their houses for people to pass through and no wall existed between their houses and the Ka'bah.
33	Penomorannya dimulai dari Babul Malik Abdul Aziz (Pintu Raja Abdul Aziz) yaitu nomor 1 dan seterusnya hingga berakhir di pintu nomor 95 pada bangunan perluasan Raja Fahd yaitu di Sullam Malik Abdul Aziz (tangga Raja Abdul Aziz).	The numbering of doors starts with the King Abdul Azeez Door and ends with door number 95, which was the last put after the second Saudi Expansion
37	Setiap tangga mengangkut rata-rata 1500 orang/jam.	Every escalator can transport fifteen hundred people in an hour.
39	Toilet dan Tempat Wudlu Toiled dan tempat wudlu untuk lelaki dan perempuan dibangun secara terpisah, masing-masing terdiri dari dua lantai di bawah tanah , yaitu yang berada di halaman pasar kecil (depan Babul Malik Abdul Aziz), dan yang dekat dengan halaman Marwa yang luas keseluruhannya mencapai 14.000 m ² .	Wudhu and Toilet Facilities Building have been erected on the courtyards on all sides of the Haram to cater for wudhu and toilets facilities, with separate amenities for men and women. One such building is located in front of the Abdul Azeez Door. Another such building is located near Marwah, which also comprises of two floors. In total the wudhu and toilet facilities cover an area of 14000 m ² .
40	Saluran dan Penampungan Air Masjidil Haram terletak di tengah lembah, oleh karena itu, aliran air akibat hujan dan lain sebagainya sangat membahayakan bangunan Mesjid.	Drainage Because the Masjid Haraam is situated in a valley, it has always been subject to flooding
41	Maka Umar ibn al-Khattab dan para khalifah sesudahnya sepanjang masa selalu berupaya untuk mengantisipasi bahaya banjir akibat aliran air yang akan menggenang di lembah.	Khaadimul Haramain King Fahad bin Abdul Azeez issued instructions for the development of a drainage system that would drain water from the entire area. Consequently, four meter high drains were dug underground to

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		channel the water away.
43	Panjang terowongan tersebut kira-kira 15000 m (bagian terowongan yang tertutup – karena di bawah tanah – sepanjang 661 m) yaitu yang terbentang dari jembatan Syubaiakah sebelah Barat sampai ke jembatan Abi Qubais di sebelah Timur.	This tunnel runs 1500m in length, beginning in the west from the Shubaykah bridge and ending at Mount Abu Qubais in the east. The covered area of the tunnel is 661m.
44	Jalan dalam terowongan terbagi untuk dua arah, yaitu pertama arah masuk dari Jeddah dan Barat kota Mekah, dan kedua, arah masuk dari al-Masyair atau Timur kota Mekah.	The tunnels accommodates two roads, one for people coming from the west of Makkah and the other for people coming from the east of Makkah from places such as Mina, Muzdalifah and Arafaat.
45	Dilengkapi dengan 4 buah terminal pemberhentian guna memudahkan mengangkut dan menurunkan jemaah dari dan ke halaman Masjid yang melewati tangga-tangga biasa maupun elektronik.	The tunnel also boasts parking bays where people can be dropped off. From here, they can use the escalators leading to the courtyard of the Haram so that they can perform salaah in the Masjid.

Table 7: The Frequency of translation techniques used in the English version of *Sejarah Mekah*.

Translation Techniques	Data
Borrowing	1, 2, 3, 5, 7, 8, 12, 13, 18, 28, 31, 32, 39, 45, 46 15 data used borrowing technique
Literal	2, 3, 4, 5, 7, 12, 15, 16, 39 9 data used literal technique
Established equivalence	2, 27, 29, 32 4 data used established equivalence technique
Generalization	7, 28, 31 3 data used generalization technique
Particularization	1, 28, 30 3 data used particularization technique
Transposition	5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 20, 21, 22, 25, 29, 31, 32, 34, 35, 38, 43, 45, 46 26 data used transposition technique
Modulation	3, 4, 5, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 23, 26, 27, 28, 29, 31, 32, 34, 35, 36, 39, 40, 41, 42 30 data used modulation technique
Addition	2, 11, 12, 15, 17, 18, 22, 33, 37, 39, 44. 11 data used addition technique
Reduction	5, 6, 9, 11, 12, 13, 14, 15, 17, 18, 21, 23, 24, 25, 26, 28, 29, 30, 31, 33, 36, 37, 39, 40, 41, 42, 43, 44, 45, 29 data used reduction technique

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There are 46 data used for this study. The data are classified based on the words, phrases, and sentences in the English version of Sejarah Mekah entitled Masjid haraam. After analyzing the data, it was found that the most dominant translation technique used in the English version of Sejarah Mekah is Modulation. In the table above, it can be seen that the most dominant translation technique used is modulation. The frequency of translation technique used in the English version of Sejarah Mekah can be ordered as; Modulation technique was applied in 30 data, Reduction technique was applied in 29 data, Transposition technique was applied in 26 data, Borrowing technique was applied in 15 data, Addition technique was applied in 11 data, Literal technique was applied in 9 data, Established equivalent technique was applied in 4 data, Generalization technique was applied in 3 data, and Particularization technique was also applied in 3 data. Therefore, it can be concluded that the most dominant translation technique used in the English version of Sejarah Mekah is modulation technique.

Summary

1. According to Molina and Albir (2002), translation strategy is: "Strategies are related to the mechanisms used by translators throughout the whole translation process to find a solution to the problems they find." According to Newmark. Translation strategies are: Semantic Translation and Communicative Translation. According to Nida and Taber, translation strategies are: Formal Translation and Dynamic Translation.
2. Molina and Albir define translation method as: "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." According to Newmark (1988) translation methods are: Word for word translation, Literal translation, Faithful translation, Semantic translation, Adaptation, Free translation, Idiomatic translation, and Communicative translation.
3. Molina and Albir (2002) define translation technique as procedures to analyze and classify how translation equivalence works. They 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

However, in their article, Molina and Albir (2002) define translation method as the way a particular translation process is carried out in terms of the translator's objective (global option that affects the whole text). Thus, the translator should distinguish the method chosen (literal or adaptation) that affects the whole text, and the techniques chosen (literal or adaptation) that affect the micro units of the text. If the aim of translation method is to produce a foreignizing version, then borrowing will be one of the most frequently technique used. However, the translator may encounter problems in the translation process because there may be a gap in the translator's skills. Therefore, translation strategies are used by the translator to solve those problems. Strategies and techniques occupy different places in problem solving; strategies are part of the process, but techniques affect the results.

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4. The 18 translation techniques proposed by Molina and Albir (2002) are: Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive Creation, Established Equivalent, Generalization, Linguistic amplification, Linguistic compression, Literal translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variation.

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Exercise 3: Translating and Analyzing a paragraph by using Molina and Albir Techniques

In chapter one you have learned and succeeded in translating sentences from English into Indonesian. Now, in this chapter, you will go to the next level; translating a paragraph. Therefore, translating an abstract will be a good practice for you. Translate the following abstract into Indonesian individually by using the translation techniques proposed by Molina and Albir (2002).

The Translators' intention in translating Surah Al-Waqi'ah into Angkola Language

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ABSTRACT

The Holy Qur'an has been translated into Angkola Language in order to motivate the local people in understanding the message of the Holy Qur'an and also to preserve the existence of the Angkola language itself. This language is widely used in the daily life and cultural tradition of Angkola Bataknese people in South Tapanuli of North Sumatra. However, it is very important to maintain the message of the Holy Qur'an and prevent the translation shift that could happen in case of mixing with the culture of Angkola people. This study aims to see the most dominant translation techniques, the translators' ideology, and the quality of Angkola translation of the Holy Qur'an. The methodology of this research is descriptive qualitative which is an embedded-case study and oriented to translation product (Toury, 1995). The Translation techniques proposed by Molina and Albir (2002, p.509-511) are used to analyze the data. The data of this study are words, phrases, and clauses in the 96 verses of Al-Waqi'ah surah in Arabic and its translation in Angkola language translated by the translator team in the Faculty of Ushuluddin and Islamic Studies, The State Islamic University of North Sumatra in 2016 published by Puslitbag Lektur dan Khazanah Keagamaan Ministry of Religion Affairs Jakarta. After analyzing the data, it can be seen that 1) the most dominant translation techniques used by the translators are literal (word by word translation) and amplification techniques (giving additional information in footnote or body note). 2) The translators have foreignization ideology. Even though the translators translate the Holy Qur'an into Angkola language in order to get the local people access to the message of the Holy Qur'an, the translators do not introduce the cultural items of the Angkola language in the translation product. In attempting to produce the easy understanding translation for the target readers (Bataknese Angkola people) the translators used a lot of amplification techniques and literal technique to optimally express the message of the Holy Qur'an without adding cultural items of Angkola language. The translators are being "invisible" without showing the foreign identity of the source text. Instead, the translators attempt to keep the cultural atmosphere of the source language (Arabic) to fully transferred the message of the Holy Qur'an and prevent the translation shift. 3) The translation of surah Al-Waqi'ah in Angkola language has good quality in the aspect of accuracy, acceptability, and readability. Overall, it can be concluded that the translation of the Holy Qur'an especially surah Al-Waqi'ah is accurate, acceptable, and readable for the target readers (Angkola people) to read and understand because the translators have foreignization ideology which maintain the originality of the source text without making additional changes to adapt the translation to the culture of Angkola people.

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Key words: Translation Techniques, Ideology, Quality, Al-Waqi'ah, Angkola

Then, exchange your translation product with your friends. Check the general errors and analyze the most dominant translation techniques that your friend used in translating the abstract into Indonesian language. Next, when you give back the translation product to your friend, explain to him about the suggestions that you have given for the general errors that she makes or the appropriate translation techniques she may use to translate the abstract better.

Then, when your friend gives the suggestions for the general errors you make or the appropriate translation techniques you may use to produce a better translation, write the summary of what he tells you. You may create the summary with your creativity, for example; you turn the summary into mind mapping summary, song summary, or poem summary that will make you remember what you have learned. After that, upload your summary to Facebook and give comments to the summary that your friends upload. Good luck 😊.

Chapter Three

Common Problems in Translating Text

Learning objectives:

In the previous chapter, we have learned about how to choose the appropriate techniques in translating text. We also have learned about how to analyze the most dominant translation techniques used by the translators. Now, in this chapter we will learn about the common problems in translating text. After learning about the common problems in translating text, we will be able to avoid making errors in translating text..

In translating text, translators may face some problems which occur because of translation activities, such as; the removal of meaning, meaning replacement, the addition of meaning, or meaning interpretation. Larson (1984: 56) mentions that: "There will be the words in the source language and receptor language that are very similar in context (contain the same meaning components), but not all will match by any means. Not all language communities have the same ideas." It means translators have to accept the consequences that there will be many words which do not have equivalents in the receptor language. It happens because a single word may be translated with a number of words in the receptor language, and the lexical structures of the two languages are different to the concepts which are expressed.

Usually, the central problem of translating text is whether to translate the text literally or freely. Translating the text freely means that the translators consider translating the sense not the words, the message not the form. However, considering the linguistic barriers of languages and considering the language as the product of culture, it is attempted that the translation product should be as literal as possible. Translation problem occurs because there are some differences between both languages. Venuty (1995) also suggested that: "Foreign text is the site of many different semantic possibilities that are fixed only provisionally in anyone translation..."

Hoed (2006) also considered that there will never be two similar languages because every language has its own unique system and structure (*sui generis*), so in translating text, translator will certainly face many challenges. A good translation product will have the

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target readers understand the text the same way as the source text readers understand do. To do this, a translator needs to master both languages (TL and SL) and understands the techniques of translating text. However, in fact, the process of translating has many problems. The problems may come from both languages and translators.

In this chapter, we will discuss some problems of translation. Moreover, if we know the most common problems in translation process, we can take steps to avoid them. Following are some common problems faced by translators in translating text:

A. Common Problems in Translating Indonesian and English Text

Hoed argues that translator's mistake only assessed if the error was merely about language error (Hoed, 2006). Thus, there is no perfect translation because aesthetic factors and the tastes of each translator can influence the translation process. Therefore, right-wrong translation should be distinguished from good-bad translation. He then adds that there are two main problems in translating text to foreign language;

1. The differences between Indonesian language and foreign language.

The differences between Indonesia and English occur because of the culture differences of both languages. Moreover, there are no two similar languages because every language has its own unique system and structure. Hoed explained that the most important thing a translator should have is an ability to solve problems. Practically, there are two problems encountered by a translator:

- a. Translator does not understand the meaning of words, sentences, or paragraphs including the message of the text.
- b. Translator is difficult in translating words, sentences, or paragraphs despite of his understanding of the text.

2. The translators do not master English as a part of culture.

Translating Indonesian language to English or English to Indonesian language also brings the same difficulties for translators. However, a professional translator will take all of those problems into consideration when translating text. He will do the best to produce a translation which is acceptable for both readers (TL and SL). One example of problems in

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translating Indonesian into English is ambiguity (Gunarwan, 2001); “anak perempuan presiden yang kaya itu” can be translated into English as “the rich daughter of the president” or “the daughter of the rich president”.

According to Hoed, problems can be solved by applying translation tips. Those tips are procedures expected to improve the accuracy of translation and reach the optimal result of translation. Newmark (1988) suggested four level of translation; textual level, referential level, cohesion, and naturalness level. Textual level means the text should be translated at the level of words and sentences. Referential level is the stage for translator refers to the true meaning of a word, cohesion means to see the unified of translation, and also about the cohesion among words in the sentence, and naturalness level means to see the acceptability of translation. Generally there are some common problems in translating Indonesian text to English or English to Indonesian text:

1. Problems at the sentential level

Problems at the sentential level generally occurs because of free sentence construction which doesn't not follow the rules of Indonesian grammar. For example;

Source Text	The sentence doesn't follow Indonesian Grammar
Negara yang telah meratifikasi KHA, maka Negara tersebut terikat, baik secara Yuridis maupun politis (P.1).	The predicate and conjunction in this sentence are unclear.
Dampak lain masa depan anak tidak menentu serta menjadi “Unskill Worker” sehingga mereka akan menjadi beban negara di masa mendatang (p.2).	The sentence is ineffective.
Hal itu mengakibatkan kurangnya fasilitas sekolah yang memadai, rendahnya kualitas guru, sehingga pelatihan teknis administrasi dan profesionalisme di bidang pendidikan kurang terjamin (p.3).	This sentence is run-on, ineffective, and no logic.
Perhatian yang kurang dari orangtua dan ketidakharmonisan komunikasi yang terjadi dalam keluarga telah mengakibatkan anak meraa dikucilkan dalam interaksi sosial keluarga, sebagai akibat anak menjadi terlempat ke jalan (P.7).	This sentence is run-on and ineffective.

2. Problems at the discorsal level

Problems at the discorsal level mostly occurs because of cohesion and coherence. The writer may use transitional markers or other cohesive devices to connect ideas together, but the ideas are irrelevantly connected to other ideas in the text. For example;

Source Text	The sentence doesn't follow Indonesian Grammar
Indonesia telah meratifikasi KHA melalui Keppres No. 36/1990. Negara yang telah meratifikasi KHA, maka Negara tersebut terikat, baik secara Yuridis maupun politis (p.1).	This sentence is missing the traditional marker, and the ideas are loosely connected.
Anak yang putus sekolah adalah anak-anak yang kehilangan hak pendidikannya dan tidak memiliki kesempatan untuk mengembangkan dirinya secara maksimal. Kondisi seperti ini adalah kondisi yang sangat menyedihkan. Dampak lain masa depan anak tidak menentu serta menjadi "Unskill Worker" sehingga mereka akan menjadi beban negara di masa mendatang (p.2).	This sentence is missing its transitional marker, and it has an inappropriate use of 'lain'.
Munculnya anak yang hidup di jalanan adalah salah satu akses ketidakberdayaan masyarakat dalam memenuhi kebutuhan dalam keluarga khususnya kebutuhan yang dieprlukan oleh anak. Perhatian yang kurang dari orang tua dan ketidakharmonisan anak merasa dikucilkan dalam interaksi sosial keluarga, sebagai akibat anak menajadi terlempar ke jalan (p.7).	This sentence is lack of focus, and the ideas are loosely connected.
Kondisi kehidupan yang sedemikian keras tidak menutup kemungkinan munculnya tindak kekerasan yang ditimbulkan oleh orang-orang dewasa yang notabene sebagai orang yang seharusnya melindungi. Perlakuan salah yang dialami anak-anak di jalan dapat berupa kekerasan fisik, mental, eksploitasi ekonomi, kekerasan seksual	The ideas are loosely connected, and it's missing cohesive devices.

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(pemeriksaan, sodomi, dan pornografi). Masalah lain yang dihadapi anak-anak di jalanan adalah beresiko tinggi terhadap berbagai masalah kesehatan dan korban penyalahgunaan obat-obatan terlarang (p.7).

Before translating the source text into English, the source text has been problematic. Some sentences are ambiguous, unconnected, lack of focus, and missing cohesive devices. This kind of problem will surely be faced by translators soon or later. Other problems are in translating pronouns and proper names.

