STRATEGIES OF TRANSLATING LITERARY TERMS BY STUDENT TRANSLATORS

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Abstrak. Artikel ini melaporkan satu bagian dari proses penerjemahan teks akademik dari bahasa Inggris ke dalam Bahasa Indonesia. Proses pada tahap ini melibatkan mahasiswa di kelas Penerjemahan Teks Akademik pada Semester I tahun akademik 2019-2020, pada Prodi Sastra Inggris, Universitas 17 Agustus 1945 Surabaya sebagai penerjemah pemula. Artikel ini membahas strategi penerjemahan kosakata teknis yang terdapat dalam naskah bahasa sumber. Sebanyak 437 istilah teknis di bidang ilmu kesusastraan diterjemahkan dari buku *An Outline of English Literature* (1984) karya G.C. Thornley dan Gwyneth Roberts dengan berbagai strategi penerjemahan sebagaimana dijabarkan oleh Baker (1990). Penelitian bersifat deskriptif kualitatif dan melibatkan mesin penerjemah online Google Translate sebagai instrumen pada tahap awal proses penerjemahan, diikuti dengan tiga rangkaian proses perbaikan dan penyuntingan. Hasil penelitian menunjukkan bahwa strategi penerjemahan istilah-istilah dalam bidang ilmu kesusastraan oleh mahasiswa penerjemah dapat dibagi menjadi empat (4) jenis: (1) istilah tidak diterjemahkan (*borrowing*), (2) istilah diterjemahkan secara parsial (menjadi *borrowing* dengan adaptasi), (3) istilah diterjemahkan secara literal (penerjemahan menekankan bentuk), dan (4) istilah diterjemahkan secara sepadan ke dalam bahasa target. Pembahasan ini diharapkan dapat memberikan wawasan tentang permasalahan penerjemahan kosakata teknis di bidang ilmu tertentu.

Kata Kunci: *penerjemahan fungsional, strategi penerjemahan, istilah-istilah teknis*

Abstract. This article reports one stage of a whole translation process of academic text from English into Indonesian. This process involved students enrolling in Translation class in Semester I, 2019-2020 academic year, English Department, Universitas 17 Agustus 1945 Surabaya, Indonesia. This article discusses translation strategies of technical terms in the source language. The study involves 437 technical terms found in the data source (Thornley and Roberts's *An Outline of English Literature* (1984) translated using strategies elaborated in Baker (1992). This descriptive qualitative study involves Google Translate as the instrument at the initial stage, followed processes of revising and editing. The result of the study shows four strategies commonly used by student translators: (1) the technical terms are not translated (*borrowing*), (2) the technical terms are partially translated (thus *borrowing* with adaptation), (3) the technical terms are literally translated (translation emphasizing on form), and (4) the technical terms are equivalently translated into the target language. This discussion is hoped to shed lights on problems in translating technical vocabulary in specific fields.

Keywords: *functional translation, translation strategies, technical terms*

INTRODUCTION

Translation activities would involve the translator's selection among available translation methods. A translation method would have its orientation toward the source language (SL) , as in the literal or documentary translation whose aim is to produce a translation that is close to the original language; the other method would orientate to the target language (TL), which integrates the SL text into the TL environment.

Translation with functional approach relies on the target-oriented translation. Exploring de Waard and Nida's (1986) concept of *literary functional equivalence,* Dooga (2005) describes that in functional-based translation approach, grammar and style in the source language is transferred into the TL grammar and syntax with consideration of the aims, goals and readers in the target language, so that careless, unidiomatic and erroneous translation would be avoided (Dooga, 2005:4).

The product of a high quality translation will show that the SL message has to be expressed accurately in the TL. One of the many causes of error in translation is the mechanism of word expressions from the SL into the TL. Sometimes word by word translation may reach the aims, yet in general, this is not the best method to achieve an accurate functional translation. According to Lyons (1977), word by word translation is often not satisfying and is impossible to do, because the line between what seems to be an equivalent translation in two languages is in fact not equivalent. Thus, literal translation is generally not favored. May translation results, however, is difficult to understand or read. One of the reasons would be that the translators may lack understanding of the balance between the accurate and the comprehensible. Thus, translation activities may produce texts that can be very technical and difficult to understand, or those which are simpler and comprehensible. Dooga states that accuracy does not in itself guarantee for the SL message to be comprehensible in the TL (Dooga, 2005:6).

