

CHAPTER II

THEORETICAL FRAMEWORK

In the previous chapter it has been mentioned that translation is transferring a text in the SL into an equivalent text in the TL. Translation has the aim of transferring the message from SL into TL by giving TL translation equivalent. This process is not simply translating each word or phrase in the TL, but it is looking for the equivalence of meaning or message in the SL to be transferred into TL. Meaning is the priority in translation, for it is the content of the message which is of prime importance of translation [Nida and Taber, 1974: 13]. In many cases the process of translation is not linear, but it usually goes back and forth so that finally the translator can come to the most equivalent translation of the original text because each language differs one to another, in grammar as well as lexis. For this reason, translators have to make some adjustments in order to maintain the clearness and accuracy of the message to be transferred, as also stated by Nida (1974 : 13) : ... departures from formal are not only legitimate, but may even be highly desirable.

Basically, the adjustment is divided into grammatical and lexical adjustment, but in this thesis the writer will concentrate on grammatical adjustment. And in this chapter, the writer will discuss about some

the SL after reading the text. The way of conveying the message is not important, since SL and TL must have the different systems. A good translation should be natural and doesn't sound like translation, thus it must orient to a dynamic equivalence rather than formal correspondence [B.H.Hoed, 1977: 12]. In a translation procedure, a translator, first of all should understand the essence of the text in SL then, he will be able to translate it appropriately into the TL.

II.1.1.1 Translation Process.

Translating means communicating, in a sense that what is translated can be understood by readers and they can enjoy it as if it were written originally in the TL.

In the first place, it is essential to recognize that each language has its own characteristics. That is to say, each language possesses certain distinctive characteristics which give it a special character, *e.g.*, word-building capacities, unique patterns of phrase order, techniques for linking clauses into sentences, markers of discourse, and special discourse types of poetry, proverbs, and song. Rather than force the formal structure of one language upon another, the effective translator is quite prepared to make any and all formal changes necessary to reproduce the message in the distinctive structural forms of the receptor/target language.

"Anything that can be said in one language can be said in another, unless the form is an essential element of the message". [Nida and Taber, 1982:4]

If all languages differ in form (and this is the essence of their being different languages), then quite naturally the forms must be altered if one is to preserve the content. The extent to which the forms must be changed in order to preserve the meaning will depend upon the linguistic and cultural distance between languages.

Realizing that actually translating is not only to transfer language A into language B, it has to follow a procedure or a process. Nida and Taber in their book *The Theory and Practice of Translation* suggest that basically there are two different systems for translating. The first consists in setting up a series of rules which are intended to be applied strictly in order and are designed to specify exactly what should be done with each item or combination of items in the source language so as to select the appropriate corresponding form in the receptor/target language. Some theoreticians have contended that this automatic selection process is best accomplished by working through an intermediate, neutral, universal linguistic structure. This go-between language into which the source is translated and from which the finished translation is derived may be either another

natural language or a completely artificial language. But whether or not such an intermediate stage is used, this approach is based on the application of rules to what linguists call the "surface structure" of language, that is, the level of structure which is overtly spoken and heard, or written and read. This approach may be diagrammed as in Figure 1.



Figure 1

In Figure 1, A represents the source language and B represents the receptor, or target language. The letter X in parentheses stands for any intermediate structure which may have been set up as a kind of universal structure to which any and all languages might be related for more economic transfer.

The second system of translation consists of a more elaborate procedure comprising three stages :

(1) *Analysis*, in which the surface structure (i.e., the message as given in the source language) is analysed in terms of (a) the grammatical relationships (grammatical analysis). Here, a translator studies the form of components in the SL text and reconstructs them into the simplest relationship within kernels. Kernel is identified as: a sentence pattern which is basic to the structure of a language, and which is characterized by (i) the simplest possible form in which the objects are represented by nouns, events by verbs, and ab-

stracts by adjectives, adverbs, or specific adverbs; (ii) the least ambiguous explanation of all relations, and (iii) the explicit inclusion of all information [Nida and Taber, 1974: 203]. And (b) is analysed the meanings of the words and combinations of words (Semantic analysis). Here, a translator tries to understand the meaning and messages of the text in SL. There are referential and connotative meanings in texts. A referential meaning is the meaning of words which refer to objects, events, abstracts, etc., in a language; connotative meaning arises certain reaction in participants involve in a communication process.