3. Translating Pronoun

a) First – person pronoun

Indonesian language has inclusive and exclusive pronoun, but English has only one subject pronoun for first – person plural (we). “We” may be “the speaker and someone else other than the hearer” and in another time “We” may be “the speaker and the hearer”. Indonesian language has two first – person plural pronouns; “kita” and “kami”. “Kita” refers to we and you (inclusive), but “Kami” refers to we without you (exclusive). Inclusive means when someone says “kita”, the hearer is included in the conversation. However exclusive means when someone says “kami”, the hearer is excluded from the conversation. For example;

Source Text	Target Text 1	Target Text 2
We believe we can do this.	Kita percaya kita bisa melakukan ini. (Inclusive : the hearer is included)	Kami percaya kami bisa melakukan ini. (Exclusive: the hearer is excluded)

To discover the correct meaning, translator should study the paragraph or the whole text and the situation of the communication of the text. Therefore there are four possibilities for the translation of “We believe we can do this”:

TL: Kami percaya kami bisa melakukan ini.

TL: Kami percaya kita bisa melakukan ini.

TL: Kita percaya kita bisa melakukan ini.

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TL: Kita percaya kami bisa melakukan ini.

However, to translate Indonesian to English text, the translator simply uses “we” for “kita” or “kami”. For example;

Source Text	Target Text
Kami percaya kita bisa melakukan ini.	We believe we can do this.

b) Second – Person Pronoun

“You” in Indonesia will be varied according to formal or informal situation. “You” that you use to address someone in a formal letter, an announcement, a formal speech script, and other written messages will be different. For example;

To address someone with the same level of social status, you can say: Kamu/Anda/Saudara

Source Text	Target Text
Here with I advise you to...	1) Bersama ini kami memberitahukan kamu 2) Bersama ini kami memberitahukan Anda 3) Bersama ini kami memberitahukan Saudara

It is considered rude to address Bapak/Ibu/ as Saudara/Kamu/Anda, so to address someone with a higher social status, you can say: Bapak/Ibu

Source Text	Target Text
Here with I advise you to...	1) Bersama ini kami memberitahukan Bapak 2) Bersama ini kami memberitahukan Ibu

In English, to translate an Indonesian text into English, the translator simply uses “you”. For example;

Source Text	Target Text
Kami mengundang Bapak/Ibu/Saudara untuk menghadiri pernikahan anak kami.	We would like to invite you to attend our son’s wedding.

Translating the SL literally will be unnatural and inaccurate; We would like to invite Father/Mother/Brother/Sister to attend our son’s wedding.

c) Third - person pronoun

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“Dia/ia/-nya” can be translated as “he” or “she” in English. It happens because Indonesia only has one third – person pronoun “Dia” without gender. For example;

Source Text	Target Text
Dia membayar hutangnya.	1) He paid his debt. 2) She paid her debt. 3) He paid her debt. 4) She paid his debt.
Saya mengundangnya.	1) I invite her. 2) I invite him.

To translate “Dia” into English, translator should discover what the gender of “Dia” is in the text. However, to translate English to Indonesia text, translator simply translates he/she into “dia”.

Source Text	Target Text
He paid his debt.	Dia membayar hutangnya.
I invite him.	Saya mengundangnya.

B. Things to be Considered by Translators in Translating Text

1. Translating Idioms

According to Collins English Dictionary, Idiom is a group of words whose meaning cannot be predicted from the meanings of the constituent words. In other words, there are some groups of words that have different meaning if translated literally. For example;

Source Text	Target Text 1	Target Text 2
It's raining cats and dogs.	Ini hujan kucing dan anjing	Hujannya lebat sekali

If this phrases translated literally to Indonesia it would be “**Ini hujan kucing dan anjing**” that will ruin the real message of the source text because this phrase “**It's raining cats and dogs**” doesn't have something to do with **cats** or **dogs**, it's idiom. To translate this phrase, a translator needs to use communicative method to create a functional equivalence that can be understood easily by target readers, so the good translation for “**It's raining cats and dogs**” is “**Hujannya lebat sekali**”. Other examples are:

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Source Text	Target Text 1	Target Text 2
Tom is a lucky dog	Tom adalah anjing yang beruntung	Tom adalah orang yang beruntung

A translator should understand about the phrase above before trying to translate it literally. The translator needs to know who the text is talking about, is **Tom** is really a dog or a human. If Tom is a human, then the translator should not translate the text into “**Tom adalah anjing yang beruntung**” because it will ruin the message of the source text, then the translator has to translate the text to be “**Tom adalah orang yang beruntung**”.

Source Text	Target Text
Don't break your mother's heart	Jangan mengecewakan ibumu

A translator should decide to translate the text above into “**Jangan membuat ibumu patah hati**” or “**Jangan mengecewakan ibumu**”. A good translation will be “**Jangan mengecewakan ibumu**” because “**patah hati**” is often used for lovers.

As translators, we should not translate an idiom literally. Instead, we can give the description of that idiom in the target text or find another idiom from the target language that has an equivalence meaning to the idiom in the source text. Let's see the examples below:

Source Text	Target Text 1	Target Text 2
I want to move this desk to the next room. Can you give me a hand?	Saya ingin memindahkan meja ini ke kamar sebelah. Dapatkah Anda memberi saya sebuah tangan?	Saya ingin memindahkan meja ini ke ruang sebelah. Dapatkah Anda membantu saya?
He said it is a difficult problem, but I don't agree. It seems a piece of cake to me.	Dia bilang itu masalah yang sulit, tapi saya tidak setuju. Sepertinya kue itu bagiku.	Dia bilang itu masalah yang sulit, tapi aku tidak setuju. Sepertinya ini mudah bagiku.

In the first table above, we can see that the translation for idiom “Can you give me a hand?” is translated as “Dapatkah Anda memberi saya sebuah tangan?” in the first target text, and “Dapatkah Anda membantu saya?” in the second target text. Which one do you think sounds better? Of course the second target text right? We as the target readers will understand it

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better than the first target text. For the second source text, “It seems a piece of cake to me” is translated as “Sepertinya kue itu bagiku” and “Sepertinya ini mudah bagiku”. Which one do you think sounds better for us? Of course the second target text.

Therefore, as translators, when translating idioms from the source text, we cannot translate the text literally (word by word). We should find the equivalence words to replace the information, so the target readers can understand it well.

2. Untranslatable Words

Sometimes, translators will find an expression that has no equivalent in the target language (untranslatable). Therefore, translators usually will replace the untranslatable word with its description in the target language. Sometimes, the translators will give additional information for the untranslatable word in the target text in end note or footnote. Let’s see the examples below:

Source Text	Target Text
Haluskan cabai, bawang merah, garam dapur, terasi, dan tomat.	1) Grind peppers, onions, salt, shrimp paste, and tomatoes. 2) Grind peppers, onions, salt, terasi (shrimp paste), and tomatoes.

In the table above, we can see that the translators translate “terasi” by giving the description of it as “shrimp paste” in the first target text while in the second target text, the translators mention the word “terasi” and give additional information about it in the brackets “(shrimp paste)”. The translators can choose to describe the untranslatable word “terasi” by directly replacing it with its description or by introducing the word “terasi” in the target text and give additional information for it in the brackets.

3. Linguistic differences

Every language has its own unique language structure; the vocabulary, the syntax, or the grammar. Therefore, translators should not translate every sentence literally and just follow the grammatical structure of the source text because it will affect to the unnatural translation product. Let’s see the examples below:

- a. Indonesian people start a question by a subject, for example:

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Kamu makan apa? Or Kamu mau makan?. In English, we start a question by a question word or an auxiliary word, for example: What are you eating? Or Are you eating?.

- b. In English, adjective is before a noun (red car), but Indonesian people put a noun before adjective (mobil merah).
- c. Indonesian language has the same form of verb for in the past, now, or in the future while English has different forms of verb based on the 16 tenses. For example;

Source Text	Target Text
Saya belajar bahasa inggris waktu SMA	I learned English when I was in high school.
Saya belajar bahasa inggris sekarang	I am learning English now.
Saya akan belajar bahasa inggris besok	I will learn English tomorrow.

In the table above, we can see that in Indonesian language, the verb “belajar” is the same to talk something in the past, now, or in the future, but in English the verb “learn” will change to be “learned” in the past, “learning” for now, and “will learn” for the future action.

- d. In Indonesian language, the plural forms of a word is by repeating the word (buku-buku), but the plural forms in English has two categories; regular and irregular (books, children, potatoes, matches, etc.)

4. Metaphor

According to Collin English Dictionary, a metaphor is a figure of speech in which a word or phrase is applied to an object or action that it does not literally denote in order to imply a resemblance. It means a metaphor is a special terms to say something or some condition.

For example:

Source Text	Target Text 1	Target Text 2
She is a book worm	Dia adalah seorang cacing buku	Dia adalah seorang kutu buku
You are a lion in the class.	Kamu adalah seekor singa dalam kelas	Kamu sangat hebat di kelas

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A translator should not translate a metaphor literally because the message of the source text will be different in the target text, for example; a translator translate “**She is a book worm**” into Indonesia literally, then it would be “**Dia adalah seorang cacing buku**”. The translator should aware that the terms “**cacing buku**” is not general in Indonesia, so a good translator have to find the terms for “**book worms**” that Indonesia people know well. Established equivalence is a translation technique the translator can use to translate “**book worms**” into Indonesia, by using this technique, “**book worms**” will be replaced to be “**kutu buku**”, so the text will be “**Dia adalah seorang kutu buku**”.

The second text above should not be translated literally, because the text will be “**Kamu adalah seekor singa dalam kelas**”. The message of the source text will be different with the source text, so a good translator should translate the text by using adaptation technique into “**Kamu sangat hebat di kelas**”.

5. The incorrect use of translation techniques

Here are some problems occurred after the incorrect use of translation techniques:

Source Text	Target Text 1
When anyone opens a current account at a bank, he is lending the bank money, repayment of which he may demand at any time/ either in cash or by drawing a cheque in favor of another person. Primarily/the banker-customer relationship is that of debtor and creditor – depending on whether the customer’s account is in credit or is overdrawn.	Apabila seseorang membuka suatu catatan arus dalam sebuah bank, ia (laki-laki) sedang meminjami bank uang, pembayaran kembali yang mana boleh ia minta pada segala waktu, baik dengan tunai atau dengan menarik sebuah cek untuk kepentingan daripada orang lain. Pokoknya, bankir-pelanggan hubungan adalah hubungan daripada debitor dan kreditor – tergantung pada apakah catatan pelanggan adalah dalam kredit ataukah penarikannya melebihi uangnya di bank.

a current account : **catatan arus**
the customer’s account : **catatan pelanggan**

In the text above, the translators translate “a current account” literally as “catatan arus”. In translating specific terms, translators should consult to the way of saying the term in

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another language instead of translating the term literally. For example; the word “current” should be translated into “**baru**”, and the word “account” should be translated into “**rekening**”, because in Indonesia, it is the way of saying “a current account” (rekening baru). In the text above, the translator does not translate the text in economics context, yet translator should concern about the target readers’ understanding of the text. This is a good translation of the text above in economics context:

Source Text	Target Text 1
When anyone opens a current account at a bank, he is lending the bank money, repayment of which he may demand at any time/ either in cash or by drawing a cheque in favor of another person. Primarily the banker-customer relationship is that of debtor and creditor – depending on whether the customer’s account is in credit or is overdrawn.	Apabila seseorang membuka rekening baru pada sebuah bank, berarti ia meminjamkan uang kepada bank, yang pengambilannya dapat ia lakukan sewaktu-waktu, baik dalam bentuk tunai maupun berupa penarikan cek yang diperuntukkan bagi orang lain. Pada pokoknya, hubungan banker-nasabah merupakan hubungan debitur dan kreditur, tergantung apakah rekening nasabah tersebut berupa kredit ataukah debit.

Following are other examples:

Source Text	Target Text 1	Target Text 2
economic situation	situasi keuangan	situasi ekonomi

The word “economic” and “keuangan” can not replace each other, so the translator does not need to use modulation in translating this text, instead the translator should use naturalized borrowing to make the text well understood by the target readers. Then the right translation for “**economic situation**” would be “**situasi ekonomi**”.

Source Text	Target Text 1	Target Text 2
Siapkan bubur dari separuh alpukat yang matang sebelum menyiapkan masker alami tersebut.	Prepare a half of avocado porridge before preparing the natural mask.	Prepare a half of mashed avocado before preparing the natural mask.

The word “**bubur**” literally can be translated to be “**porridge**”, but the translator should also concern that “**porridge**” is not suitable for this concept. The text above is talking about

cosmetics, while the word “**porridge**” is for food. Then, translator can translate the word “**bubur**” to be “**mashed avocado**”

6. Some common mistakes made by the translators

1. The translator leaves out some information from the source text. Sometimes, translators leave out some information, such as; phrases, sentences, or paragraphs that are important to express the message in the target text.
2. The translator misinterprets the meaning of the text and gives the wrong message. For example; “No, benefits will be provided anyway” is translated as “No benefits will be provided anyway”.
3. The translator incorrectly identifies abbreviations or misinterprets specific terminology. For example, the translator writes that CIS, which in your organization might mean “Customer Information Site”, means “Citizenship and Immigration Services.”
4. The translator (or the client) includes text or examples that are culturally inappropriate for the intended audiences.
5. The translator is inconsistent in using or defining key words or phrases throughout the document or across different documents that are part of the same body of work. Inconsistency can be confusing to readers, especially when the information being presented is new to them.
6. The client accepts changes to the translation offered by unqualified, ad hoc reviewers. Many times, clients are tempted to put their faith in unqualified reviewers, because those reviewers just happen to read or speak the language of the translated document. Do not put your faith in a reviewer unless you know that person is qualified – that he or she is a well-educated native speaker and a good writer who is knowledgeable about grammar, spelling, punctuation, and the other elements of acceptable writing.

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Summary

1. Larson (1984: 56) mentions that: "There will be the words in the source language and receptor language that are very similar in context (contain the same meaning components), but not all will match by any means. Not all language communities have the same ideas." It means translators have to accept the consequences that there will be many words which do not have equivalents in the receptor language.
2. Translating the text freely means that the translators consider translating the sense not the words, the message not the form. However, considering the linguistic barriers of languages and considering the language as the product of culture, it is attempted that the translation product should be as literal as possible.
3. A good translation product will have the target readers understand the text the same way as the source text readers understand do. To do this, a translator needs to master both languages (TL and SL) and understands the techniques of translating text.
4. Some common problems in translating Indonesian and English text are the differences between Indonesian language and foreign language, the translators do not master English as part of culture in sentential level, in discoursal level, and in translating pronoun.
5. Several things to be considered by translators in translating text are: translating idioms, untranslatable words, the linguistics differences, metaphor, the incorrect use of translation techniques, and some common mistakes made by the translators.

Chapter Four

Translating Subtitles and Comics

Learning objectives:

After learning about translating sentences in chapter one, translating paragraph by using translation techniques in chapter two, and understanding some common mistakes in translating text in chapter three, now in this chapter we will learn and practice to translate subtitles and comics on computers.

A. Translating Movie Subtitles

The advanced of technologies in 21st century has enabled viewers to watch films with audiovisual language (subtitles). Translation has played a significant role in providing the subtitles in different languages. According to Luyken (1991: 11), “Audio visual language transfer denotes the process by which a film or television program is made comprehensible to a target audience that is unfamiliar with the original’s source language.” It means translators should be able to produce a translation of subtitles that can be understood well by the target audience who are not familiar with the original’s source language.

The process of translating subtitles is also called as AVT (Audio Visual Translation). According to Diaz Cintas and Remael (2006: 13), “Audiovisual Translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media”. It means, in translating subtitles, translators are responsible to support the verbal dimension (the film) with elements (subtitle/dub) which can be played in other media.

a. Types of audiovisual translation

There are some types of audiovisual translation, they are; subtitling, dubbing, and voice-over. According to Szarkowska (2005), one thing to be considered as an issue of audiovisual translation is the applicable to contemporary times. For example; in translating the subtitles of a movie, translators do not simply translate the words, but also the cultures (a cross-cultural transfer). Subtitling and dubbing are different with the translation of a written text. Translating a book requires us to replace the original text with its equivalent meaning in the target text.

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It means the text is transferred from one language into another language. However, in translating subtitle or in dubbing, the message of the film is conveyed by various messages such as; images, acts, sounds, and languages. Therefore, translators cannot replace all of those messages in another language. On the other hand, when a film is dubbed, the visual component will stay completely the same, but the auditory component is completely changed. Then, when a film is subtitled, the actual translation is just added to the original work. For instance, if there is something that has to be explained, the translators can use footnote or include an explanation directly to the subtitle text.

There are two types of Audio Visual Translation:

1. Intra-lingual translation: In intra-lingual translation, the source language is the same as the target language. Why do people need to subtitle or dub a film whose the source language subtitle has the same language as the target language?. According to Diaz Cintas and Ramael (2006: 6), there are some types of intra-lingual translation that relates to its function for the target audience. First, the intra-lingual subtitle is useful for the deaf and hard-of-hearing. Second, the dub (audio description) is useful for the blind. The audio description for the visual elements of an audiovisual product (films, TV programs, advertisement, live events, etc.). This is a kind of additional narrative that fits the original dialogue and describes everything in the film on the stage. It can describe the actions, facial expressions, clothing, and scenery. This will help the blind to understand the plot of the story.
2. Inter-lingual translation: In inter-lingual translation, the source language is replaced with the equivalent elements in the target language. According to Diaz Cintas (2006), some types of inter-lingual translation are voice over (dubbing) and subtitling. Dubbing refers to the replacement of the actor's voices with those of different performers speaking another language, which is called as "revoicing" in the film industry while subtitling refers to 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.