Decision making is the main part of translation, bearing in mind that the role of the translator as the unseen mediator to further the ideas and concepts from one language into another. A translator will face various contradicting principles, and poses a number of questions, for example, on the status of the target language, which part to be made prominent in the translation, whether the translation violates the TL grammatical rules.

A number of factors should be considered to answer those questions. First, translation theories promote text typology, by distinguishing between literary texts and more pragmatic texts, and between literary texts and non-literary texts. There is also a distinction between religious texts, literary texts, and technical texts. The second factor taken into consideration is the reader or audience. The reader's intellectual capacity determines language complexity in translation. Then, there is the factor of readers with certain sensitivity, as in sensitivity to culture, faith, and in taboo language in the TL audience (Dooga, 2005:3). The third important factor is the objectives or goals of translation. The objectives of translation may be determined by individuals or institutions assigning the translation project. The translator will consider the translation objectives

and balance them with the material characteristics of the translation, then deciding the method and type of translation to achieve the goals.

A functional translation process runs as follows. When facing terms and sentence constructions that are difficult to understand, a translator would consider the following points: what ideas should be presented to the reader through this translation; is detailed translation important in the context; should the translation be mechanical (word by word) or would it be easily understood by average readers; are there SL words or sentence structures creeping into the translation; do the expressions make sense in the context; does the translation express the message, reflect the objectives and spirit in the SL; does the translation sound natural or strange in the TL (Dooga, 2005:6-7). This "target-language-oriented translation" (Gonzales, 1989:486) integrates the SL text into the TL environment. In other words, a as Dooga puts it, the translator will focus to the question: "How would the speakers of the target language express this meaning of the source language?" (Dooga, 2005:9).

Translation mechanism is explained as follows. The translator will initially absorb the message into his mind. S/he will find as a whole the aims, sense, and hidden meaning and nuances used by the SL writer. This may involve thinking about the expressions repeatedly in his or her mind; it may be involve some research. Then, the translator will express the message in the correct words, as normally expressed in the target language. The translator should always remember that when translating a term, there are three basic objectives in their degree of importance: (a) expressing the meaning as accurately as it is in the source language, (b) producing a translation that sounds natural in the target language text, and (c) creating the same stylistic effects as it is in the source language. According to Dooga, the first objective is of the most important in functional translation (Dooga, 2005:9).

Translation with functional approach will be careful of text with culture load. In the attempt to provide a clear, simple and natural translation, a translator may be tempted to imitate the structure of the source language. To obtain a functional translation, however, the translator needs to adjust the word order or even the words in the TL. This principle is not always easy to apply, yet it explains why TL texts are often difficult to read. The difficulties are due to the translator being unaware of following the SL structure and ignoring the more natural TL structure and grammar.

In sum, a translation with functional approach puts the message as more important than the form. This approach emphasizes that the objective of translation efforts is not whether the expressions in the source language is suitable with those in the target language, but that the target language expresses the same message. To achieve the goal, a translator should avoid paraphrasing, for example, in translating instruction in drug or chemical material labels, for this may involve a life and death issue. A successful translation is translation based on the target language, that the translation will consider not only the SL cultural uniqueness, but also those in the TL (Dooga, 2005:12).

This article reports one stage of translation process by novice translators, namely student translators. The focus of study is translation of technical terms in literature studies.