In the analysis stage, a translator is expected to get the whole idea of the SL text by doing observation on both SL and TL texts through all levels of language, in the mean time, he is also to keep it in mind and plan the directions to do in the following stages.

(2) *Transfer*, in which the analysed material is transferred in the mind of a translator from language A into language B. In this stage a translator looks for an equivalent meaning or message in the TL. In the process of transferring, the message is to be maintained, although the system between SL and TL is different, so the grammatical and semantic adjustments should be done. These adjustments also have function to make the translation equivalent sounds natural in TL. Semantic adjustment is necessary to get the best trans-

lation equivalent, and grammatical adjustment is intended to achieve the correct translation equivalent grammatically in TL [Nida, op cit].

(3) *Restructuring*, in which the transferred material is restructured in order to make the final message fully acceptable in the target language. Restructuring is the most complicated stage in translation, as it involves such aspects as levels of language, function and type of texts, and also the natural style of TL. In this stage, a translator should determine to what level of language of the text will be translated, concerning with the extent of readers. Within the basic structure of language there are at least three fundamental levels [Nida and Taber, 1974 : 224], they are :

- technical language, is the language of the common people dealing in certain fields.
- popular language, is the language of common people in their daily activities.
- vulgar language, is the language known by all, but it is not used in those circumstances in which it seems inappropriate.

Function and type of the texts are also considered in restructuring stage, and above of all, the purpose of this stage is to get a natural style of translation in TL, so its sound is like the sound when it is read in SL.

Nida and Taber make a diagram of the whole

process of translation, as in the Figure 2 below:

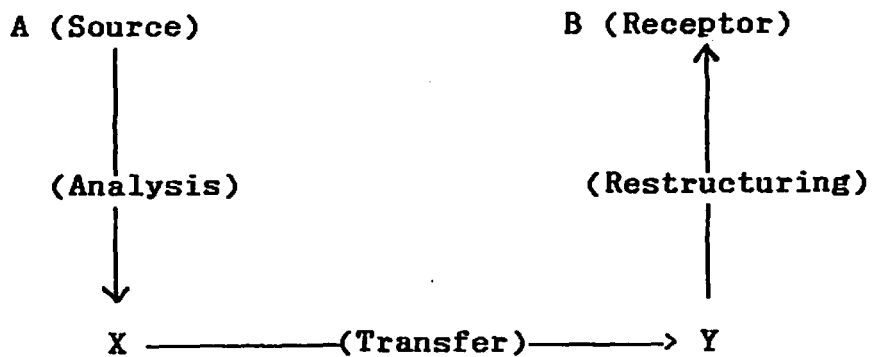


Figure 2

Benny H. Hoed (1994 : 4) states that the process of (1)-(2)-(3) absolutely does not happen once. In the practice of translating, the translator usually makes a "loop" on the several parts of the procedure or process which must be ended with (3), such as :(1)-(2)-(1)-(2)-(1)-(2)-(3)-(2)-(3)-(1)-(2)-(3).... .

In all the activities which are involved in the process of translation, a translator is able to use a certain translation method which is suitable, maybe he/she can start with the simplest method, that is, word- for-word translation method. The following section will talk about the methods of translation.

II.1.1.2. Translation Method

Newmark (1988 : 45) states that the central problem of translating which always faced by a translator is, whether to translate literally or freely. One thing to be remembered is, that translation priors meaning rather than the words, and message rather than

the form. Then we arrive to the question, to which language should a translation be oriented? To the source or target language? Based on this problem, Newmark gives eight models of translation method which is popularly called "Newmark's V-diagram."

SL Emphasis

TL Emphasis

Word for word translation
 Literal translation
 Faithful translation
 Semantic translation

Adaptation
 Free translation
 Idiomatic translation
 Communicative translation

(Newmark's V-diagram, loc cit)

From that diagram it can be known what is meant by "translation" has many possibilities. But at least according to the experts in translation, *communicative translation* is considered as the ideal model for translation method. Newmark (1988 : 47) writes "*Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.*" It has the same sound with what stated by Nida and Taber (1974 : 1) that "*Correctness must be determined by the extent to which the average reader for which a translation is intended will be likely to understand it correctly.*"

The communicative method must emphasize the 'force' rather than the content of the message. Generally, a communicative translation is likely to be

smoother, simpler, clearer, more direct, more conventional, conforming to a particular register of language. [Newmark, 1981: 39]

However, whichever method is used in translating, a translator will still face that all languages have their own systems. So, he/she needs some adjustments whether it is grammatical adjustments or lexical ones.