Subtitling differs from other types of translation because it doesn't only consist in translating a text from a source language to a target language, but also involves a shift from

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oral to written language. The subtitle itself is divided into pre-prepared subtitles and live/real-time subtitles. The pre-prepared subtitles are made after the program (the film) while the real-time subtitles are made while the program is taking place. In pre-prepared subtitles (subtitling films), the translator has all the time he needs to make a good translation, but in the real-time subtitles, the translator has to do his best in order to make a good translation even if the time to make it is not enough, for example; subtitling live interviews, on air speech, and political statement. From a technical perspective, there are open subtitles (hard sub) and closed subtitles. The open subtitles cannot be removed or turned off because they are burned onto the image, and the closed subtitles leave the choice up to the viewer who can decide to see or not to see them.

b. The process of subtitling

1. The starting process

The subtitling process usually starts when a client contacts the subtitling company with a commission. The client could be a distribution company, a television station, etc. In the first stage general details are discussed. First, the subtitling company has to watch the film to make sure that the copy is not damaged, decide the dialogue list and check if there is something else that needs translating too, (such as songs or inserts). If the dialogue list is missing it has to be transcribed from the soundtrack. Some companies only give translators the scenes that include dialogues leaving the rest in black (Diaz Cintas, Remael, 2006:90).

The next stage is spotting, also known as timing and cueing. It consists in deciding the precise moment when a subtitle should appear on screen (in-time) and when a subtitle should disappear from the screen (out-time). This is usually done by technicians who usually do not have a good knowledge of the language spoken in the film. A copy of the film and the dialogue is then sent to the translator. Moreover, translator sometimes work without having any access to the screen version of the film or from a soundtrack without a copy of the written text. This makes subtitling much more difficult. This occurs when clients are afraid that illegal copies will be made or perhaps when there are tight deadlines. Watching the whole film before translating it is very important to ensure a high quality translation, though it may not always be possible when deadlines are really tight. During the first viewing of the program translators:

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- 1) Take notes of words and phrases that could prove problematic. For example, the English word “funny” can have many different meanings.
- 2) Take notes of gender and number of nouns, pronouns and adjectives that are not marked in English. For instance, the expression “You’re great” can have different meanings depending on whether the addressee is male or female, or whether speakers are polite or informal.
- 3) Decide on the formality or the informality of the pronouns used depending on the context.
- 4) Identify exclamations with no fixed meanings such as “oh,my” or “Christ” which may be understood only in some contexts. In the third stage the translator can start translating the text from the source to the target language. Once the translation is over it is sent to the client. Nowadays translators mainly send their work by e-mail (Diaz Cintas, Remael, 2006:98).

The translator was not asked to produce the actual subtitles, but rather the text translation, the translation undergoes an adaptation process. Due to the constraints imposed by the medium a technician or adaptor has to adjust the translation to an appropriate subtitling length. A revision and proofreading of the subtitles follows. Ideally, a different person should be responsible for this task, even if it does not happen all the time. All mistakes need correcting, because spelling mistakes for example are more easily spotted on the screen and could be irritating for the viewer. Before inserting the subtitles on the celluloid a simulation of what the film is going to be like it is carried out in the clients’ presence. At this stage, changes can still be made on the client’s request. Once the subtitling company’s work is approved the next stage consists in laser engraving the subtitles on the celluloid.

This method is normally used for cinema subtitling. Electronic subtitling is used for events like film festivals because it is cheaper. Once subtitling is over, the film is then sent to the client, who can screen it on the cinema or perhaps broadcast it on television (Diaz Cintas, Remael, 2006:100).

2. The linguistics of subtitling

1) Text reduction

The written version of a speech in subtitles is almost always a reduced form of the oral source text. Indeed, subtitling can never be a complete and detailed rendering and nor should it be. Because of its multiple channels a complete translation is not required. However, this does not mean that viewers do not have the right to high-quality translation (Diaz Cintas, Remael, 2006: 146). Why text reduction? First of all, because viewers can absorb a speech more quickly than they can read, so subtitles must give them enough time to register and understand what is written at the bottom of the screen. Secondly, viewers must also watch what is happening on the screen, so they must have the time to combine reading with watching. Finally, subtitles are limited to a maximum of two lines. How much text they contain depends on the time available, the subtitling reading speed, and the speed at which the source text is actually pronounced (Diaz Cintas, Remael, 2006:146).

There are two types of text reduction: partial and total reduction. Partial reduction is achieved through condensation and a more concise rendering of the source text. Total reduction is achieved through deletion or omission of lexical items. Usually, both processes are combined and this leads to rewriting that is so typical of subtitling. In other words, a subtitler has to assess how much time and space are available for the written translation and then eliminates what is not relevant, or reformulates what is relevant in a concise form as much as possible (Diaz Cintas, Remael, 2006:147).

In general terms, we could say that the subtitler must act on the principle of relevance. The “mini-max effect” (Cintas, Remael, 2006:148) can explain very well how subtitling works. It is the balance between the effort required by the viewer to process an item, and its relevance for the understanding of the film narrative that determines whether or not it is to be included in the translation. That is why subtitlers should view the film in its entirety before subtitling. Having seen the entire film gives the subtitler a better idea of what is and is not redundant.

The amount of cutting and reformulating varies according to genre, context, speed of delivery etc. For instance, when subtitling off-screen commentators in a documentary film,

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rendering all they say may be more important, and therefore a reformulation that allows the subtitler to condense without losing information may be a better option than omitting information. However, no general rules can be given as to when to condense, reformulate, or when to omit (Diaz Cintas, Remael, 2006: 148). A good knowledge of the source and target culture, as well as the information about the target audience could help the subtitler to decide, for example, if the audience is familiar with a certain term.

2) Condensation and reformulation

How a subtitler should condense depends on what can be done as well as on what really needs to be done. A subtitler must exploit the target language's intrinsic possibilities to the full. This is why a native or at least a near-native command of the target language is very important. Moreover, since some changes are due to linguistic differences between languages reformulation and condensation occur both at word level and at clause/sentence level (Diaz Cintas, Remael, 2006: 150).

3) Omissions

Omissions or deletions are unavoidable in subtitling. Before deciding to omit, subtitlers must ask themselves: will the audience understand the message or scene without too much of an effort, or will they not misunderstand it? Usually the redundancy rule is the one to follow as word or a phrase may be repeated elsewhere or perhaps an image may fill the gap (Diaz Cintas, Remael, 2006: 162).

4) Segmentation and line breaks

Segmenting means to divide something into separate parts. As far as subtitling is concerned, segmentation is a division of the text into segments, in our case subtitles, that a viewer can understand without difficulties. Moreover, subtitles are segmented on two levels: a sentence may have to be distributed over two available lines of a subtitle, or line breaks, or it may run on into two or more subtitles. The segmentation rules are the same within and across subtitles but, when dividing text over more than one subtitle, a subtitler should keep in mind that the viewers' memory span is limited at any age (Diaz Cintas, Remael, 2006: 172).

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However, a translator should not wait to fill the first line before venturing into the bottom line. The second line can be shorter than the first one or vice-versa (Diaz Cintas, Remael, 2006: 172). A text should be subtitled at the highest possible syntactic node. In other words, each subtitle should contain one complete sentence. When a sentence cannot fit into a single-line subtitle, the segmentation on each line should coincide with the highest possible syntactic node. However, it is not always possible to match a sentence with a subtitle, so it is important to remember that each subtitle should make sense in itself, while somehow indicating that the sentence continues in the next subtitle (Diaz Cintas, Remael, 2006: 173).

3. Some considerations

1) 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).

2) Characters per line

The maximum number of characters can vary depending on guidelines or software used by the subtitling company. A one line TV subtitle is usually 37, including blank spaces and typographical signs, that also take up one space. However, sometimes clients might ask for a maximum of 33 to 35 characters per line, or allow up to 39 to 41 characters. Only in film festivals is a maximum of 43 characters per line allowed, while for the cinema and DVD a maximum of 40 characters is allowed. Subtitlers get instructions from their clients, so once the number is known the programme takes care of counting. There is no fixed number as far as the minimum of characters are concerned. However, subtitles with less than 5

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characters are rare. Any subtitle should stay on screen for at least one second so that the eye of the viewer could see and read it (Cintas, Remael, 2006:127).

3) Reading time and the six seconds rule

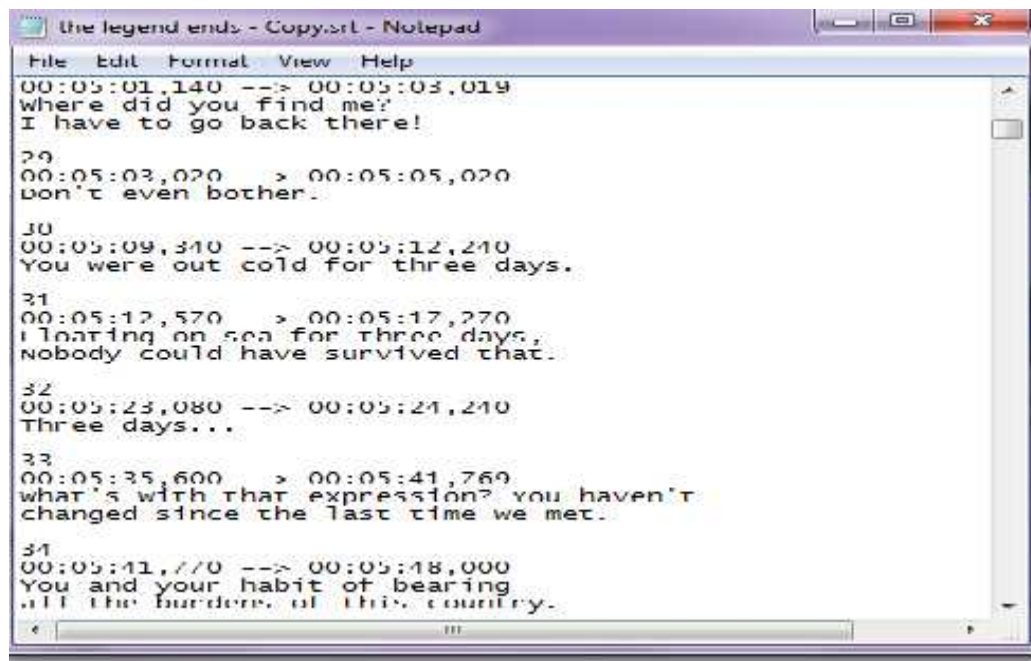
The subtitle has to stay on screen enough time to give the opportunity to the viewer to read the content comfortably. However, problems may arise when people on the screen speak too fast and the viewer is not able to read the translation. It can be very frustrating for viewers to see subtitles disappear when they have not finished reading them. They could have a feeling that they read rather than watched the film. When deciding the audience's reading time their age and cultural background have to be taken into account. Subtitlers should also keep in mind that not only the written text has to be read but the viewers need to have enough time to scan the images and understand the photography. The distributional channel could change the speed of the subtitles.

According to the six second rule, an average reader can read a two-line subtitle without no difficulties in six seconds. This happens when each line contains a maximum of 37 characters (Diaz Cintas, Remael, 2006:140). Subtitles made for the television screen stay on screen longer than in the cinema or DVD. This is because television is watched by a much wider and various audience. Indeed, the profile of an average cinemagoer is usually perceived as more educated than that of a television viewer.

c. Editing Subtitles

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 translators need the Indonesian version for the subtitles, open the subtitle file in Notepad, and edit the subtitles. For example:

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```
the legend ends - Copy.srt - Notepad
File Edit Format View Help
00:05:01,140 --> 00:05:03,019
Where did you find me?
I have to go back there!

29
00:05:03,020 --> 00:05:05,020
Don't even bother.

30
00:05:09,310 --> 00:05:12,210
You were out cold for three days.

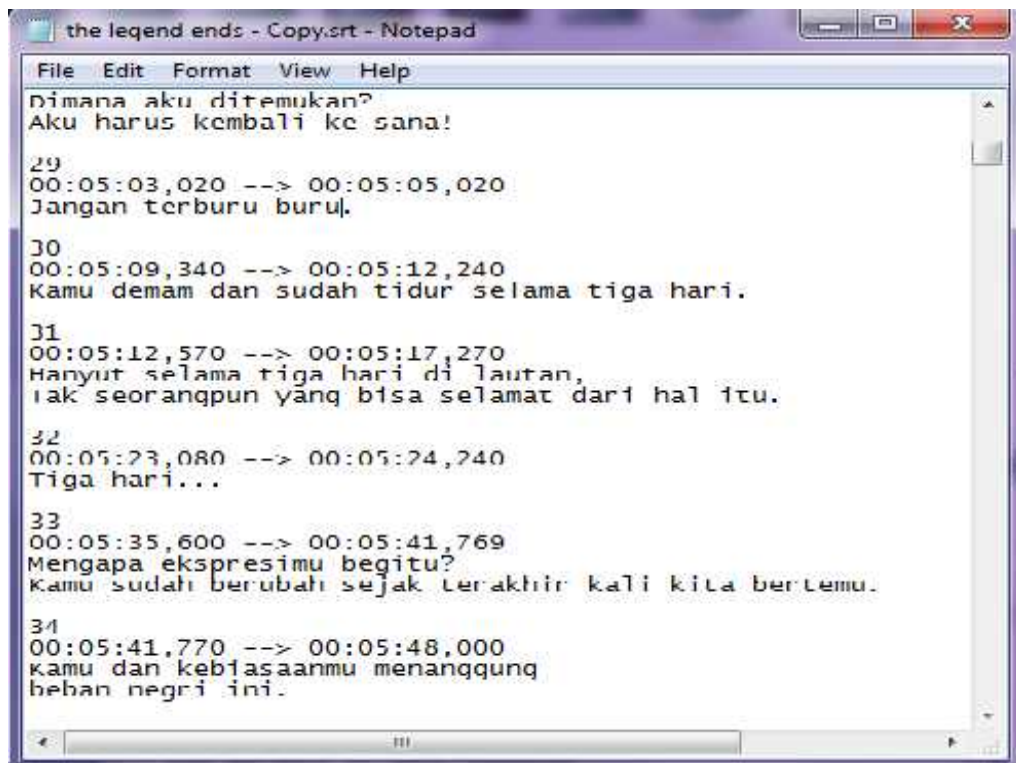
31
00:05:12,570 --> 00:05:17,270
floating on sea for three days,
nobody could have survived that.

32
00:05:23,080 --> 00:05:24,210
Three days...

33
00:05:35,600 --> 00:05:41,769
what's with that expression? you haven't
changed since the last time we met.

