

CHAPTER 2

REVIEW OF RELATED LITERATURE

In this chapter, the writer includes some theories, such as the theory of translation and the theory of translation for advertisement.

2.1 Review of Related Theories

There are many theories about translation. Each of them has different opinions. Sometimes their opinions are in accordance; sometimes they are contrasting to each other, such as the one in the definition of translation according to **Jumplet (1961)**:

1. A translation must reproduce the words of the original text.	1. A translation must reproduce the ideas (meaning) of the original text.
2. A translation should read like an original.	2. A translation should read like a translation.

3. A translation should retain the style of the original text.	3. A translation should minor the style of the translator.
4. A translation should retain the historical stylistic dimension of the original text.	4. A translation should read as a contemporary piece of literature.
5. In a translation, a translator must never add or leave out something.	5. In a translation, a translator may, if need be, add or leave outs something.

The collection of Jumplet seems to contrast to each other, but in fact, there are completing to each other.

Each point seems to contrast to each other. On one hand, generally, a translation should be like the original, we have to copy them all; the words, ideas, and style. On the other hand, the translator's style must influence the translation (**Jumplet 1961**). If a translation must reflect the original text, there will be no translator's style in it and the result will be stiff.

From several names, such as **Eugene A. Nida, Charles R. Taber, Komissarov, M.A.K Halliday, Steiner, Peter Newmark**, etc. the writer only uses **Peter Newmark's** theory of translation because it is quite new and modern. Also, it is suitable for the object of the investigation that is the advertisement, which includes in the vocative function.

Translation Criticism

Translation criticism is an essential link between translation theory and its practice; it is also an enjoyable and instructive exercise, particularly if someone is criticizing someone else's translation or, even better, two or more translations of

the same text. Someone soon becomes aware not only of the large 'taste area', but at a text may be differently translated, depending on the preferred method of the translator.

Translation criticism is an essential component in a translation course. Firstly, because it painlessly improves someone's competence as a translator; secondly, because it expands someone's knowledge and understanding of his/her own and the foreign language, as well as perhaps of the topic; thirdly, because, in presenting someone with options, it will help him/her to sort out his/her ideas about translation. As an academic discipline, translation criticism ought to be the keystone of any course in comparative literature, or literature in translation, and a component of any professional translation course with the appropriate text types as an exercise for criticism and discussion.

Translation criticism has four basic procedures. The first is to analyze the intention, predominant language function, tone, themes, register, style (syntactic and lexical), literary quality, cultural features, putative readership and setting of the SL text, and to propose an appropriate translation method. The second is to make a detailed comparison between SL and TL text, noting all significant semantic, stylistic, pragmatic and ideological differences (either in the whole TL text or in random passages). Then, the third procedure is to assess the differences between the total impression of the SL and TL text, including in particular their interpretations of the subject matter. The last one is to evaluate the translation.

Translation criticism is applied translation theory. It has five purposes. The first purpose is the brief analysis of the SL text stressing its intention and its functional aspects (text analysis). In the analysis of SL text, a person may includes

a statement of the author's purpose, that is, the attitude he takes towards the topic; characterization of the readership; an indication of its category and type.

Then, we can know the translator's interpretation of the SL text's purpose, his translation method and the translation's likely readership (the translator's purpose). In the second topic, a person attempts to see the text from the point of view of this translator, is sometimes overlooked in translation criticism. A person may decide that the translator has misinterpreted the author by omitting certain sections of the text.

Third, we are served with a selective but representative detailed comparison of the translation with the original. This third section of a person's critique should consist of a discussion of translation problems and not quick recipes for a 'correct' or a better translation. This third section is the heart of the critique; normally it has to be selective since, in principle, any passage that diverges from literal translation in grammar, Lexis or 'marked' word order (as well as any deliberately sound-effect) constitutes a problem, offers choices, requires someone to justify his/her preferred solution.