II.1.1.3. Structural Adjustment

As there is not always one to one relationship among languages, therefore, there has to be adjustments made somewhere in target language because what is expected is a formulation of thought or in this case, of message from the source language into the target language to be made easy for the readers.

This is understood to mean that there are cases in the source language that may not be directly translated to the target language because of the grammatical differences in the two languages themselves that may impede understanding. It is for this reason that adjustments must be made. And for this thesis, the writer concentrates the related theories on the adjustment of grammatical changes.

In translating, it is known that there are several theories which talk about grammatical changes in the process of translation, such as Shifting by J.C. Catford, Transposition by Newmark, and Structural

Adjustment by Nida and Taber. But in this study, the writer concentrates on structural adjustment form Nida and Taber as related theory.

According to Nida and Taber the structural adjustments affect the entire range of linguistic structure, from the discourse to the sounds, and they may most conveniently be classified in terms of various levels : (1) discourse, (2) sentence, (3) word, and (4) sounds. The adjustments are all "obligatory." This does not mean that such changes are obligatory in all languages, but when they are necessary to guarantee intelligibility or to avoid awkwardness, they need to be regarded as minimal adjustments, which constitute the basis for still further adjustments that are required or expedient in the process of restructuring.

In this study the writer does not use all the levels structure above, she only takes the levels which are related with her subject matter and the data, they are, the levels of sentence structure and word structure.

(A) *Sentence Structure*. There are numerous features of the sentence structure which must be adjusted in the process of transfer from one language to another. Some of the most important of these are the following :

Word and phrase order : translation allows the basic of subject (S) - predicate (P) - object (O) to be altered in many ways to get the equivalent message and

natural style in TL, for example : Dia (pr) pergi ke gereja ... (SL 01) = 'She goes to the church ...' (TL 01). Here, *dia (pr)* → *she* is S, *pergi* → *goes* is P, and *ke gereja* → *to the church* is O (adverb of place).

Active and passive constructions: the problems of active and passive constructions also figure largely in the problems of transfer. This is especially true in languages which may have no passives at all, or which may have a decided preference for the active. In such cases passives must be changed into actives, *e.g.* : ... dikeluarkannya sebuah kotak berwarna hitam. Diserahkan kotak itu ke ... (SL 05) (passive) = '...he took out a black box. He gave it to ...' (TL 05) (active).

(B) *Word Structure.* The relationships of word structure to the problems of transfer are of two principal types: (1) the grammatical classes of words which may be used and (2) the so-called morphological categories which are associated with the various classes. The adjustments in word classes are most often changes from nouns to verbs (when the nouns express events) and shifts between nouns and pronouns, depending upon the syntactical requirements of the language in specifying the participants. There are numerous subtle problems of morphological categories which can only be touched upon: (a) aspects, (b) tenses, (c) inclusive and exclusive first person plural, (d) the distinction between

persons who are dead or alive, and (e) honorifics. In this study the writer concentrates on points (a) and (b) which are suitable with the problem of the study.

Aspects : there are certain aspectual features of the verbal patterns, for examples :

- completive, for example: Tony tidak membaca majalah tadi malam, dia membaca koran (SL 03) = 'Tony didn't read a magazine last night, he read a newspaper.' (TL 03)

- incompletive, for example : Pada hari Rabu yang akan datang anak perempuan saya genap berusia 17 tahun (SL 04) = 'On the next Wednesday my daughter will be 17 years old.' (TL 04)

- punctiliar, for instance : Dari dalam laci dikeluarkannya sebuah kotak berwarna hitam. Diserahkannya kotak itu ke ... (SL 05) = 'He took out a black box and gave it to ...' (TL 05)

- durative, for example: Dia (lk) sedang menulis sepucuk surat sekarang (SL 02) = 'He is writing a letter now.' (TL 02).