This project is part of a translation project of translating academic texts from English into Indonesian. For this purpose, a book authored by G.C. Thornley and Gwyneth Roberts entitled *An Outline of English Literature* (1984) is chosen as the SL that is translated into Indonesian. The choice of the book as the SL text is due to some reasons: first, the students translators are majoring in English so the topic of English literature has been introduced early at the beginning of their study; second, the book is not yet available in Indonesian language and this fact will support for their original translation effort. In fact, there are only a few of references on literature being available in Indonesian (to name a few, including A. Teeuw's (1984) *Sastra dan Ilmu Sastra,* Jan van Luxemburg, Mieke Bal, Willem G Weststeijn's (transl. By Dick Hartoko, 1992) *Pengantar Ilmu Sastra,* and other authors such as Rachmat Djoko Pradopo (2012), Dwi Susanto (2012), Alfian Rokhmansyah (2014), and Suhariyadi (2014); comparing with at least 24 English titles available through *Google search* in Lombardi (2019), Goodreads (2019) and such other sites as Amazon. com, interestingliterature.com., and book oblivion.com.

The study also involves the use of Google Translation at the initial stage of translation, for the reasons that the tool is freely available and can assist in processing long text in a relatively fast pace, and secondly that, instead of spending too much time to finding words and expressions at the initial stage, students translators can instead focus more on revising and editing the result of machine translation, which is also the next important stage in translation.

The focus of the study is investigating how student translators process technical terms, in this case, the literary terms, found in the SL text, what strategies they adopt to get the SL terms expressed in the TL. Considering Dooga's discussion on functional approach in translation, the translation should emphasize on producing comprehensible TL terms.

RESEARCH METHOD

The research design is descriptive qualitative based on the needs of novice translators to gain knowledge and experiences in translating one aspect of academic texts, namely technical terms. The translation process adopts functional approach (Dooga, 2005). The study also uses Google Translate as the machine translator instrument at the initial stage of translation which will save time in processing long texts. The subjects involved in the study are sixteen (16) fifth-semester students enrolled in the Translation Course in the Semester I of 2019-2020 academic year, at the English Department, University of 17 Agustus 1945 Surabaya. The source language used as the data of the study is G.C. Thornley and Gwyneth Roberts' *An Outline of English Literature* (1984), a textbook for students of literature. The text is chosen as the SL for the reasons that the subjects are familiar with the topic, that the text was one of the references advised for their readings in the literature introduction class in their earlier semesters. The subjects were assigned to separate parts of the text, and were responsible for producing two translation versions: Google Translate version and their editing of the Google Translate version. It is possible, at this situation that the subjects may learn points of translation

from the Google Translate, rather than they have the ability of revising from its version, owing to the fact that Google Translate machine have been greatly improved in word, phrase, clause level translation. There is a general fact, however, that Google Translate does not always succeed in translating the technical from the general use of lexical items into Indonesian. The result of the subjects' translation and editing is classified based on the translation strategies they have adopted. Since the present study is not aimed at comparing individual students' translation ability (consider also they are assigned to different parts of the text used in the study), the result of their assignments is considered as one whole work.

RESULT

The 437 literary terms are divided into two major groups, based on their form: single word and word groups (or phrases). There are 239 single words and 198 word groups included in the study.

Further examination on the translation strategies used in producing the TL text shows there are four major translation strategies used by the subjects: (1) pure borrowing, (2) borrowing with adaptation, (3) literal translation and (4) equivalent translation.

First, translation strategy of pure borrowing (PB) means that the technical terms are not translated into the TL, but each the SL term is taken in its original form and is used in the TL. There are 52 single-word terms and 11 phrases translated using this strategy. Some of those data are:

Single words: *aside, Bildungsroman, dactyl, mise-en-scène, inventio*
Phrases: *closet drama, écriture feminine, frame narrative, film stock, in medias res.*

Second, translation strategy of borrowing with adaptation (BA) means that the technical terms are not translated into equivalent lexical items in the TL, but are adjusted into the TL rules of pronunciation and spelling for loan words; or, in the group of phrases, they are partially translated and partially maintained in its original form. There are 112 single-word terms and 62 phrases translated using this strategy, and this group comprises the highest frequency of translation strategy choice. Some of those data are:
Single words: *Action—aksi, actor—aktor, amphitheater—amfiteater, audience-audiens*

Phrases: *heroic drama-drama heroik, interior monologue-monolog interior, alienation effect- efek alienasi, archetypal criticism-kritik arketip, epistolary novel-novel epistolatory, aesthetics of reception- estetika resepsi, affective fallacy- kekeliruan afektif*