34
00:05:41,770 --> 00:05:48,000
You and your habit of bearing
all the burdens of this country.
```

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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d. Making Subtitles

There are many subtitling soft-wares on internet either for free or not. In this part you will practice to use Videopad Editor. Following are some steps to make subtitles using Videopad Editor:

1. Download Videopad Editor on Internet. You can search on Google.
2. Install Videopad Editor to your computer.
3. Open Videopad Editor.
4. Add a video that you want to make the subtitle by clicking file-add files.
5. In timeline, click the red line to mark the scene of the video you want to give subtitle.
6. Click "Add text" to write the subtitle.
7. Save the video by clicking file-save (Save as type: MP4). You should be connected to Internet to save the video.

B. Translating Comics

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

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linguistics. Comics are no more simply a work of prose than they are simply a collection of unrelated pictures.

Comics, under the umbrella of sequential art, 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 the translator must successfully bridge the gap between not just two languages, but three: present in every form 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. Below are some steps in translating a comic:

NOTE These tips are for PhotoShop 6 so if your using a different version or Paint Shop Pro then these tips might not apply to you

1) Cleaning the scans

What does cleaning the scan means?

Cleaning the scans involve using the leveling tool to whiten the scans from gray to something closer to black and white. The Leveling tool can be found in Image->Adjust->Level or CTRL+L. To get the best result, it's best to judge by eye and move the left arrow to the first peak and the right arrow to near the first depression. Again it's best to judge with your eyes and have the zoom at a nice number like 100% or 50% so the picture is at a better ratio and PhotoShop doesn't have to scale it (which causes distortions).

2) Tilting the scans

What do you mean by tilting?

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Well when you scan an image, sometimes the scans aren't always 100% straight or it can just be a little crooked cause of the original. To fix this, we can rotate the image a little to compensate for it. *Note when you tilt, it is best to have the secondary color of the paint tool be white, cause when you tilt, it replaces the area that's tilted with the background color. To rotate/tilt the scans, got to Image->Rotate Canvas->Arbitrary. It's up to you to pick clockwise or counter clock wise but it's best to use a small value like 0.1 or 0.5 until the scan seems level. Again judge by eye.

Pre-titling: before rotating the picture



Post-titling: after rotating the picture



3) Resizing the scans:

What do you mean by resizing?

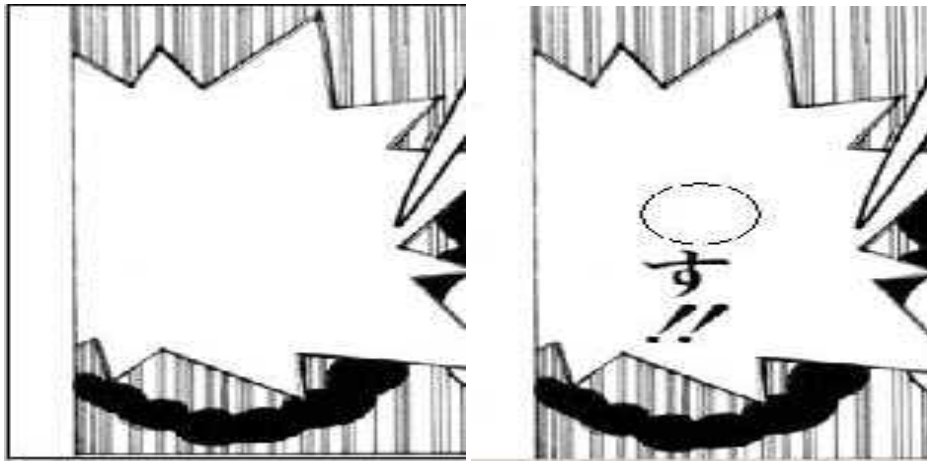
Well when you scan an image, it doesn't give you an nice image height like 800, 1000, 1100 pixels. Also, it helps the overall presentation of the final product if all the scans are the same size and not just random size cause you were too lazy to be consistent. To resize, got to Image->Image Size. For HQ edits, its recommended that you have a resize height of around 1100pixels or higher. Make sure you keep Constrain Proportions checked off.

4) Removing the text

What do you mean by removing the text?

Removing the text involves removing the Japanese/Chinese/whatever language scans your using from the text bubbles. The easiest way for normal bubbles with white background is to use the brush tool (shortcut key B), with pure white color. Note if sometimes the background for the bubble is a different color, you can use the eye drop tool. Either select It or hold ALT when you have the brush tool selected. If you encounter text over Art or background that will be cover next. Other notes, it's best to use a brush solid brush as oppose to a feather brushed. Examples, the one on the first row are solid brushes and the one on the second row are feathered brushes. Another note, don't be scared to make your own brush type if you need it. Just click on the little arrow like this. After that, just adjust the new brush type to your needs.

Note: While removing the text, you should remove the blotches you see that you think isn't part of the art. These blotches are cause by several things, either the scanner was dirty, the original manga had them or the manga acquired them at one point or another maybe cause they were old etc. Try your best to remove any of these blotches you see.



Removing text

Final brushing

5) Using the Clone Stamp Tool

What is the Clone Stamp Tool?

Well the clone stamp tool is a very useful tool that helps you replace an area that was missing as a result of text or as a result of the scans. To fully understand how to use the clone stamp tool (shortcut key S) requires playing around with it, but I will try to give you an idea of how to use it. Two examples of where you need to use the clone tool is when you have a 2 page spread that you want to merge or if you have art that was removed because it was underneath text. To use the clone tool, you need to know 2 main things. Use the ALT button to select the starting area that you wish to clone stamp to start from. Looks like this. You should use a medium size brush and use it repeatedly until the area where the art was is replaced or as close to being replaced as possible. Also try and make sure that the area you clone is aligned with the original art if possible, and also note that you don't have to replace 100% of the art since you're going to add the translated text onto it.

Note: It is best to play around with it to get the hang of it. Also, you can use a mix of the brush and the clone tool to replace the art.

6) Inserting the translated text:

What do I mean by inserting the translated text?

Well it means putting the text from the translated text file onto the actual picture. You can do this in 2 ways, by cut and copying from the translation file OR by typing it in yourself. Also, you should proof read it a little if possible to prevent grammatical errors if you see them. To put text into the bubbles, use the text tool (shortcut key T). What the text tool

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does is makes another layer over the background layer (if you don't know what I'm talking about, read a PhotoShop FAQ). Anyways, after selecting the text tool, I make a text box with it over the bubble.

7) Text Effects

Text effects are something like the white borders around text that you see. It is also basically the only one you need for manga editing. The easiest way to make the borders around the text is with the stroke effect. Layer->Layer Style->Stroke. The Stroke Tool. If you use the stroke tool, pick a appropriate size for the effect etc and you can change the color to meet your needs in the color option.

8) Saving the file

Just save the file? Make sure you save it as a .psd file so you can make changes later if needed and save every now and then so you don't loose your work.

9) Converting from PSD to JPEG

Converting from PSD to jpg can be done in several ways. One way is to do it with PhotoShop manually or with actions. Another way is to use an external program like IrfanView or ACDSec. Either way, save it as Grayscale and use a setting like 7 in PS6, or 70% in ACDSec.

In translating a manga from Japanese into English, the translator has to deal with all of the idiosyncrasies of the Japanese 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

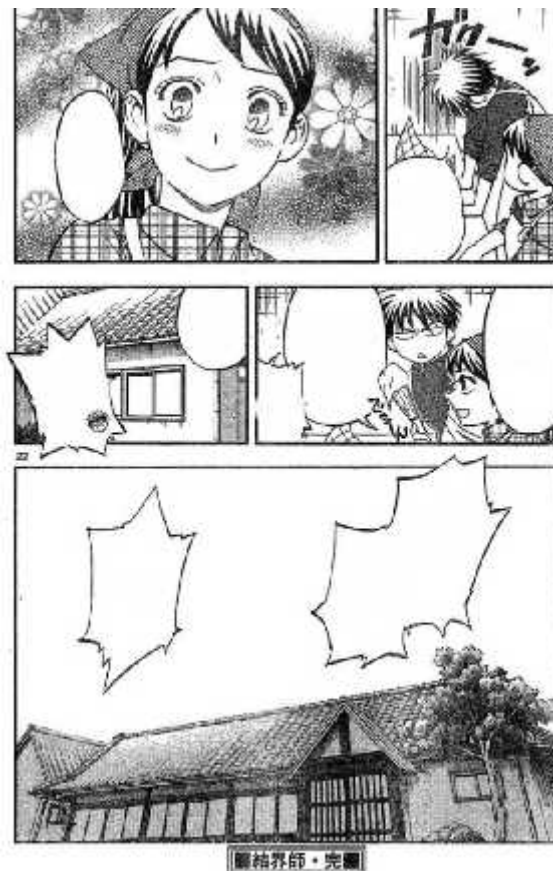
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humor in Japanese. Humor is often culturally specific, but few kinds of humor as language dependent as puns. When the translator encounters these, some real creativity is required to find a workaround. If the pun is just used as a throwaway joke, the 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.

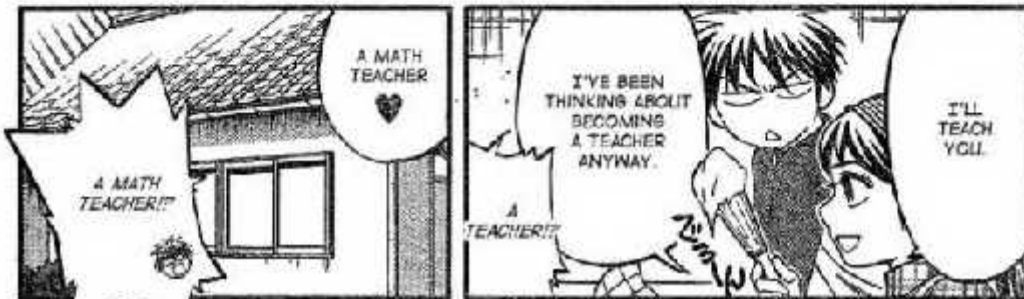
After discussing about the concepts of visual translation (comic), following are some steps you need to do in translating comics. You may use Paint as the software for editing comics:

- 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:

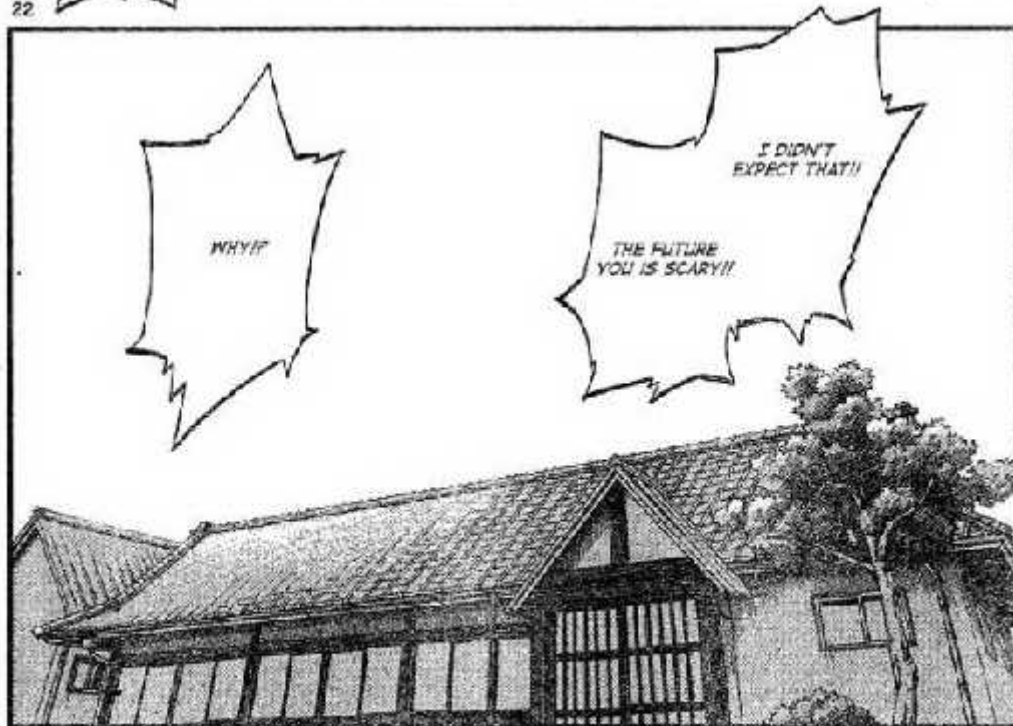


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2) Typing the translated text. You can also use another picture editing software to erase the old text and add the new text. Here is the example:



22



■ 結界師・完 ■

Summary

1. The process of translating subtitles is also called as AVT (Audio Visual Translation). According to Diaz Cintas and Remael (2006: 13), “Audiovisual Translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media”. It means, in translating subtitles, translators are responsible to support the verbal dimension (the film) with elements (subtitle/dub) which can be played in other media.
2. There are some types of audiovisual translation, they are; subtitling, dubbing, and voice-over.
3. There are two types of Audio Visual Translation:
 - a. Intra-lingual translation: In intra-lingual translation, the source language is the same as the target language.
 - b. Inter-lingual translation: In inter-lingual translation, the source language is replaced with the equivalent elements in the target language.
4. The subtitling process usually starts when a client contacts the subtitling company with a commission. The next stage is spotting, also known as timing and cueing. It consists in deciding the precise moment when a subtitle should appear on screen (in-time) and when a subtitle should disappear from the screen (out-time).
5. Why reducing text in translating subtitles? Viewers can absorb a speech more quickly than they can read, so subtitles must give them enough time to register and understand what is written at the bottom of the screen. Viewers must also watch what is happening on the screen, so they must have the time to combine reading with watching. Finally, subtitles are limited to a maximum of two lines.
6. Comics, under the umbrella of sequential art, 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 the translator must successfully bridge the gap between not just two languages, but three: present in every form of sequential art is an elusive visual language, which is at once universal and provincial – and for which there are no dictionaries.

Chapter Five

Translating Cultural Specific Terms (CST)

Learning objectives:

In chapter four we have learned about how to translate subtitles and comics, and what considerations we should pay attention when translating subtitles and comics. After getting used to translate sentences, paragraphs (abstracts), subtitles and comics, now we will discuss about some techniques in translating cultural specific terms that are unique. To translate cultural words in a text, we will observe the three ideology in translating cultural words; domesticating ideology, foreignizing ideology, and neutralizing ideology. Every translation product is unique, and translators may choose what ideology they adapt to translate the text. Are they loyal to the source text, so they want to introduce the cultural words in the target text? Do they have intention to get the target readers' understanding by looking for the equivalence meaning of the cultural specific terms in the target language? Or Will they decide to introduce the cultural words in the target text, but also give the explanations for the target readers to understand?

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

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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 studied 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

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- 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.

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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.

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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.

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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

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- 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.

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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

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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.

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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

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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.

C. Translators’ Ideology in Translating Text

There are three translator’s ideology in translating text; Foreignizing, Domesticating, and Neutralizing.

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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 Text	Target Text
The boy reached out for his father. “Dad!”. Their eyes locked for one terrifying second.	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 feel 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:

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Source Text	Target Text
Kill two birds with one stone	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 Text	Target Text 1	Target Text 2
In our notion the object of a university education is to train intellectual men for the pursuits of an intellectual life.	Menurut gagasan kita sasaran dari suatu pendidikan universitas adalah untuk melatih laki-laki intelektual untuk pengejaran suatu kehidupan intelektual.	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.”

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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”.

Summary

1. 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. Newmark states, cultural words can be categorized into five kinds. Those categories are as following: Ecology, Material Culture, Social Culture, Organizations (customs, activities, procedures, concepts), and Gestures and habits.
2. 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:
 - a. Linguistic untranslatability. This untranslatability occurs when an ambiguity which is strange in the source language text is a functionally relevant feature.
 - b. Cultural untranslatability. The reason of this untranslatability is a culture which has characterization itself which can not be found in other cultures.
3. 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 then presents several strategies for translating culture specific items which serve the function of conversation: Repetition, Orthographic adaptation, Linguistic (non-cultural) Translation.
4. In Newmark’s (1988) theory there are 17 strategies for translation of culture-specific items: Borrowing (Transference), Naturalization, Cultural equivalent, Functional equivalent, Descriptive equivalent, Synonymy, Through translation, calque or loan translation, Shift/translation, Modulation, Recognized translation, Translation label, Compensation, Componential analysis, Reduction and expansion, Paraphrase, Couplets, Note (additions, Glosses)
5. There are three translator’s ideology in translating text; Foreignizing, Domesticating, and Neutralizing.
6. 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”. 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”.

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7. According to Venuti, domesticating is “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home”. 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.
8. 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*”.

Chapter Six

Computer Assisted Translation Tools

Learning objectives:

In the previous chapter, we have learned about how to translate cultural specific terms based on the translation ideology that we have (foreignizing, domesticating, or neutralizing). In this chapter, we will explore the use of computer as a tool for assisting translation process. We will compare the translation products of Google, Yandex, SDL, and Bing to see what translation techniques they use.

A. Computer-Assisted Translation

Computer-Assisted Translation is a term used to describe computer techniques to facilitate the process of translation. The system relies on automatic translation which is corrected by human translators in the process of post editing. The system is based on a direct word to word transfer. Currently, there are three basic types of CAT (Computer Assisted Translation) tools to assist human translation work;

1) Machine Translation

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.

It simply writes a text into a 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.

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2) Terminology Management

It refers to databases that hold preferred terms specific to an enterprise. Essentially, a terminology database is an intelligent 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

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.

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

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- 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 assimilation 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

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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 analyze 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

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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

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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.

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 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

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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.

Google, Bing Yandex, and SDL have different translation products. Following are the samples of translation product by, Google, Bing Yandex, and SDL. Can you tell the differences?

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Google's translation product: <https://translate.google.com>

Source Text	Target Text
<p>There was once upon a time a poor widow who had an only son named Jack, and a cow named Milky-white. And all they had to live on was the milk the cow gave every morning which they carried to the market and sold. But one morning Milky-white gave no milk and they didn't know what to do.</p> <p>"What shall we do, what shall we do?" said the widow, wringing her hands.</p> <p>"Cheer up, mother, I'll go and get work somewhere," said Jack.</p>	<p>Ada sekali setiap waktu janda miskin yang hanya memiliki satu anak laki-laki bernama Jack, dan seekor sapi bernama Milky-white. Dan semua mereka harus hidup adalah susu yang diberikan sapi setiap pagi yang mereka bawa ke pasar dan dijual. Tapi suatu pagi Milky-putih tidak memberi susu dan mereka tidak tahu harus berbuat apa.</p> <p>"Apa yang harus kita lakukan, apa yang harus kita lakukan?" Kata sang janda meremas tangannya.</p> <p>"Bergembiralah, ibu, saya akan pergi dan bekerja di suatu tempat," kata Mendongkrak.</p>

From the table, it can be seen that Google Translate produces literal translation. Sometimes, it cannot differentiate a proper name; "Jack" is translated as "Mendrongkrak", yet "Jack" is a name of person in this text.

Bing's translation product: <https://www.bing.com/translator>

Source Text	Target Text
<p>There was once upon a time a poor widow who had an only son named Jack, and a cow named Milky-white. And all they had to live on was the milk the cow gave every morning which they carried to the market and sold. But one morning Milky-white gave no milk and they didn't know what to do.</p> <p>"What shall we do, what shall we do?" said the widow, wringing her hands.</p> <p>"Cheer up, mother, I'll go and get work somewhere," said Jack.</p>	<p>Sana adalah sekali upon a time seorang janda miskin yang memiliki hanya anak bernama Jack, dan sapi bernama Sakti-putih. Dan semua mereka harus hidup adalah susu sapi memberikan setiap pagi yang mereka dibawa ke pasar dan dijual. Tapi suatu pagi Milky-putih memberikan tidak ada susu dan mereka tidak tahu apa yang harus dilakukan.</p> <p>"Apa yang harus kita lakukan, apa yang harus kami perbuat?" kata janda meremas-remas tangannya.</p> <p>"Bergembiralah, ibu, aku akan pergi dan mendapatkan pekerjaan di suatu tempat," kata Jack.</p>

From the table above, it can be seen that there are some words that Bing cannot translate; "upon a time". Sometimes, Bing can translate proper name "Jack", but sometimes it cannot translate it well; "Milky-White" as "Sakti-Putih", yet "Milky-white" is a name of Jack's cow. Bing also cannot differentiate the use of "we" as "kami" or "kita" in Indonesian language.

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Yandex's translation product: <https://translate.yandex.com>

Source Text	Target Text
<p>There was once upon a time a poor widow who had an only son named Jack, and a cow named Milky-white. And all they had to live on was the milk the cow gave every morning which they carried to the market and sold. But one morning Milky-white gave no milk and they didn't know what to do.</p> <p>"What shall we do, what shall we do?" said the widow, wringing her hands.</p> <p>"Cheer up, mother, I'll go and get work somewhere," said Jack.</p>	<p>Ada sekali waktu seorang janda miskin yang memiliki hanya anak laki-laki bernama Jack, dan sapi bernama Bima-putih. Dan semua mereka harus hidup adalah susu sapi memberi setiap pagi yang mereka dibawa ke pasar dan dijual. Tapi suatu pagi susu putih tidak memberikan susu dan mereka tidak tahu apa yang harus dilakukan.</p> <p>"Apa yang harus kita lakukan, apa yang harus kita lakukan?" kata janda, meremas-remas tangannya.</p> <p>"Bergembiralah, ibu, aku akan pergi dan mendapatkan pekerjaan di suatu tempat," kata Jack.</p>

From the table above, it can be seen that Yandex sometimes cannot differentiate a proper name; "Milky-White" is translated as "Bima-Putih" and "susu putih", yet "Milky-White" should not be translated literally because it is a name of a cow.

SDL's translation product: <https://www.freetranslation.com>

Source Text	Target Text
<p>There was once upon a time a poor widow who had an only son named Jack, and a cow named Milky-white. And all they had to live on was the milk the cow gave every morning which they carried to the market and sold. But one morning Milky-white gave no milk and they didn't know what to do.</p> <p>"What shall we do, what shall we do?" said the widow, wringing her hands.</p> <p>"Cheer up, mother, I'll go and get work somewhere," said Jack.</p>	<p>Ada pada suatu ketika, seorang janda miskin yang satu-satunya anak bernama Jack, dan lembu bernama Bima Sakti putih. Dan semua mereka untuk hidup pada adalah memerah susu memberikan setiap pagi hari yang mereka dibawa ke pasar dan dijual. Tetapi satu Bima Sakti pagi putih tidak memberikan susu dan mereka tidak tahu apa yang harus dilakukan.</p> <p>"Apa yang akan kita lakukan, apa yang akan kita lakukan?" kata janda kalau tangannya.</p> <p>"Menyemarakkan, ibu, saya akan pergi dan bekerja di suatu tempat," kata Jack.</p>

From the table above, it can be seen that SDL translates "Milky-white" as "Bima Sakti putih". SDL matches the name "Milky-White" to the context of astronomy, yet "Milky-white" is a proper name that should not be translated literally or adapted to other contexts.

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Summary

1. Computer-Assisted Translation is a term used to describe computer techniques to facilitate the process of translation.
2. There are three basic types of CAT (Computer Assisted Translation) tools to assist human translation work;
 - a. Machine Translation (MT) is an action of fully automatic text translation
 - b. Terminology Management refers to databases that hold preferred terms specific to an enterprise.
 - c. Translation Memory (TM) is a database of previously carried out translations.
3. 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.
4. 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.
5. Translation is never a mere word-for-word substitution. A human translator must interpret and analyze all of the elements within the text and understand how each word may influence the context of the text.

Chapter Seven

Translation Quality Assessment (TQA)

Learning Objectives:

In the previous chapter, we have explored some translation tools that can assess us in translating text. In this chapter, we will learn about how to check the quality of a translation product in the aspect of accuracy, acceptability, and readability proposed by Nababan.

How to check our translation quality? First, we need to get a proofreader or editor. The editor will check for typographical mistakes for us (i.e. spelling, accentuation, capitalization, and so on). Then, a proofreader will check the exactness of the translation in the document. More than that, we can also consider using quality analysis software which can be used for conforming to the quality of translation. However, machine quality check won't be as exact as human editors.

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

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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. Therefore, in this chapter we will explore the ways of analyzing translation quality.

A. Aspects of Translation Quality

Based on the research done by Mangatur Nababan, Ardiana Nuraeni, and Sumardiono in 2012, they proposed a model of translation quality instrument (TQA) for English into Indonesia translation. He found that the model of TQA produced assesses the quality of translation holistically, the model is applicable for assessing the quality of translation within the contexts of translation research and teaching and of professional settings, the model opens opportunities for raters to assess various units of translation, ranging from micro to macro levels, and the effectiveness of the Model in assessing quality of translation depends solely on the ability of the assessors or raters in applying it in various settings. Prior to its application, those engaged in every translation quality assessment should read and understand all relevant information and procedures of how it should be employed.

Larson (1984: 3) stated that translation is change of form. The form of source language changes to be another form in the target language. A text translated can not be taken as a good translation before going to translation quality assessment. The translation quality can be assessed by using certain scales (Sofyan, 2013). There are some differences in analyzing translation quality due to the understanding and expectation of translation theory (Drugan, 2013). According to Nababan, a high quality translation should have three aspects; accuracy, acceptability, and readability. To assess the translation quality of a text, Nababan and friends proposed a model of translation quality instruments: Each instrument has three scales from 1 to 3. The better the quality, the higher the score will be given.

1. Accuracy

The accuracy of a text refers to whether the source text and the target text is in corresponding or not. Corresponding here means the same message is contained in both

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text (source and target text). A text is called as a translation product when it has the same message with the translation product. Following is the accuracy rating instrument proposed by Nababan (2013):

Accuracy Rating Instrument		
Kategori Terjemahan	Skor	Parameter Kualitatif
Akurat	3	Makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber dialihkan secara akurat ke dalam bahasa sasaran; sama sekali tidak terjadi distorsi makna.
Kurang Akurat	2	Sebagian besar makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber sudah dialihkan secara akurat ke dalam bahasa sasaran. Namun, masih terdapat distorsi makna atau terjemahan makna ganda (taksa) atau ada makna yang dihilangkan, yang mengganggu keutuhan pesan.
Tidak Akurat	1	Makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber dialihkan secara tidak akurat ke dalam bahasa sasaran atau dihilangkan (deteled).

2. Acceptability

The acceptability of a text refers to whether the translation product has been conveyed with good grammatical structures of the target language or not. Even though the message of a text is accurate, the target readers will have difficulty to read the translation product if the grammatical structures used are not suitable to the target language. For example; “how are you John?” talked by a grandchild to his grandfather will not appropriate to be translate into Indonesia as “Apa kabar John?” because it’s not polite to call your grandfather without honorifics, so “Apa kabar Kakek?” will be better.

Then, according to Nababan (2012) one parameter of acceptability is whether a translation has been conveyed by using appropriate grammatical structures of the target language. The other example is a translation of research abstract will be banned by target readers if it is translated by using slang, and another example is the translation of literary works (novel, subtitle, and poem) will not be acceptable if translated by using formal language. Following is the acceptability rating instrument proposed by Nababan (2013):

Acceptability Rating Instrument		
Kategori Terjemahan	Skor	Parameter Kualitatif
Berterima	3	Terjemahan terasa alamiah; istilah teknis yang digunakan lazim digunakan dan akrab bagi pembaca; frasa, klausa dan kalimat yang digunakan sudah sesuai dengan kaidah-kaidah bahasa Indonesia.
Kurang Berterima	2	Pada umumnya terjemahan sudah terasa alamiah; namun ada sedikit masalah pada penggunaan istilah teknis atau terjadi sedikit kesalahan gramatikal.
Tidak berterima	1	Terjemahan tidak alamiah atau terasa seperti karya terjemahan; istilah teknis yang digunakan tidak lazim digunakan dan tidak akrab bagi pembaca; frasa, klausa, dan kalimat yang digunakan tidak sesuai dengan kaidah-kaidah bahasa Indonesia.

3. Readability

A translator needs to understand the concept of readability of the source text and the target text. Larson (1984) stated that readability text is aimed to know the scale of readability of a text due to whether the text is easy to be understood by the target reader or not. A high readability text is easier to be understood because a low readability text is difficult to read.

The readability consists of diction, sentence construction, paragraph organization, and grammatical elements, size of type, punctuation, spelling, spaces between lines, and size of margin. The readability test is done by asking a reader to read the text loudly. In the same time, the rater assess where the reader feels confused. If he stops reading and reread the sentence, then the rater should note that there is a problem in readability. Sometimes the reader stops and wonders what happen to the sentences. Following is the readability rating instrument proposed by Nababan (2013):

Readability Rating Instrument		
Kategori Terjemahan	Skor	Parameter Kualitatif
Tingkat Keterbacaan Tinggi	3	Kata, istilah teknis, frasa, klausa, kalimat atau teks terjemahan dapat dipahami dengan mudah oleh pembaca.
Tingkat Keterbacaan Sedang	2	Pada umumnya terjemahan dapat dipahami oleh pembaca; namun ada bagian tertentu yang harus dibaca lebih dari satu kali untuk memahami terjemahan.
Tingkat Keterbacaan Rendah	1	Terjemahan sulit dipahami oleh pembaca.

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B. Assessing Translation Quality by Using Nababan's Model

Based on the accuracy, acceptability and the readability instrument tables above, we try to assess the translation quality of the text below.

No.	Bahasa Sumber	Bahasa Sasaran	Skor		