- continuative, for example: Dalam pertunjukan opera para pemain menyanyi dan menari (SL 09) = 'The opera players sing and dance in the show.' (TL 09)

Tenses : in the most Indo-European languages we are accustomed to three basic tenses:

(1) past, for example : Tony tidak membaca majalah tadi malam, dia membaca koran (SL 03) = Tony didn't read a magazine last night, he read a newspaper (TL 03);

(2) present, for example : Dia (pr) pergi ke gereja setiap Minggu pagi (SL 01) = She goes to the church every Sunday morning (TL 01); and

(3) future, for example : Pada hari Rabu yang akan datang anak perempuan saya genap berusia 17 tahun (SL 04) = On the next Wednesday my daughter will be 17 years old (TL 04). Besides three basic tenses above, there are several tenses of relative time, *e.g.*, future perfect, and past perfect, in some languages there are a number of temporal gradations, *e.g.*, past time of a few minutes ago, past of earlier today, past time of yesterday or recent weeks, past time of a month to a year, and past time of legendary events.

II.1.2. VERBAL NUANCES of PREFIX /di-/ and /me-/ in INDONESIAN LANGUAGE

Bambang Kaswanti Purwo mainly observes the differences between prefixes /*me-*/ and /*di-*/ which are related with their "verbal nuances (aspectual meanings)" in the sentence.

According to him the consideration to choose the prefix /*me-*/ or /*di-*/ is based on the topic which is used as the point of view in connecting one clause to the following clauses, and based on the verbal nuances.

The result of the analysis upon the verbal nuances he finds that there are three parameters of verbal nuances which included in /*me-*/ and /*di-*/, i.e.,: (1) /*di-*/ is punctual and /*me-*/ is habitual, (2) /*di-*/ is factual and /*me-*/ is nonfactual, (3) the set of /*di-*/ that describe the activities which happen chronologically and the set of /*me-*/ that describe the activities which happen simultaneously (together).

II.1.2.1. Punctual vs. Habitual

The difference between punctual and habitual is similar with the difference between *telic* and *atelic* or *perfective* and *imperfective*. In English, these aspects can be shown by using the different tenses, simple past is used for punctual and simple present is used for habitual. In Indonesian language the parameter of punctual and habitual can be found in the usage of prefixes /*di-*/ and /*me-*/. Notice (1) and (2) below (the examples in Chapter I); the verbal prefix /*di-*/ in (b), (c), and (d) example (1) describe the activities that happen on the certain time in the past, whereas the verbal prefix /*me-*/ in (c), (d), and (e) example (2) show that activities happen as a habit.

- (1) (a) Johny muncul dengan nasi gorengnya. (b) DILETAKKANNYA kursi yang dibawanya ke dekat Siska. (c) DIANGKATNYA piring adiknya dari lantai (d) dan DIBERIKANNYA kepadanya. [Marga T, 1976: 40]

(a) Johny appeared with the fried rice in his hand. (b) He PUT the chair near to Siska. (c) He TOOK his sister's plate from

the floor (d) and GAVE it to her.'

- (2) (a) Penghasilan nenek ialah menjual sayur-sayuran. (b) Pagi-pagi ia bangun (c) dan MENUNGGU petani-petani yang berangkat ke pasar. (d) Ia MEMBELI dagangannya dari mereka (e) dan MENJUALNYA pada para priyayi. [Pramoedya, 1963: 45]

'(a) Grandmother's income is to sell the vegetables. (b) She wakes up early in the morning (c) and WAITS for the farmers who go to the market. (d) She BUYS her merchandise from them (e) SELLS it to the officials.'

II.1.2.2. Factual vs. Nonfactual

Parameter of factual and nonfactual is similar with parameter of *realis* and *irrealis*. In Indonesian language, the verbal prefixes /*di-*/ in the example (3) describe the factual activities/events (the events that really happen), whereas the verbal prefixes /*me-*/ in the example (4) describe the nonfactual activities or events (the events that never happen/ do not really happen).

- (3) Ibu mengambil daku dan DIDUDUKKAN di pangkuannya. Tapi ia tak berkata apa-apa. DICIU-MINYA daku. [Pramoedya 1963, 29]

'Mother took me up and she PUT me on her lap. But she said nothing. She KISSED me again and again.'

- (4) Dia merasa amat sangat tertarik pada Siti Rubiyah, ingin dia MENDEKATInya dan MEMEGANGnya dan MEMELUKnya, akan tetapi itu tidak mungkin. [Mochtar Lubis 1975, 51]

'He likes so much to Siti Rubiyah, he wants to COME close to her and HOLDS her or HUGS her, but it is impossible.'