Third, literal translation (LT) strategy means that the SL technical terms are translated into "equivalent form" in the SL, without any surety whether or not the message or meaning of the technical terms in the SL being transferred into or is well-used in the TL. Some of those data are:

Single words: *blank (verse)-(bait) kosong, Cut (of film)-memotong*
Phrases: *drawing room comedy- komedi ruang tamu, miracle play-drama keajaiban, figural narrative situation-situasi naratif tokoh, flat character-karakter datar, round character-karakter bulat, reader-response theory-teori responsi pembaca, myth criticism-kritik mitos, new criticism-kritik baru.*

Fourth, equivalent translation (ET) means that the SL terms are translated equivalently (in meaning) into lexical items in the TL. Some of those data are:

Single words: *literature - sastra (kesusastraan), make-up—tata rias, mask-topeng, performance-pertunjukan, scene-adegan, showing-pertunjukan, Flashback-kilas balik, narrator-pencerita, plot-alur, oracle-ramalan, riddle-teka-teki, painting-lukisan, scenery-pemandangan, screen-layar, script-naskah,*

Phrases: *history play-drama sejarah, mystery play-drama misteri, performing arts-seni pertunjukan, color movie-film berwarna, dimension of film-dimensi ruang dalam film, wide-angle lens-lensa bersudut lebar, fast motion-gerak cepat, long shot- pengambilan foto jarak jauh, oral poetry-puisi lisan, silent movie-film bisu, slow motion-gerak lambat, figure of speech-gaya bahasa, lyric poetry-puisi lirik, poetic language-bahasa puitis, short story-cerita pendek, turning point-titik balik.*

The strategies and the technical terms distribution are presented in Table 1.

No.	Translation strategies	Single words	Word group	Σ / %
1	PB (Pure Borrowing)	52	11	63/14
2	BA (Borrowing w/ adaptation)	112	62	174/40
3	LT (Literal translation)	5	65	70/16
4	EQ (Equivalent translation)	69	61	130/30
	Σ	239	198	437/100

The data shows that borrowing with adaptation is the highest in frequency, followed by equivalent translation, while the other two strategies—pure borrowing and literal translation—show almost half the frequency.

DISCUSSION

A more detailed examination into the data of each translation strategy type reveals some interesting points. It seems that the translation strategy choice could be related to the translator's knowledge and familiarity of the terms, which, more importantly, could be dependent on the newness of the terms introduced in the history and development of literary studies.

Choice of pure borrowing (PB) strategy could be due to some reasons: *first*, the SL term involves complex meanings, for example, the term *Bildungsroman* (German, defined as "a novel dealing with one person's formative years or spiritual education," Google definition), or *mise-en-scène* (French term) in theatre which involve the way actors and scenery props are arranged, or *aside* in English which is generally defined as "a remark or passage in a play that is intended to be heard by the audience but unheard by the other characters in the play". These three terms show that the term of *Bildungsroman* cannot be just understood as an educative novel, or *mise-en-scène* as some stage arrangements, or *aside* as just a monologue. More meanings are included in each of the terms. *Second*, related to the meaning complexity of the terms belonging to this group, it is possible also that the subjects have been introduced to these terms in their early encounter with literature studies, and thus they have good understanding of the meanings, and therefore they may not feel the need for finding the equivalent terms in the target language.

Choice of borrowing with adaptation (BA) strategy is interesting because it takes the highest frequency of use in the translation. Looking into each of the technical terms classified into this group, it seems that the data in both single word and phrase terms follow the rules of loan word adaptation into Indonesian grammar: i.e. adjustment in the ending (such as, *–tion:-si (action-aksi), -ence:-ens (audience-audience), ive:-if (affective-afektif), ics:-ika (aesthetics-estetika, -logue-log (monologue -monolog*), spelling adjustment (such as, *amphitheatre-amfiteater, alienation effect- efek alienasi, archetypal criticism-kritik arketip*). Since the terms are still in "foreign" (source) language, it does not automatically mean that the meaning is transferred into the understanding of the TL readers. Yet, as they are technical terms in a particular field of study, the definitions and concepts inherent in the meaning need to be presented following the terms. This is particularly necessary in phrase terms, that readers will not automatically understand that *kritik arketip (archetypal criticism*), for example, is a type of critical theory used in text interpretation that involves recurring myths and archetypes in the narrative, symbols, images, and characters. This borrowing with adaptation strategy does not seem to be successful, although there is the effort to make the source language terms "more target-language like" and "more easily pronounced" at the face value.