			Keakuratan	Keberterimaan	Keterbacaan
1	Almost 100% of middle-aged people need eyeglasses.	Hampir 100% manusia setengah baya memerlukan kaca mata.	3	3	3
2	The eye has been referred to as "the most important square inch of the body surface" (Havener 1979, 1979, p.1)	Mata dikatakan sebagai "bagian ukuran permukaan tubuh yang paling penting" (Hanever, 1979, h.1)	2	2	2
3	Therefore, changes must be made to improve lighting in homes, offices, restaurants, and geriatric centres.	Dengan demikian, perubahan harus dilakukan dengan menambah pencahayaan di rumah, perkantoran, restoran dan pusat geriatric (panti wreda).	1	3	3
Jumlah			6	8	8
Skor Rata-rata = Jumlah/banyak data			6/3 = 2	8/3 = 2.67	8/3 = 2.67

It can be seen that every sentence is scored on the aspect of accuracy, acceptability, and readability instrument before. In data number one, "Almost 100% of middle-aged people need eyeglasses" is translated as "hampir 1000% manusia setengah baya memerlukan kaca mata". In this example, we only use 3 data (3 sentences). Someone who assesses the accuracy aspect scores 3 for the accuracy of this sentence. Someone who assesses the acceptability aspect scores 3 for the acceptability of this sentence, and someone who assess the readability scores 3 for the readability of this sentence. The second sentence gets 2 for accuracy, 2 for acceptability, and 2 for readability. The third sentence gets 1 for accuracy, 3 for acceptability, and 3 for readability.

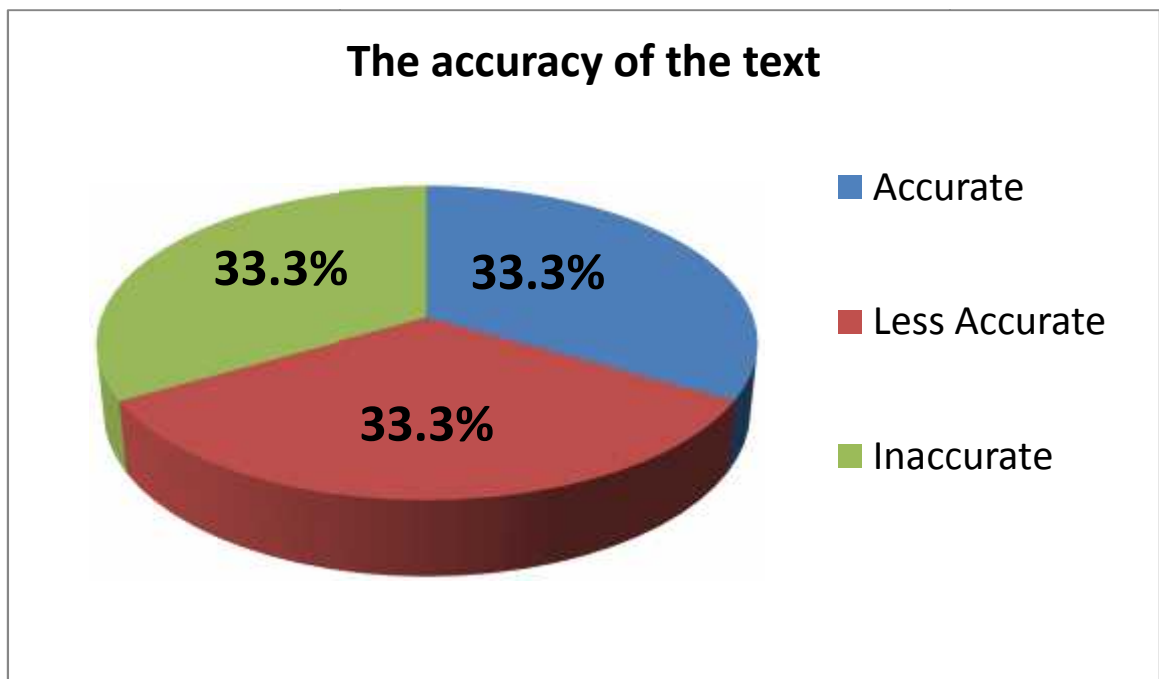
Therefore, the total accuracy score for the whole text (sentence 1 - 3) is 6, the total acceptability score for the whole text is 8, and the total readability score for the whole text

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is 8. Then, to see the translation quality of the whole text (sentence 1-3), we should divide the total score with the number of sentences (3 sentences). In this example, the average score for accuracy aspect is $6/3 = 2$, the average score for acceptability aspect is $8/3 = 2.67$, and the average score for readability is $8/3 = 2.67$.

To present the data in a graphic, we may count the percentage of data in every aspect. For example, in the aspect of accuracy, data number 1 is accurate (the score is 3), data number 2 is less accurate (the score is 2), and data number 3 is inaccurate (the score is 1). To see the percentage of accurate data, we can count by dividing the number of accurate data with the number of overall data, and times 100. For example;

In the table above, there is 1 accurate, then we divide 1 with the number of overall data which is 3, after that times 100. $1/3 * 100 = 33.3\%$. Therefore, the percentage of accurate data is 33.3%. The percentage of less accurate data is $1/3 * 100 = 33.3\%$, and the percentage of inaccurate data is $1/3 * 100 = 33.3\%$. In Ms. Word, you can click Insert-chart-pie. The graphic can be seen as follow:



C. Assessing Translation Quality by Using Back Translation

A back translation is where you take a document which has been translated into another language and translate it back into the original language and compare the two. For example; you might have a letter in English which you give to a translator A to translate into Indonesian. You then give that translated Indonesian letter to another translator, translator

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B and ask them to translate it back into English which would be the back translation. You might conclude that if the original English to Indonesian translation was “accurate” then the two versions of the English document you now have would be identical – it seems logical but unfortunately that is an unsafe assumption for the following reasons:

- a. Language translation is an art not a science which means that individual translators will use slightly different words to find the essence and nuance of the meaning the author is trying to convey.
- b. Even the original translation from English to Indonesian is 100% accurate, if the second translation from Indonesian back to English is not so accurate then the resulting English document could be very different from the original. To check the accuracy of the Italian to English translation you’d need to back translate that as well. As you can see, this is very quickly degenerates into an infinite regression which gets you no nearer to your goal.

Therefore, some people think that using a back translation to see the accuracy of a translation is not an effective strategy. For instance, in translating the simple sentence, usually inexperienced translator translates the text without considering the context of the text (instant translation). The instant translation often produces sentences whose meaning different with the intention of the source text author. For examples:

Source Text	Target Text
David loves his wife, and me too.	<ol style="list-style-type: none">1. David mencintai isterinya, dan saya juga.2. David mencintai isterinya, David juga mencintai saya.3. David mencintai isterinya, saya juga mencintai istri saya.4. David mencintai isterinya, saya juga mencintai isteri David.5. David mencintai isteri orang lain (misalnya isteri Peter), saya juga mencintai isteri Peter.6. David mencintai isteri Peter, David juga mencintai saya.

As it can be seen in the table above, a translator who considers about the context of the text will have different opinion in translating the simple sentence. If we want to have the “back-

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translation” to check the quality of the translation product above, then we can ask translators to retranslate the 5 sentences above into English. For example:

Source Text	Target Text
1. David mencintai isterinya, dan saya juga.	1. David loves his wife, and me too. David loves his wife, so do I.
2. David mencintai isterinya, David juga mencintai saya.	2. David loves his wife, and David (also) loves me. David loves his wife, and David loves me too.
3. David mencintai isterinya, saya juga mencintai istri saya.	3. David loves his wife, and I (also) love mine. David loves his wife, I love mine too.
4. David mencintai isterinya, saya juga mencintai isteri David.	4. David loves his wife, and I also love David's wife. David loves his wife, and I love David's wife too.
5. David mencintai isteri orang lain (misalnya isteri Peter), saya juga mencintai isteri Peter.	5. David loves Peter's wife, and I also love Peter's wife. David loves Peter's wife, so do I.
6. David mencintai isteri Peter, David juga mencintai saya.	6. David loves Peter's wife, David also loves me. David loves Peter's wife, he loves me too.

In the table above, we can see that the back translation of the 5 Indonesian sentences above has various translation products based on different contexts.

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Summary

1. According to Nababan, a high quality translation should have three aspects; accuracy, acceptability, and readability.
2. The accuracy of a text refers to whether the source text and the target text is in corresponding or not. Corresponding here means the same message is contained in both texts (source and target text).
3. The acceptability of a text refers to whether the translation product has been conveyed with good grammatical structures of the target language or not. Even though the message of a text is accurate, the target readers will have difficulty to read the translation product if the grammatical structures used are not suitable to the target language. Then, according to Nababan (2012) one parameter of acceptability is whether a translation has been conveyed by using appropriate grammatical structures of the target language.
4. Larson (1984) stated that readability text is aimed to know the scale of readability of a text due to whether the text is easy to be understood by the target reader or not. A high readability text is easier to be understood because a low readability text is difficult to read. The readability consists of diction, sentence construction, paragraph organization, and grammatical elements, size of type, punctuation, spelling, spaces between lines, and size of margin.
5. A back translation is where you take a document which has been translated into another language and translate it back into the original language and compare the two texts.

Chapter Eight

Running a Translation Service

Learning Objectives:

In the previous chapter, we have learned about how to check the quality of a translation by using the rating instruments proposed by Nababan. In this chapter, we will run a translation agency service. After learning the theory of running a translation service, you are required to conduct your own translation service agency. We will learn about how to handle clients, advertising our translation agency service, and how to manage the agency.

A. Strategies to be a Freelance Translator

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. 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.

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

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1. Contact as many translation agencies or companies as possible and say you are available for work.
2. Leave your CV on professional translation Web sites and portals and translators' or translation exchanges.
3. Set up your own translation service website.
4. Use all the classic marketing techniques (telephone calls, mailing lists, etc.);
5. Contact professional organizations and translation companies or agencies in the domain areas that you want to specialize in and say you are ready to subcontract for them;

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. 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?"

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.

Chapter Eight: Running a Translation Service

Then, there are six skills you need to be a good translator. Those are:

- 1) Information technology (including keyboarding skills, software knowledge, and operating computer),
- 2) Communication (including giving and processing feedback, questioning, listening, summarizing, observing, and checking for understanding),
- 3) Presentation (including clarify of expression, informing, and establishing rapport),
- 4) Linguistics (including writing, editing, proof-reading, and subject knowledge),
- 5) Project management (including coordination, leadership, and administration), and
- 6) 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”.

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

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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.

B. Translation Agency Service

After you read about some strategies to be a freelance translator, 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:

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Mini Translation Agency Service		
No	Description	Responsibility
1	Designing the brochure, create advertisement video and subtitles.	Alex, Andre, Andika, Siti, Safira
2	Spreading the brochure, uploading the advertisement video to online social media.	Ibnu, Arif, Sukma, Danu, Akmal
3	Meeting the clients, contacting the clients, receiving the translation cost	Sofia, Lucy, Joko, Budi, Novi
4	Translating the projects	Deliana, Irham, Anita, Harri, Angel
5	Proofreaders	Nur, Sherly, Jonathan, Roy, Edi
6	Evaluating Board	Alex, Ibnu, Sofia, Deliana, Nur

PBI TRANSLATION SERVICE SAMPLE

Jl. Williem Iskandar Medan Telp: 0821xxxxxxx email: pbi@gmail.com

Hanya boleh diisi oleh petugas

No. Order/order number : 01
Penerjemah/translator : Irham dan Harri
Proofreader : Nur dan Sherly

A. Data pribadi/client details

Nama klien/client name : Haikal
Nomor KTP/ID number :
Alamat/address :
Handphone :
Institusi/institution :
Jenis layanan/services :
a. Penerjemahan dari bahasa Indonesia ke dalam bahasa Inggris
b. Penerjemahan dari bahasa Inggris ke dalam bahasa Indonesia

B. Dokumen/Document

a. Hardcopy
b. Softcopy

C. Deadline :

D. Pernyataan/Declaration :

*Dengan ini saya menerima ketentuan-ketentuan yang berlaku pada
Mini Translation Agency Service*

Tanda tangan petugas

Tanda tangan client

(.....)

(.....)

Translation Agency Brochure sample:

**Translation
Agency**

**Menerima Jasa
Terjemahan**

**Indonesia - Inggris
Inggris - Indonesia**

*Jasa menerjemahkan teks dari
bahasa:*

Inggris - Indonesia

Indonesia - Inggris

Bagus! Cepat! Murah!

Sulthan: 08XX-XXXX-XXXX

Chapter Eight: Running a Translation Service

Summary

1. 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.
2. 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.
3. 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.
4. 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.

Chapter Nine

Conducting Researches in Translation Field

Learning objectives:

In this chapter, we will discuss about how to participate in a workshop, how to conduct a research in translation field, and submit our article to international journals. Moreover, we will learn to use a useful reference manager (Mendeley) for writing a research effectively.

A. Research in Translation Field

To participate in a workshop of translation field, we need to find the information from the website online. For example, we get some information from this website; <https://iqsaweb.wordpress.com>. From this website, we can read the information below:

Call for Papers: International Conference and Workshop “The Translation of the Qur’an in Indonesia”

International Conference and Workshop “The Translation of the Qur’an in Indonesia”

Organized by

Albert-Ludwigs-Universitat Freiburg, Department of Islamic Studies, and Sunan Kalijaga State Islamic University, Graduate School

Yogyakarta, July 30-31, 2018

Indonesia, the world’s most populous Muslim-majority country, has brought forth an ever-growing number of Qur’an translations during the colonial period and after the nation’s independence in 1945. The formation of Bahasa Indonesia during the colonial period, its nomination as official language of the Indonesian Republic and its use as a standard medium of literacy after independence have been instrumental to that development. Even the Indonesian government has been active in the production of Qur’an translations. However, the translation of the Qur’an in Indonesia is not restricted to works in Bahasa Indonesia. The country is home to a great number of local languages and a variety of regional customs, a fact that is reflected in the substantial number of Qur’an translations into those languages.

Despite the importance and – at times – highly contested nature of this genre of religious literature, it has received comparatively little scholarly attention. This conference invites scholars, researchers, and advanced students in Islamic studies, social studies, literature or translation studies to contribute to the study of Qur’an translations both into Bahasa Indonesia and into local Indonesian languages. The event aims to elucidate and discuss, among other issues, the role of specific translations, the intentions of their authors, their social relevance, the linguistic dimension of transferring Arabic content into a local target language, and the emergence of conflicts focusing on the translation of the Qur’an.

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Please submit your abstracts (approx. 1000 words) by February 28, 2018 to Professor Moch. Nur Ichwan (moch.ichwan@uin-suka.ac.id) and Johanna Pink (johanna.pink@orient.uni-freiburg.de). The abstracts should be submitted in English as a PDF file. The working language of the conference will be English.

You will be notified of the acceptance of your paper by March 31, 2018, at the latest. You will then be required to submit a draft of your paper by July 15, 2018. **Your travel costs and accommodation during the conference will be fully funded.**

All accepted papers will be considered for inclusion in an edited volume on the translation of the Qur'an in Indonesia that will be submitted to an international publisher.