1. An evaluation of the translation – (a) in the translator's terms, (b) in the critic's terms. A person assesses the referential and pragmatic accuracy of the translation by the translator's standard. If the translation is not the clear version of the original, you consider first whether the essential 'invariant' element of the text which consists usually (not always) of its facts or its ideas is adequately represented. However, if the purpose of the text is to sell something, to persuade, to prohibit, to express feeling through the facts and

the ideas, to please or to instruct, then this purpose is the keystone of the invariance is futile

2. Where appropriate an assessment of the likely place of the translation in the target language culture or discipline.

The Quality of Translation

A good translation fulfils its intention. In an informative text it conveys the facts acceptably; in a vocative text, its success is measurable, at least in theory, which is the intention are translatable and therefore the effectiveness of an advertising agency translator can be shown by result; in an authoritative or an expressive text, form is almost as important as content. There is often a tension between the expressive and aesthetic functions of language and therefore a merely 'adequate' translation may be useful to explain what the text is about, but a good translator has to be 'distinguished' and the translator exceptionally sensitive.

In principle, it should be easier to assess a translation than an original text, since it is an imitation. The difficulty lies not so much in knowing or recognizing what a good translation is, an in generalizing with trite definitions that are little short of truism, since there are as many types of translations as there are of texts. But the fact that there is a small element of uncertainty and subjectivity in any judgement about a translation eliminates neither the necessity nor the usefulness of translation criticism, as an aid for raising translation standards and for reaching more agreement about the nature of translation. Therefore, Newmark's theory that will be discussed below is the one, which is accordance with the factors in literary criticism.

2.1.1 Peter Newmark's Theory of Translation

In his book, "**A Textbook of Translation**" (1988), **Newmark** states that "translation is rendering the meaning of a text into another language in the way that the author intended the text" (1988,p.5). He also said "translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (1981,p.7).

According to **Newmark**, translation theory is concerned with the translation method appropriately used for a certain type of text i.e. informative, expressive (authoritative) or vocative (directive or persuasive), and it is therefore dependent on a functional theory of language. For advertisement, the vocative functions is appropriate. However, in a wider sense, he stated, translation theory is the body of knowledge that we have about translating, extending from general principles to guidelines, suggestions and hints (**Newmark 1988,p.9**).

Newmark also stresses that a good translation is based on the correctness of the messages if the messages of the target language are the same with the messages in source language. These theories will become the base of the analysis throughout this thesis. These will give some hints for further analysis.

2.1.2 Peter Newmark's Theory of Textual Approach

Textual approach means that when translating, the base level is the text. This is the level of the literal translation of the source language into the target language. Translation is pre-eminently the occupation in which the translator has to be thinking of several things at the same time. In other words, the first and the last level are the text. Further, the text is at the mercy of a translator who may be

deficient in several essential qualifications: accuracy, resourcefulness, flexibility, elegance and sensitivity in the use of his own language which may save him from failings in two other respects: knowledge of the text's subject matter and knowledge of the SL text, means that when we translating a text, a translator can do everything but he has to know that a good translation also requires some criteria which a translator has to fulfil it.

There are two methods to translating. First, start translating sentence by sentence, for say the first paragraph or chapter, to get the feel and the feeling tone of the text, and then deliberately sit back, review the position, and read the rest of the source language text. Second, read the whole text two or three times, find the intention, register, and tone, mark the difficult words and passages and start translating only when you have taken your bearings.

The first method more suitable for a literary and the second for technical or an institutional text. The danger of the first method is that it may leave with too much revision to do on the early part, and is therefore time wasting. The second method (usually preferable) can be mechanical; a translational text analysis is useful as a point reference, but it should not inhibit the free play of the translator's intuition.

In this case, the writer only uses the second method in evaluating the translation, because according to the division of the text; the advertisement, which is one form of the vocative function, should be analyzed by the second method, because it is text-oriented.

Moreover, we cannot analyze advertisement by using words by words because the translation will be massed up and the readers will not get the point.

2.1 3 Peter Newmark's theory of Intention, Register, Tone and Messages

According to **Newmark**, there are two kinds of intention. The intention of the text and the intention of the translator. The meaning of 'intention' according to Collins Cobuild English Language Dictionary is 'something that people have in an idea or plan of what they are going to do (aim, purpose)'.

The intention of the text shows the advertiser's attitude to the subject matter, in this case, the product. *The intention of the translator* is the advertiser trying to ensure that the translation has the same emotional and persuasive charge as the original, and affects the reader in the same way as the original (**Newmark, 1981**). The writer uses these two intentions in analyzing the advertisements.

