

CHAPTER IV

CONCLUSION

Translation, as a way to recreate the closest natural equivalence of the original text (ST) in the intended language (TL), always becomes a phenomenal issue from time to time. Its problems—comprehending the ST, transferring of meaning, and assessing the Target Text (TT)—following the development of translation field are unchangeable, including that which involves the translation of English-Indonesian and vice-versa. Currently, there are still a lot of Indonesian people who face difficulties in dealing with this work, unexceptionally those who have been devoting their lives in working on translation field. Moreover, the writer herself realizes that in the academic environment of the English Department of Airlangga University there are similar problems experienced by so many students. This becomes the underlying factor of why she decides to conduct this study.

Having analyzed this study, the writer discovers three principal aspects in which the respondents experience some translation errors. The first aspect is linguistics. In general, it is found that most errors made by the respondents are in terms of transposition, modulation, and lexicon. The errors in transposition or grammatical shift can notably be seen on the use of natural expressions, for instance, in ‘fundamental importance’ (alteration of noun in the SL to verb in the TL), ‘often-held belief’, ‘creative, well-thought, well-crafted form’ (alteration of noun phrase ‘derivative adjective + noun’ from intransitive verb in the SL to

'noun + relative clause' in the TL), 'high in credibility', and 'forms that are possible' (transposition in which Catford named as class shift). On behalf of modulation, there is an example of expression largely violated, namely free/optional modulation, 'our predecessors got around to figuring out' (alteration of implicit statement in the SL to the explicit one in the TL). Meanwhile, mistakes in lexicon can be shown by the use of expressions 'stick house' and 'crafted'.

The next aspect is semantics. There are two kinds of semantic aspects. Referential meaning is widely known as denotative meaning. Concerning this, we may notice that the respondents mostly undergo errors on the applications of words like 'belief', 'building blocks', 'nature of materials', 'combination' (lexical meaning), 'stick house', and 'crafted' (textual meaning). On the contrary, interpersonal meaning is signed by the applications of connotative meaning and language style. Language style indicates the language distinctions and characteristics toward others. Under this circumstance, this text could be defined as 'powerful' formal style with the interaction of connotative meaningful aspect by the use of 'powerful' verbs and adjectives in order to stimulate the reader's emotion. Yet, though all respondents are able to use formal style, very few of them who really apply this 'powerful' action. Later, only two respondents can semantically be regarded to have produced proper translations. The rest are bound to undergo meaning distortions (referentially and/or interpersonally, thoroughly or partly). Mostly, they face difficulties in rendering longer and complicated expressions as the representation of the interpersonal meaning. For example, 'high in credibility', 'in spite of the often-held belief', 'creative, well-thought, well-

crafted form', 'as anyone know who has played with...', 'fundamental importance', and 'got around to figuring out'. The application discrepancy of the text-type may result in serious meaning distortion either.

The last aspect notified is pragmatics. In this inquiry, it is overtly seen that none of the respondents reveals any error. It means the respondents result just the exact way as intended. This point aims to determine text-type or function and register of the original text. Further, its text-function can be classified into the informative. This is since the text is fully fact-oriented using a non-class, non-regional, contemporary and neutral language styles, but still formal. The ST writer also attempts to create personalization by using pronouns 'kita' and 'kamu' to indicate the involvement of both writer and reader. On the other hand, we may reassert the register as follows: (1) field: refers to the general role of architects as the subject-matter. The aim of this writing is to present an architect joke to the readers as general 'societies'; (2) tenor: points to personalization but formal relations and is sometimes supported by the writer and reader's participations; and (3) mode: a formal, non-technical, and accessible writing form.

In sum, we may conclude that the most errors made are in the aspects of linguistics and semantics. From the explanation above, there are some substantial inferences to draw. Firstly, there are two primary principles about translation: relativity and acceptance. Translation activity is relative. This relativity appears for there is no exact translation which could be applied. None deserves to assert certain translation to be 100% correct or wrong. The best thing we can do is to search for the most valid and acceptable alternatives to the ST. Besides, the most

necessary thing in the work of translation is to retain the so-called acceptance of the text as a whole. This means we have to be capable of grasping the common or general idea of the intended text, so that any effort to avoid and minimize the occurring thorough distortion can be attained. Thus, so far we can meet those two principles, the work of translation can be considered applicable (remember that there are certain differences existing among translators in the translation process).

Secondly, the translator's interferences will always exist in the translation work. This can plausibly be grounded as: (1) human translation differs from machine translation; (2) language is not a 'safety jacket' which attaches the user only to choose one-single extreme form; and (3) humans have their own uniqueness and characteristics (including arguments and interpretation) which may definitely influence them in the process of translation.

BIBLIOGRAPHY