II.1.2.3. Chronological vs. Simultaneous

The other verbal nuances implied by verbal prefix /di-/ when it is related with punctuality and factuality are chronological and simultaneous. These third verbal nuances pertain to the set of verbal prefix /di-/, such as the series of (b), (c), (d) in the example (1) where they are connected one to another, one follows the others and make the unity of arrangement. It is portrayed chronologically. It means that the first verbal prefix /di-/ brings an activity/event which happens before the activities that are brought by the second and the third verbal prefix /di-/. Their structural arrangement follows the actual events/activities (at first (b) happens, followed by (c), and then followed by (d)).

In this case the verbal prefix /di-/ is used to indicate the chronologicality or it can be said that the chronologicality is foregrounded by the usage verbal prefix /di-/. Whereas the clauses in the example (2); (c), (d), and (e) are also arranged chronologically, but the chronologicality here is not so necessary. There are differences between examples (1) and (2), the events in (1) are punctual, whereas in (2) are habitual. Besides it, the time-distance among the events in between the two examples is also different. The time-distance among the events in example (1) is relatively shorter than in example (2). Therefore, it is a term in order that it can be used to describe the foregrounding

of the chronologicality of a set of the activity or event, it needs the verbs which express the punctuality and factuality. These two verbal nuances implied by the verbal prefix /*di-*/ but not by the verbal prefix /*me-*/.

The other reason that causes the verbal prefix /*me-*/ cannot be used to foreground or focus the chronologicality, except it is used to express the verbal nuances of habitual and nonfactual because there is another verbal nuance which implied by verbal prefix /*me-*/, such as in example (6) below. Compare the example (5) and (6).

- (5) Bunda mengusap air mataku dengan ujung kebayanya. DIKELUARKANNYA uang setengah sen dari bawah tikar dan DIULURKAN padaku. [Pramoedya 1963, 15-16]

'Mother wiped my tear with the tip of her 'kebaya'. She PUT out a half cent from under the mat and GAVE it to me.'

- (6) Siska MENYANDARKAN kepalanya dan MEMEJAMKAN kedua matanya. [Marga T 1976, 186]

'Siska is LEANING her head and CLOSING her eyes.'

The two verbs which use prefix /*di-*/ in (5) and two verbs which use prefix /*me-*/ in (6) are connected with the same conjunction '*dan*' (and), but there is a different aspectual meaning or nuance between (5) and (6). In (5) the two activities/events are exactly one activity follows the other activity, and by using of verbal prefix /*di-*/ their aspectual meaning of the chronologicality is foregrounded in that context or is

dominant. Whereas the two activities in (6) are able to express a set of chronological activity or a set of simultaneous one. But by using of verbal prefix /*me-*/ they more express the simultaneous activities. Notice the example (7) below; the two activities are connected by using the word '*sambil*' (while) which in its translation into English became '*dan*' (and) because there is a lexical adjustment in order to make a proper translation. This example shows that the activities happen simultaneously.

(7) Ia MENDONGENG *sambil* MEMANDANGI awan di langit. [Pramoedya 1963, 19]

'He is TELLING the story *and* LOOKING AT the cloud in the sky.'

From what written by Bambang Kaswanti above, it shows that the verbal prefix /*di-*/ indicates the verbal nuances of punctual, factual, and chronological which must use simple past tense in its translation from Indonesian into English. Whereas the verbal prefix /*me-*/ indicates the verbal nuances of habitual, nonfactual, and simultaneous which in translation from Indonesian to English, it must use the simple present tense.

II.2. RELATED STUDIES

The previous study about the tense in translation done by Benny H. Hoed in 1989. He examined the function of tense in French novel, and its translation

into Indonesian language. His analysis was carried on by comparing four novels in French and their translation in Indonesian. The result of his study was, tense in French novels expresses the temporal meaning and aspectual meaning which frequently in Indonesian, the equivalence of them are given in the sentence and discourse levels.

Benny H. Hoed focused his study in the translation from French into Indonesian, he used novels as his sampling, and he analysed the data by comparing these novels to find out the equivalence tense translation of the two languages.

The other study about translation also done by Dwi Wangsawidjaja, a student of English Department of Airlangga University. In her work, she analyses the shifts in translation from English short story into Indonesian, whether in grammar or lexis based on Catford's translation theory. For getting her data, she uses a short story, Speckled Band by Sir Arthur Conan Doyle as SL text and its translation in Indonesian Lilitan Bintik-bintik as TL text.

Therefore, this thesis is not able to be said the same as these two previous studies, because there are some differences such as in the focus of the study, sampling, source of the data, and the methodology.

CHAPTER III

METHODOLOGY