After reading the information above, we should realize that we should submit an abstract (approx. 1000 words) by February 28, 2018 to Professor Moch. Nur Ichwan and Johanna Pink in the form of PDF file, and it should be written in English. Following is the sample of abstract that has been sent to the email address above:

The Translators' intention in translating Surah Al-Waqi'ah into Angkola Language

*Farida Repelita Waty Kembaren, M.Hum.
The State Islamic University of North Sumatra (UIN SU)
E-mail: titaancha@gmail.com*

ABSTRACT

The Holy Qur'an has been translated into Angkola Language in order to motivate the local people in understanding the message of the Holy Qur'an and also to preserve the existence of the Angkola language itself. This language is widely used in the daily life and cultural tradition of Angkola Bataknese people in South Tapanuli of North Sumatra. However, it is very important to maintain the message of the Holy Qur'an and prevent the translation shift that could happen in case of mixing with the culture of Angkola people. This study aims to see the most dominant translation techniques, the translators' ideology, and the quality of Angkola translation of the Holy Qur'an. The methodology of this research is descriptive qualitative which is an embedded-case study and oriented to translation product (Toury, 1995). The Translation techniques proposed by Molina and Albir (2002, p.509-511) are used to analyze the data. The data of this study are words, phrases, and clauses in the 96 verses of Al-Waqi'ah surah in Arabic and its translation in Angkola language translated by the translator team in the Faculty of Ushuluddin and Islamic Studies, The State Islamic University of North Sumatra in 2016 published by Puslitbag Lektur dan Khazanah Keagamaan Ministry of Religion Affairs Jakarta. After analyzing the data, it can be seen that 1) the most dominant translation techniques used by the translators are literal (word by word translation) and amplification techniques (giving additional information in footnote or body note). 2) The translators have foreignization ideology. Even though the translators translate the Holy Qur'an into Angkola language in order to get the local people access to the message of the Holy Qur'an, the translators do not introduce the cultural items of the Angkola language in the translation product. In attempting to produce the easy understanding translation for the target readers (Bataknese Angkola people) the translators used a lot of amplification techniques and literal technique to optimally express the message of the

Chapter Nine: Conducting Researches in Translation Field

Holy Qur'an without adding cultural items of Angkola language. The translators are being "invisible" without showing the foreign identity of the source text. Instead, the translators attempt to keep the cultural atmosphere of the source language (Arabic) to fully transferred the message of the Holy Qur'an and prevent the translation shift. 3) The translation of surah Al-Waqi'ah in Angkola language has good quality in the aspect of accuracy, acceptability, and readability. Overall, it can be concluded that the translation of the Holy Qur'an especially surah Al-Waqi'ah is accurate, acceptable, and readable for the target readers (Angkola people) to read and understand because the translators have foreignization ideology which maintain the originality of the source text without making additional changes to adapt the translation to the culture of Angkola people.

Key words: Translation Techniques, Ideology, Quality, Al-Waqi'ah, Angkola

After submitting the abstract above, we wait for the abstract acceptance notification that will be sent to our email. The abstract acceptance notification will be like this:

Dear Farida Repelita Waty Kembaren,

Thank you very much for having submitted an abstract and applied for participation in the conference "The translation of the Qur'an in Indonesia"!

I'm happy to inform you that, after careful consideration of the more than 70 proposals we have received, the selection committee has selected your paper for inclusion in the conference.

The conference will take place on July 30 and 31 for two full days (9 am to 5.30 pm). We will offer accommodation to all participants from July 29 to August 1. If you do not need accommodation for part or all of that period, please let us know as soon as possible.

Should your schedule change and prevent you from being able to participate again, please let us know right away so we can make other arrangements.

We will cover the costs of your trip to and from the conference. It would be easiest for us if you could book your own travel arrangements and we reimbursed you during the conference. Should this pose financial difficulties to you, however, please do not feel embarrassed to let us know, we will find a solution.

We would like to ask you to send us a draft version of your paper by July 15.

Please find attached a preliminary program. It is still subject to change but will give you a first idea of the scope of the conference and the range of participants.

We look forward to meeting you at the conference!

On behalf of the organizing committee,

Johanna Pink

B. 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.



The screenshot shows the John Benjamins Publishing Company website. The header includes the company name and logo, and a navigation menu with options like 'New', 'Catalog', 'Online Resources', 'Customer Services', 'For Authors', and 'JB Antiquariat'. Below the navigation, there is a breadcrumb trail: 'You are here: Catalog > Journals & Yearbooks > Target'. A secondary navigation bar contains buttons for 'Main', 'Board', 'Subscriptions', 'Subjects', 'Issues', 'Guidelines', and 'Submission'. The main content area features the journal title 'Target | International Journal of Translation Studies' and a list of editors and founding editors with their affiliations. On the right side, there is a vertical image of the journal cover, which is light blue with the word 'TARGET' in large red letters at the top. Below the title, it says 'INTERNATIONAL JOURNAL OF TRANSLATION STUDIES' and 'EDITED BY THE INSTITUTE OF ANTHROPOLOGY AND ETHNOLOGY'. At the bottom of the cover, it says 'VOLUME 16 NUMBER 1 2011'.

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 marinett@cardiff.ac.uk. Authors wishing to submit articles for publication in

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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

General Guide

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

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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

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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:

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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

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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: Mouton.

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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

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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).

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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.

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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 separated 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

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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.

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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

The first author of a contribution will receive a PDF of first proofs of the article for correction via email and will be requested to return the corrections to the journal editor within 7 days of receipt. Acrobat Reader can be downloaded for free from www.adobe.com which will enable you to read and print the file. Please limit corrections to the essential. It is at the publisher’s discretion not to implement substantial textual changes or to charge the author. If it is absolutely necessary to change larger chunks of text (i.e. more than just a few words), please submit the corrections separately (in Word).

Please contact the journal editor if you cannot handle proofs for your article in electronic format (i.e., receive the proofs as a PDF-attachment at your email address, print them out, and return your corrections marked on the paper printout).

C. Reference Manager (Mendeley)

When you write a paper, you may have a difficulty in writing good reference, now you can feel at ease because you will learn how to use Mendeley. Mendeley is a free reference manager. It functions to help you writing good reference for you paper.

1. What is Mendeley?

Revolutionizing the way you do research, for individual researchers, teams and groups.

Mendeley is a free reference manager and an academic social network. Manage your research, showcase your work, connect and collaborate with over five million researchers worldwide.

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Showcase the impact of your work

Showcase your publications to millions of researchers worldwide, and measure your article performance with a range of authoritative metrics, including downloads and citations. Follow colleagues and peers to view their research output and grow your network.

Share and collaborate

Share reading lists, references and full-text articles with your network, publicly or privately. Create groups to tackle research assignments, share feedback and write papers with your collaborators. Keep all your research in one place

Search and sort all of your references, documents and notes in one place. Store your research securely and access it easily across all your devices. Read and annotate on the go. Use Mendeley online or offline to access your documents on the move. Highlight, annotate and add sticky notes to capture your thoughts in context.

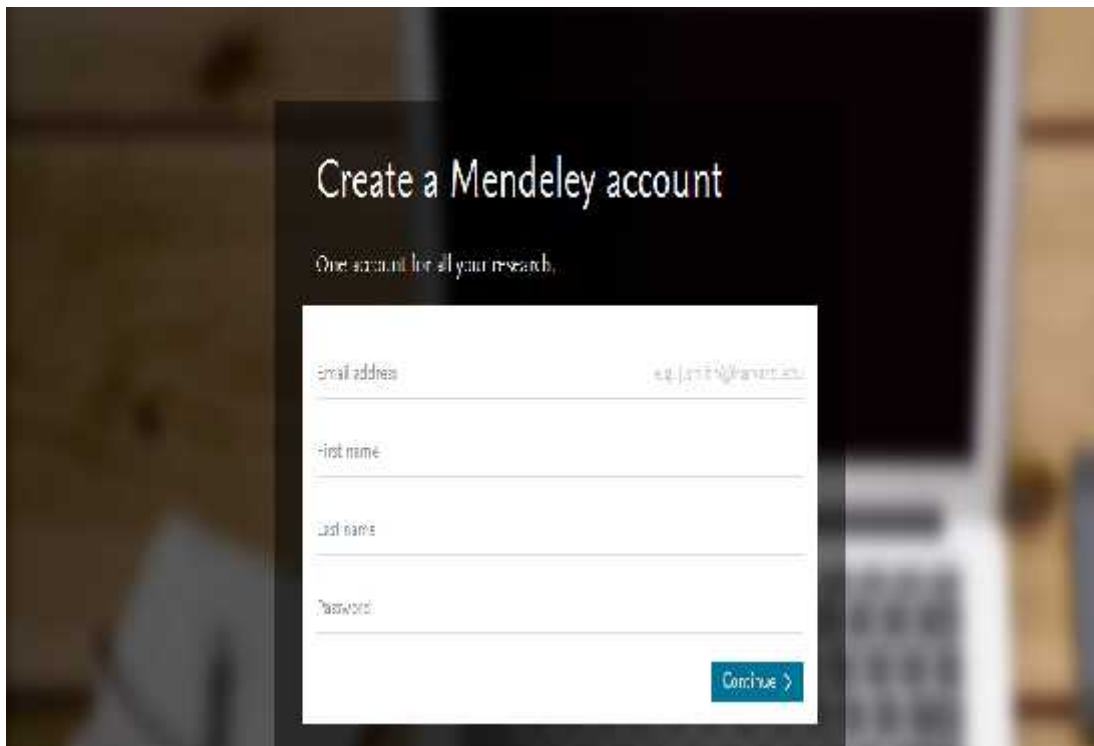
Citation and bibliographies

Generate your citations and bibliography as you write, in the style of your choice - with just a few clicks. Compatible with Microsoft Word, LibreOffice and BibTeX. Mendeley has mobile apps for iPad, iPhone and Android, so you can access your Mendeley library, read and annotate your PDFs, and keep everything in sync wherever you are, across all your devices.

2. How to use Mendeley?

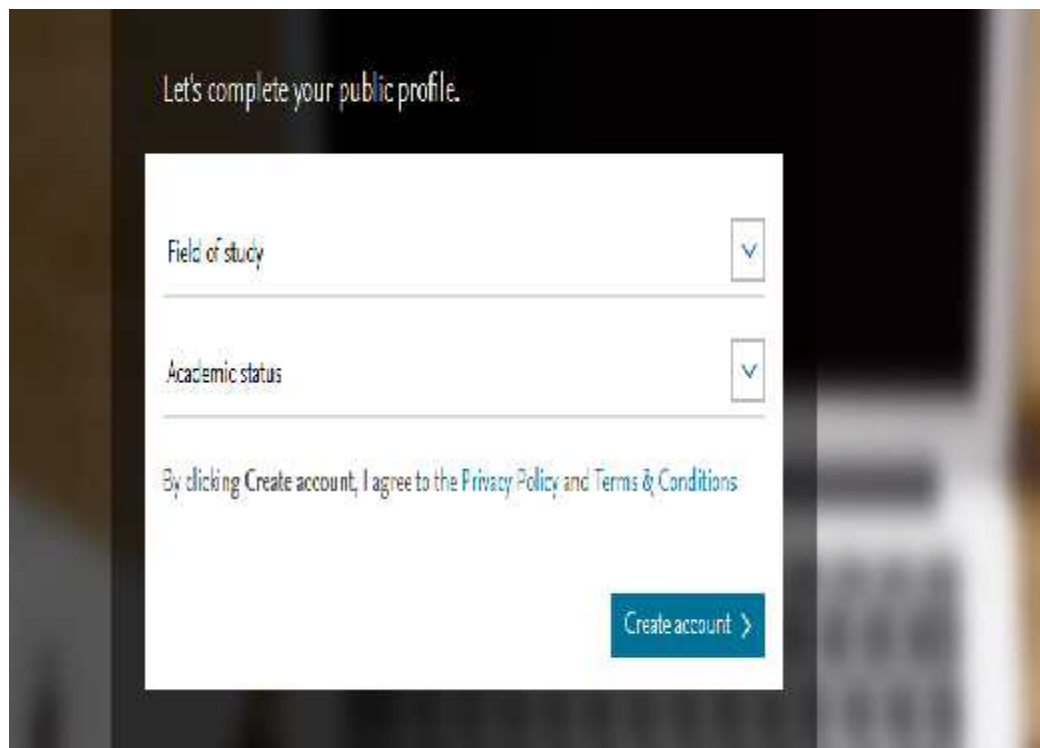
- a. Visit Mendeley by typing Mendeley on Google.
- b. Click **create free account**.
- c. Click **create Mendeley account**. You will see this interface:

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The screenshot shows a registration form titled "Create a Mendeley account" with the subtitle "One account for all your research." The form includes the following fields: "Email address" (with a placeholder "e.g. jsmith@university.ac.uk"), "First name", "Last name", and "Password". A blue "Continue >" button is located at the bottom right of the form.

- d. Fill the information asked.
- e. Type your E-mail address, First name, Last name, and Password, click continue.
- f. Next type your institution name, field of study, and academic status, and complete the registration.



The screenshot shows a registration form titled "Let's complete your public profile." The form includes the following fields: "Field of study" and "Academic status", both with dropdown menus. Below these fields is a text box containing the text "By clicking Create account, I agree to the [Privacy Policy](#) and [Terms & Conditions](#)". A blue "Create account >" button is located at the bottom right of the form.

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Summary

1. Target promotes the scholarly study of translational phenomena from any part of the world and welcomes submissions of an interdisciplinary nature.
2. Translation and Interpreting Studies (TIS) is a peer-reviewed journal designed to disseminate knowledge and research relevant to all areas of language mediation.
3. Mendeley is a free reference manager and an academic social network. Manage your research, showcase your work, connect and collaborate with over five million researchers worldwide.

Chapter Ten

Professional Translators Communities

Learning Objectives:

We have learned about how to translate a sentence, a paragraph, how to use and analyze translation techniques. We also have learned about how to solve some problems in translating text, we use computer software to translate comics, subtitles, and we also have conducted translation agency services. In this chapter, we will be become a member of international and national professional organizations of translators.

A. How to be a Professional Translator?

Professional translation is very complex and takes more than a person knowing how to speak the language. It takes years of practice and understanding of the language. A professional translator must be able to understand, assimilate and reproduce the information and meaning of the translation and do it all naturally. Here's a quick look at what it takes to become a professional translator.

To become a translator you have to at least know two languages. Most of your professional translators translate no more than four languages. Any more languages than four and it will start to take time away from practicing and mastering the languages. A college degree is essential but not necessarily a degree in a particular language is needed. It's beneficial to have qualifications or experience in a different field and even more beneficial when you follow it up with postgraduate linguistic training. When choosing your language combinations think about also learning the cultures and the customs of the countries as well. You can do this by traveling abroad and immersing yourself in the language and culture. Most universities will give credits toward your degree for a semester abroad. There's no substitute for first-hand experience.

Besides classroom education, linguistic training and studying abroad you're going to need some tools and resources for your language and document translations. First and foremost you'll need a computer with internet connection. And, if you're traveling abroad you might want to purchase an internet card so you always have the option of going online. You'll also

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need to purchase word processing software, a telephone, answering machine and fax machine. Other resources include dictionaries, translation memory software and CAT tools. CAT refers to computer aided translations tools. These tools can be quite expensive but will be worth the investment in the long run.

Once you've completed your education and have purchased your start-up equipment it's time to find that professional translation job. When creating your resume remember to include a brief description of your education and any degrees you received and the different fields of those degrees. Also include your qualifications and the languages from which you translate also known as your source language. In some countries adding a photo to your resume is the norm. It's also important to include the equipment and software you use to produce your translations and how you communicate your daily work via email or fax.

To find a translation job start hitting up your network of friends, college career centers and search online. There are forums and groups online for translators. You can also research a localization company. A lot of localization companies hire freelance translators to work all over the world. It takes years of practice to master two to four languages and become a professional translator, but if you like to travel then this may be the job for you. Just stay in school, get some linguistic training, travel abroad and practice, practice, practice.