Choice of literal translation (LT) strategy is another interesting point. Although this strategy makes only 16% of the data, this strategy indicates the efforts in the part of the translator to find in TL vocabulary some existing lexical items that may show some literal equivalence to the SL terms. When the term *blank verse* is translated into *bait kosong* (*verse=bait, blank=kosong,* and then adjusted into the Head-Modifier noun phrase structure in Indonesian, *bait kosong*), for example, the term in the target language becomes paradoxical, for it does not make sense that a verse (either written or oral) is "empty" (which is a more common meaning of *kosong* in Indonesian; for example, as in *gelas kosong= empty glass,* or *omong kosong=empty words*). Other interesting terms are *flat and round characters* translated into *karakter datar* and *karakter bulat*. It is not common in Indonesian expressions that the character of a person or a figure is identified in shape, similar to one's body part shapes (e.g. *round face*, *flat nose*). Similarly, it will take some time to understand that *komedi ruang tamu* (from SL: *drawing room comedy*) involves more than just a drawing room as the setting of the comedy show or performance (as commonly found in sit-coms), since it is a play developed in a particular period of British drama history whose characters are of the "polite society." As in the translation strategy of borrowing with adaptation, this literal translation strategy does not seem to be successful, although at the face value there is the effort to find general words in the TL whose meaning may have partially included in the meaning of the SL terms.

Finally, the equivalent translation (EQ) strategy is also interesting in different manner. Its relatively high percentage (30%) in the data, shows that one-third of the SL terms have found their equivalence in the TL. A more detailed examination of the nature of the terms in this group shows that most of the TL terms are also already known as technical terms. The list of terms in this group (as illustrated in the Result section) shows that those terms are among the very basic terms in literature study, which could have been introduced even in students' early stage of literature classes in high school levels. General SL terms such as *drama, novel film, poems, mask, plot, script, color movie, silent movie, slow motion, riddle, poetic language* (TL: *drama, novel, film, puisi, topeng, alur, naskah, bioskop/film berwarna, film bisu, gerak lambat, teka-teki, bahasa puitis,* consecutively) and many others, are too familiar that the readers may not have thought of them as technical terms in literature studies. On the other hand, literary terms of more recent development of literary studies seem to be either left not translated (pure borrowing strategy), partially adapted (borrowing with adaptation) and unfortunately, in some cases literally translated into the target language.

CONCLUSION

This study on the translation strategies used by novice translators in dealing with technical terms, particularly in literary terms, may be concluded into some points: first, the novice translators' efforts for translating the SL technical terms into the TL by adopting each of the four translating strategies found in the study are generally based on sufficient understanding of the principles of translation, that the transfer puts meaning into primary consideration, and form is only secondary. This is in agreement with the

functional-approach in translation, that the translators have the TL readers in their consideration. Second, when the SL terms are familiar in the TL language, the transfer can be done equivalently. Third, when the concepts of the SL terms are complicated, the borrowing strategy may be more successful to indicate that there are no single words or phrases in the TL that can represent the terms, and thus maintaining the original terms may also give some cautions to the readers that those terms are of foreign origins. Borrowing with adaptation may help in "bringing-home" in the ease of spelling and pronunciation, yet this strategy may not help much in getting the message or meaning of the terms. Finally, literal strategy does not seem to be suitable for translating technical terms, for after taking general terms in the TL to represent the SL terms, the SL terms need to undergo some semantic change processes of *specialization* or *narrowing* of meaning, and then some act of socializing the new meaning (of the old words) in the new, particular context of use to the readers.

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