B. Steps to be a Professional Translator or Interpreter

Here are some steps you can do to be a professional translator or interpreter:

- 1) Get the right education and qualifications. Get a degree or a combination of degrees in translation/interpretation studies, foreign languages, linguistics, comparative literature, or intercultural communication and all the qualifications and training necessary.

- 2) Get Certified

The first thing to know how to become a translator is to get some sort of accreditation or certification. Having credentials provides documentation that you have the skills required to translate or interpret professionally. Many universities

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offer advanced degrees and professional certifications in translation, and we have a separate post dedicated to the subject: *Top 10 U.S. Translation Schools. Want to be a translator? The American Translator's Association* offers certification programs for translators. *Want to be a judicial or medical interpreter?*

Organizations such as the National Association of Judiciary Interpreters and Translators and the International Medical Interpreters Association offer certifications as well. Finally, check to see if your state offers accreditation programs for translators / interpreters. Being certified through one of these organizations is also helpful because you will be listed on their website directories, where potential clients requiring your services can find you. Overall, certification may not be required to be a successful translator or interpreter, but if you're starting out in this industry, it is the best place to start.

3) Get Tested

Another resume builder is to take language proficiency tests such as the Defense Language Proficiency Test (DLPT) or other language proficiency tests to show potential clients that you are indeed fluent in your specific language.

4) Gain experience.

This involves interning with an office or an organization or simply freelancing. For tips, see *How to succeed as a freelance translator*.

All of us have had to start out doing internships or working entry-level jobs in order to climb the ladder, and the language industry is no exception. If you're enrolled at or live near a college, take classes in translation / interpreting and look for opportunities to perform translation or interpreting work on campus for various departments. It is crucial to get experience where you can show samples of your work to potential clients and get recommendations.

5) Join a local or national professional translation/interpretation society. Such organizations exist all over the world and serve as a means of providing proper

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certification as well as professional development opportunities. After getting credentials and some experience, it's time to market yourself to law firms, police stations, hospitals, government agencies, and language agencies that may need translators or interpreters in your area.

Most translators / interpreters work for clients on a contract basis, not as full time employees. A great way to market your services is to start a website or blog and join the active community of online language professionals. Also, make sure you have your resume and rates ready! The best indicator that an aspiring translator or interpreter is not a professional is when they have no idea what their rates should be! If you don't know what rates to charge, call other interpreters and translators and find out what theirs are.

- 6) Choose an area of activity. Different careers require different things. If you do not want to freelance, you will need to get signed with an agency, a translation office, publishing house, a large business or an organization, such as the UN or EU.
- 7) Choose an area of specialization. Many translators only translate and many interpreters only interpret. Each field further more has specialized sub-fields: technical translation, certified translation, film translation, literary translation, simultaneous interpreting, court interpreting, medical interpreting, etc. Go with what you're good at. If you have a degree in physics and German for instance, you may want to specialize in translating German scientific texts, etc.
- 8) Get people to know you and get to know people. You need people to know your name in connection with the business you work in. Begin with your friends and family, tell them you are in the business and have them recommend you to other people. Also, get some advertisement if you can afford it.
- 9) Be quick, effective, and efficient. To succeed, you need to work fast, yet provide high quality services. To be able to convey the message correctly and efficiently,

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translators need to master the source and target languages. A good professional translator will be able to translate the business documents to its native language or equivalent. They will also need to be familiar with the topic or field being translated so as to translate more accurately.

- 10) Be professional. Always be professional to your clients and co-workers. You do not want to gain a bad reputation. Never accept jobs you are not qualified for or accept too many jobs at the same time and always keep your deadlines.
- 11) Work hard. Just like in any other business, you have to work really hard to succeed. To become really successful, you might (and probably will) have to work nights, weekends and holidays.
- 12) Practice. When you're not working on a contract or at a conference, exercise your translation and/or interpretation skills for fun by rendering things like news broadcasts, news articles, short stories, etc. As you progress as a translator / interpreter, there are other areas to consider as well. What specialized industry or industries can you translate or interpret for? Do you keep up with industry terms and trends? Are you computer savvy and knowledgeable regarding translation memory software? Can you provide simultaneous as well as consecutive interpreting? If you have had success as a translator, maybe you could consider diversifying and becoming a certified court or medical interpreter. Translators need to have the capacity and always ready to adapt to any changes in the fast-moving technological world.

They should also be well-versed with modern communication tools such as instant messenger and computers. The last thing that professional translators should think about is to stop learning. To survive in the fierce translation business, professional translators and agencies need to be more professional than in other profession. As consumers can now use Internet to locate any translation agencies in any countries easily, professionalism in the translation industry is not a choice anymore. It has become a necessity in order to survive in this fierce market.

- 13) Maintain your languages. Human language is a very fluid and constantly evolving entity. Travel to the countries/regions where your languages are spoken, watch films and soap operas, befriend native speakers, read comic strips, newspapers, and novels etc. Interpreters in particular have to be conscious of a language's dialects and different registers of speech.
- 14) Be ethical. This is the most important code of conduct that a translator must have. Translators often come across confidential information such as business plan, marketing strategy or a new invention. They should never use this information to harm the client. By being honest and loyal, translators can build trust with their clients and thus help establish their careers and future. The translators should never accept translation work beyond their capacity. By over promise and under-deliver, it will only ruin their careers in the translation industry.

C. 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.

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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.

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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,

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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.

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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,

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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.

D. Translator Networks

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

1. Indonesian

Himpunan Penerjemah Indonesia (Association of Indonesian Translators)

2. Australia

Australian Translators' Association

3. United States of America

American Translators' Association (ATA)

4. Canada

Council of Translators and Interpreters of Canada (CTIC)

5. China

The Translators' Association of China

6. Japan

Japan Society of Translators (Nihon Honyakuka Kyokai)

National Translation Institute of Science and Technology (NATIST)

7. Korea (Republic of South)

Korean Society of Translators

8. Germany (Democratic Republic)

Vereinigung der Sprachmittler der DDR beim VDJ

9. Germany (Federal Republic)

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Bundesverband der Dolmetscher und Übersetzer

10. Hong Kong

Hong Kong Translation Society

11. India

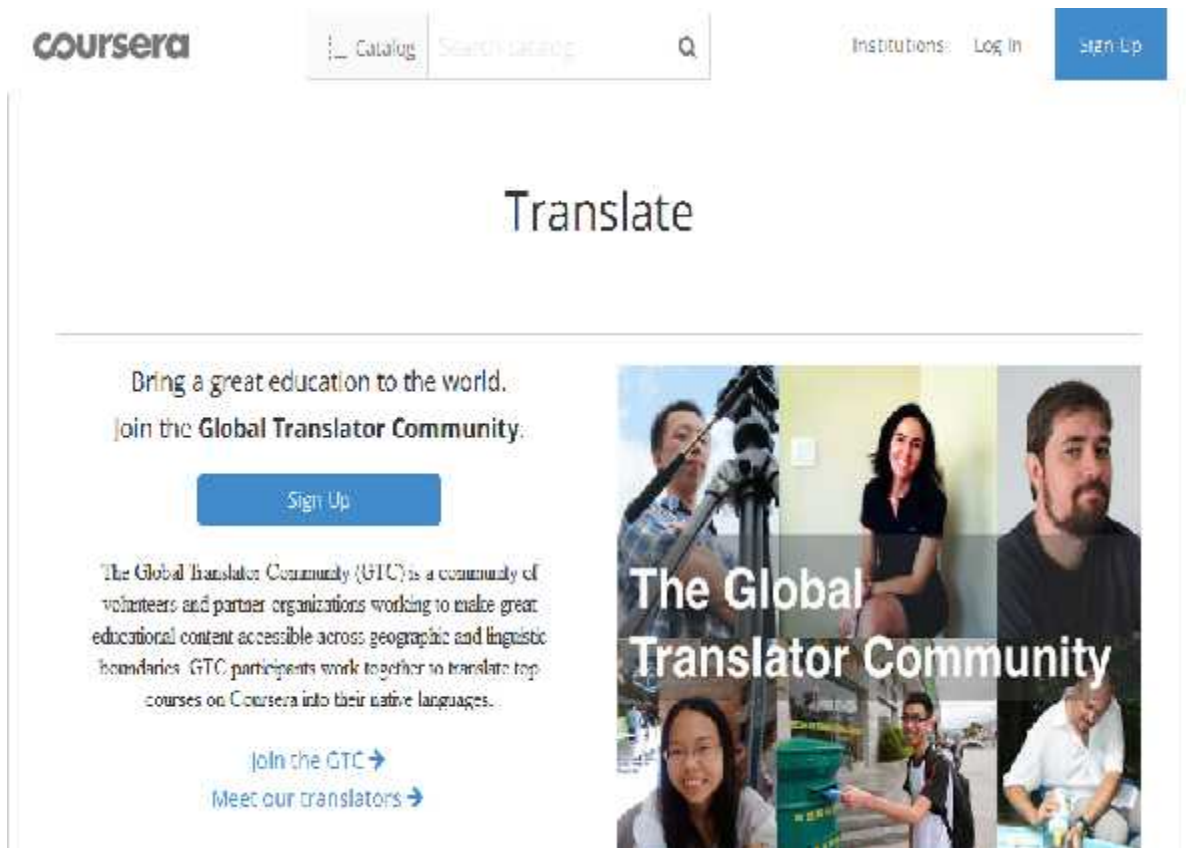
Indian Scientific Translators' Association (ISTA)

Below are some communities of translation field, please find the information about these communities:

1. Proz.com
2. Bahtera
3. Himpunan Penerjemah Indonesia

E. Translators Online Communities

1. Global Translation Community Coursera



The screenshot shows the Coursera website interface. At the top, there is a navigation bar with the Coursera logo, a search bar labeled 'Catalog', and links for 'Institutions', 'Log In', and 'Sign Up'. The main heading is 'Translate'. Below this, there is a promotional banner for the 'Global Translator Community'. The banner includes the text: 'Bring a great education to the world. Join the Global Translator Community.' followed by a blue 'Sign Up' button. Below the button, there is a paragraph: '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.' At the bottom of the banner, there are two links: 'Join the GTC →' and 'Meet our translators →'. To the right of the text is a collage of six photos showing diverse individuals, with the text 'The Global Translator Community' overlaid on the images.

The Global Translator Community (GTC) is a community of volunteers and partner organizations working to make great educational content accessible across geographic and

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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.

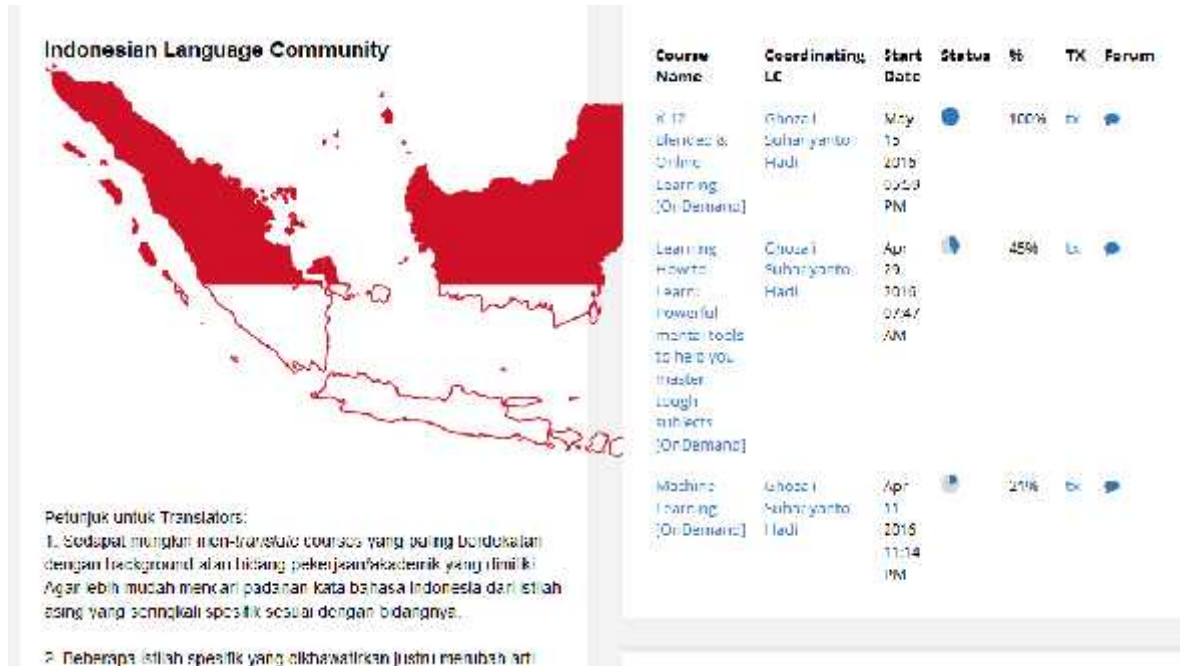
How to join?

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**.

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d. Click **log in with facebook** or enter your email address and password.



Indonesian Language Community

Petunjuk untuk Translators:

1. Sedapat mungkin men-translate courses yang paling berkaitan dengan background atau bidang pekerjaan/akademik yang dimiliki. Agar lebih mudah mencari padanan kata bahasa Indonesia dari istilah asing yang seringkali spesifik sesuai dengan bidangnya.
2. Beberapa istilah spesifik yang dikawatirkan justru berubah arti

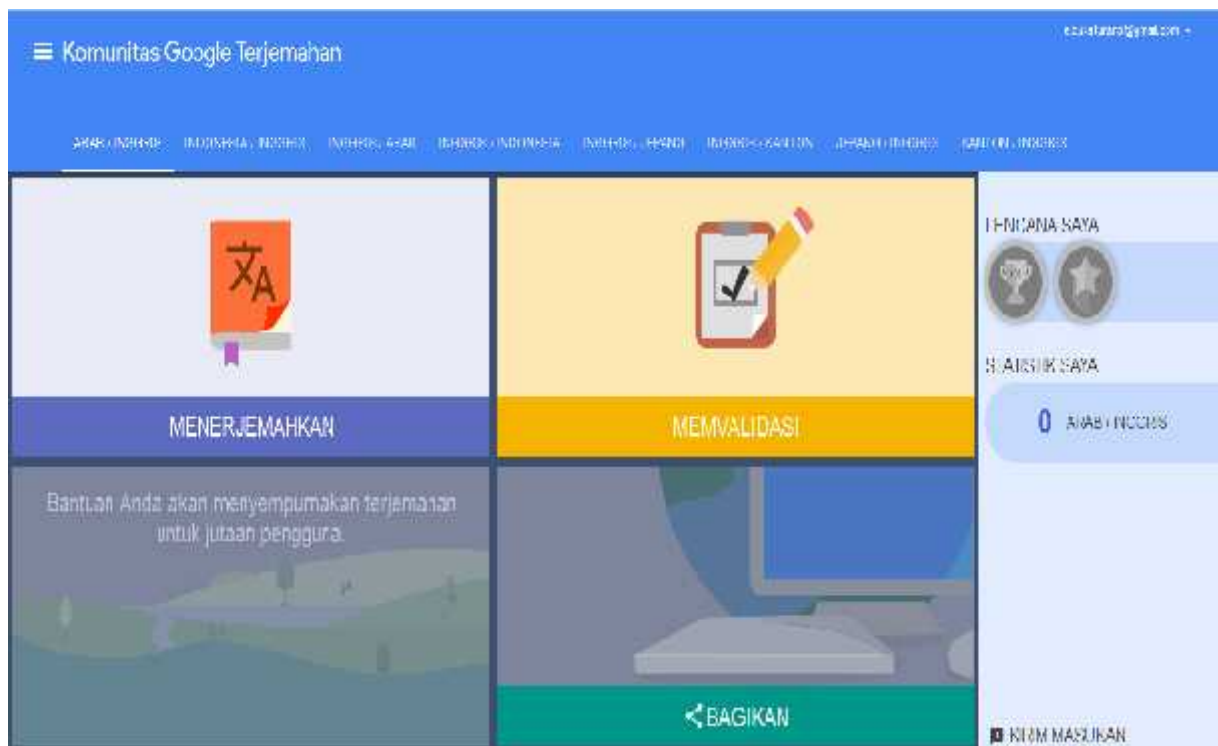
Course Name	Coordinating LC	Start Date	Status	%	TX	Forum
R-17 blended e-Online Learning (On Demand)	Choco Suharyanto Hadi	May 15 2018 00:00 PM		100%	tx	
Learning How to Learn: Powerful mental tools to help YOU master tough subjects (On Demand)	Choco Suharyanto Hadi	Apr 29 2018 07:47 AM		45%	tx	
Machine Learning (On Demand)	Choco Suharyanto Hadi	Apr 11 2018 11:04 PM		20%	tx	

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:

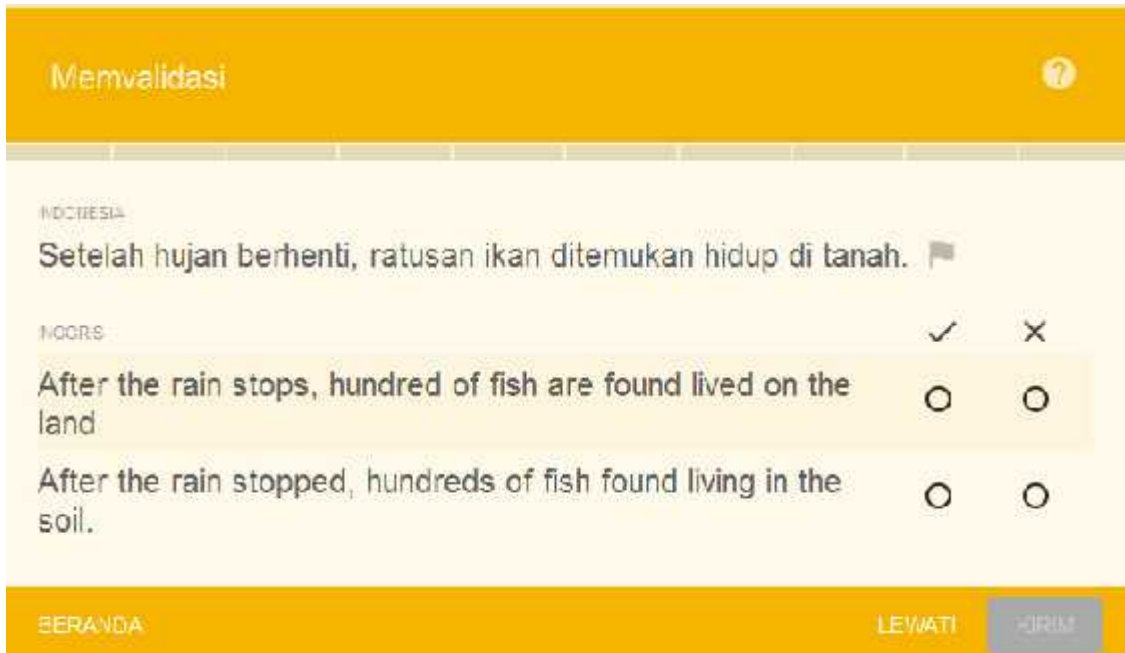
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As you can see, there are some choices; **menerjemahkan** and **memvalidasi**. When you click **menerjemahkan** you will translate some words given from Google Translate after that click **kirim**. It's also one kind of translation training for you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

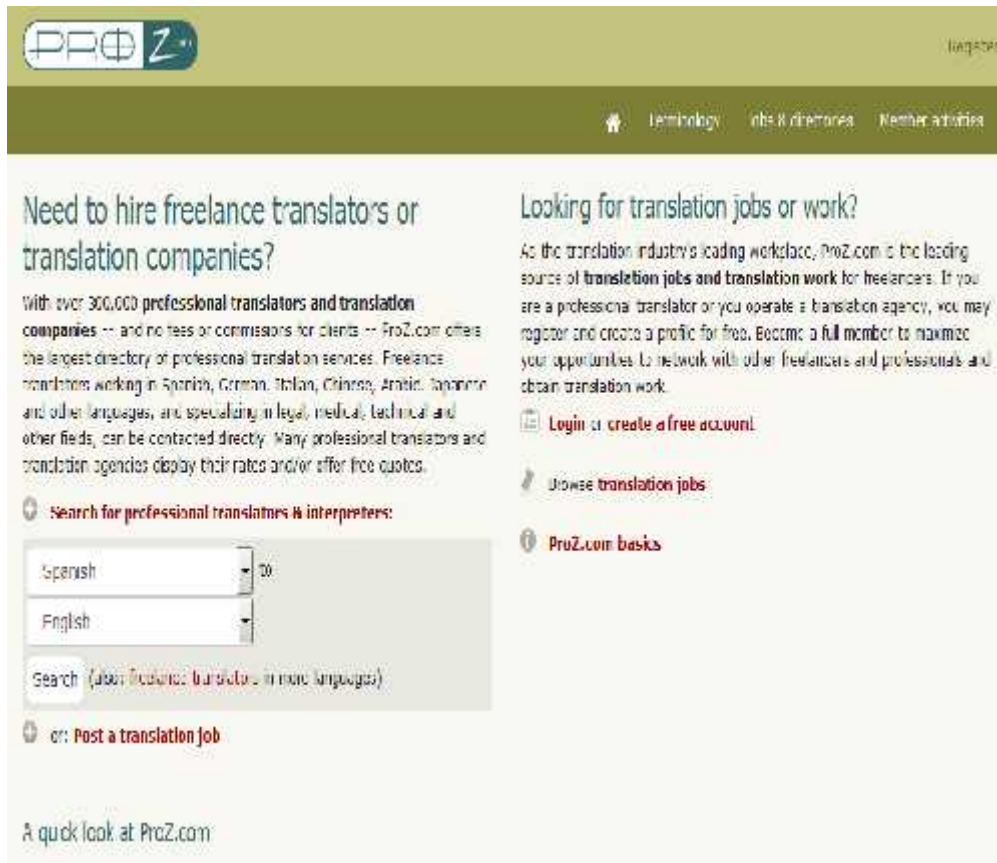


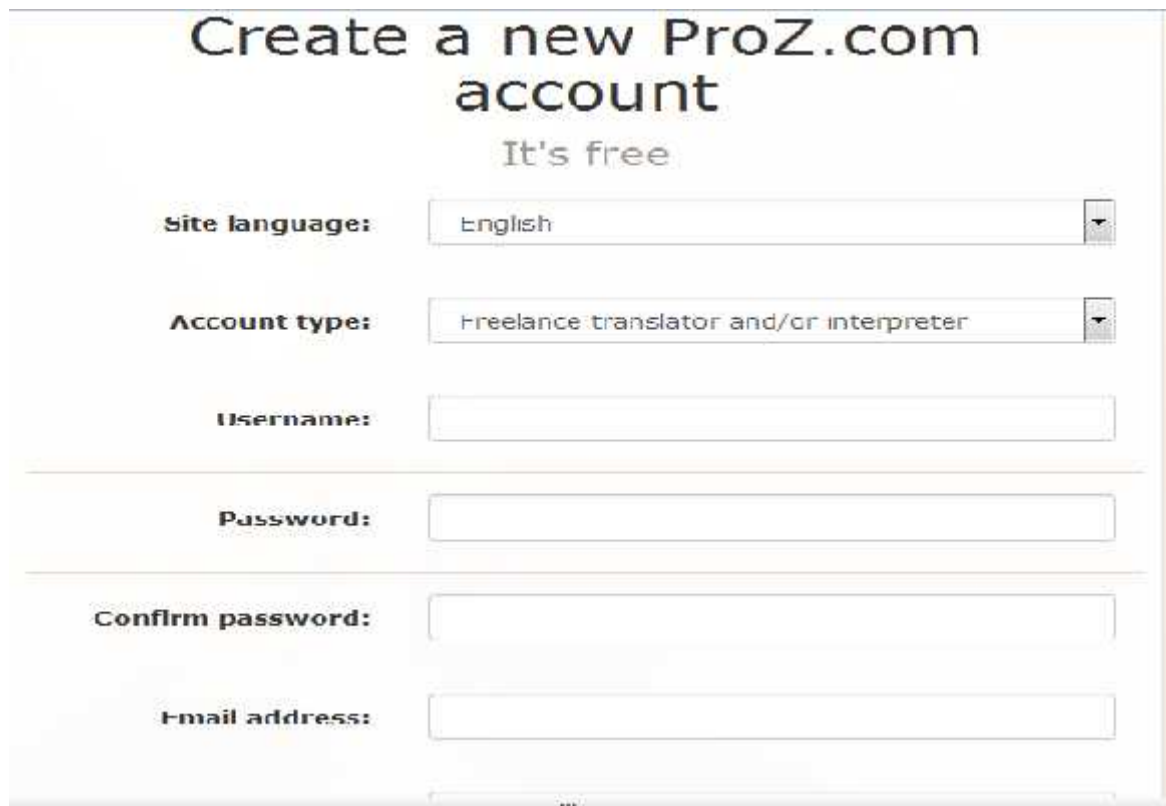
When you click **memvalidasi**, you will see this webpage:



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

3. ProZ.com





The image shows a screenshot of the ProZ.com account creation page. The title is "Create a new ProZ.com account" with the subtitle "It's free". The form includes the following fields:

- Site language:** A dropdown menu with "English" selected.
- Account type:** A dropdown menu with "Freelance translator and/or interpreter" selected.
- Username:** An empty text input field.
- Password:** An empty text input field.
- Confirm password:** An empty text input field.
- E-mail address:** An empty text input field.

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.

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ProZ.com enables language professionals to:

- a. Outsource and accept translation and interpreting assignments
- b. Collaborate on terms with proprietary KudoZ™ software
- c. Evaluate clients with the member-built Blue Board™
- d. Meet face-face at local conferences and ProZ.com Powwows™
- 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. It's dedicated entirely to translate WordPress, it's themes, plugins and documentations. WP-Translations 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.

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- 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?

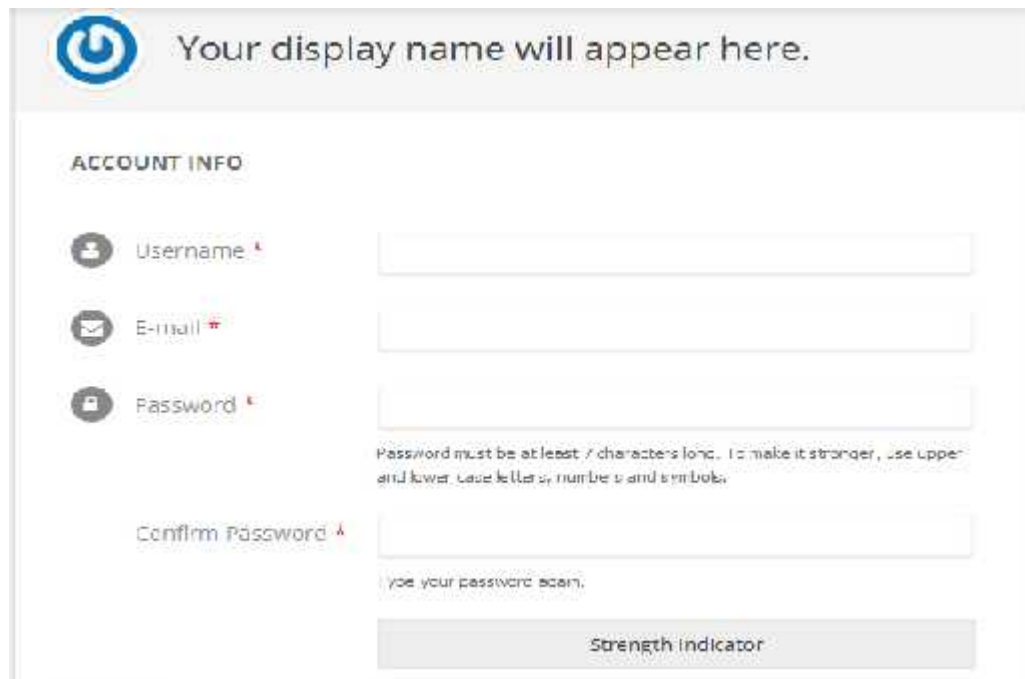
- a. Register for FREE at Transifex.
- b. Join our community by joining a translation team.
- c. With all the Transifex tools, quietly and easily translate the project of your choice
- d. Translation is ready.

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- 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.



The screenshot shows a registration form with the following elements:

- A blue circular logo with a white power symbol on the left.
- The text "Your display name will appear here." to the right of the logo.
- A section header "ACCOUNT INFO" in bold.
- Three input fields: "Username", "E-mail", and "Password". Each has a small red asterisk to its right.
- A "Confirm Password" field with a red asterisk to its right.
- Below the "Confirm Password" field, the text "Type your password again." is displayed.
- A "Strength indicator" button at the bottom right.
- Below the "Password" field, a note reads: "Password must be at least 7 characters long. To make it stronger, use upper and lower case letters, numbers and symbols."

Summary

1. Here are some steps you can do to be a professional translator or interpreter:
 - a. Get the right education and qualifications
 - b. Get Certified
 - c. Get Tested
 - d. Gain experience.
 - e. Join a local or national professional translation/interpretation society
 - f. Choose an area of activity.
 - g. Choose an area of specialization.
 - h. Get people to know you and get to know people.
 - i. Be quick, effective, and efficient.
 - j. Be professional
 - k. Work hard.
 - l. Practice.
 - m. Maintain your languages.
 - n. Be ethical.
2. 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.
3. The Institute of Translation and Interpreting is more popularly known is a relatively new institute and was founded in 1986. The ITI's main aim is to promote the highest standards in a profession where the specialist is fast replacing the general linguist.
4. 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.
5. ProZ.com is home to the world's largest translator network. 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.
6. WP-Translations is a community that aims to be a bridge between developers and translators. It's dedicated entirely to translate WordPress, it's themes, plugins and documentations.

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