Register means a style or degree of formality, characterized by a particular degree of formality, i.e. officialese, official, formal (My Rolex is a true expression...), neutral (I can glance at my watch...), informal, colloquial (Jam berapa saat ini), slang, taboo; generality, i.e. simple (Sailing is a lifetime passion...), popular (...depth of the ocean), neutral (I can glance at my watch...), educated, technical (Teknik tahan uji...), opaquely technical; and emotional tone, i.e. intense (Absolute obsession), warm, factual (significant), understatement; that must be expressed when the translator works on the text (**Newmark, 1988**).

If the 'register' is extremely remote from the standard educated language, the translator may have to abandon his endeavor to maintain functional equivalence and produce an information translation, a kind of reported speech. The socially conditioned nature of language is particularly important in dramatic literature and in advertising. Normally, the translator should no more imitate class or regional dialect (unless they are his own) than he should to antiquate his

advertising, the pictorial illustration may give the translator a better clue to style than the SL text.

The third is the tone. The tone of a passage is the key to its communicative effectiveness, and has to be determined by the translator. Tentativeness, urgency, menace, flattery, persuasiveness all have certain markers which are more apparent in the syntax than the lexis, and may be reflected in the tense, mode and voice of a few significant verbs (Newmark, 1981). Other markers may be emotive words, or absurdly unreal reference. Syntax, which is a more generalized and abstract measure of language than lexis, gives the feeling tone of a text.

The last is the message. Actually, message can be derived from SL to TL text if the translator really understands the purpose of the SL writer wrote it.

The writer uses the theory for ensuring that the translation from English to Bahasa Indonesia is appropriate. The writer analyzes the intention to find the SL writer's purposes, register to find the translatable and untranslatable terms, tone to find how the SL writer persuades people, and message to find the real information of the Rolex advertisements.

2.1.4 Peter Newmark's Level of Naturalness

Newmark states that the translator's own version has to reflect any deviation from a 'natural' style. "Naturalness" is both grammatical and lexical, and is a touchstone at every level of a text, from paragraph to word, from title to punctuation.

To judge the translation of a text is natural and understandable or not, we have to ensure:

1. That the translation makes sense
2. That it reads naturally, written in ordinary language, the common grammar, idioms, and words that meet that kind of situation. Normally, by reducing a person's subjectivity to pretend as if there is no original text exists.
3. Degree of formality, i.e. officialese, official, formal, neutral, informal, colloquial, slang, taboo.
4. The translator must not use words or phrases that sound intuitively unnatural or artificial to him.

Naturalness is easily defined, not so easy to be concrete about. Natural usage comprises a variety of idioms or styles or registers determined primarily by the 'setting' of the text, i.e. where it is typically published or found, secondarily by the author, topic and readership, all of whom are usually dependent on the setting.

There is no universal naturalness. Naturalness depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another. In this study, the naturalness of a text is seen whether it is natural or not in Bahasa Indonesia.

2.1.6 Candace Seguinot's Translation and Advertising: Going Global

Candace Seguinot stated in **Christina Schaffner's** book that in translating advertisement, translators are expected to take the responsible for the final form of an advertisement. Globalization of the translation business sometimes means providing full marketing services in addition to translation and interpreting. Therefore, in the marketing of goods and services across cultural boundaries, an

understanding of culture and semiotics that goes well beyond both language and design is involved. Translators need to understand the basics of marketing; They need to know the legal jurisdictions of their market; They must know how cultural differences affect marketing; They must be aware of constraints placed by the form and functions of the source text, and they must be able to interpret the visual elements which are of key importance in advertising. Going global successfully means taking control of the final product, researching the cultural and marketing aspects, and making sure that translation conforms to legal constraints. All this show that the profession of the translator needs the range of knowledge and skills is changing.

The writer uses those theories to analyze the data. She uses the translation theory and textual approach theory for gaining the intention, register, tone, and messages. The naturalness theory to assess whether the translations are understandable and natural. Then, she uses the translation criticism theory to judge the quality of a translation, to find whether Rolex ads in Bahasa Indonesia versions are in good translation.

2.2 Review of Related Study

The writer will use Soenarjati Djajanegara's study *On some Difficulties in Translating from English to Bahasa Indonesia*. The reason why the writer chooses this study as her related studies is because Soenarjati's paper concerns with the linguistic difficulties such as syntax, lexis, punctuation, and spelling problems in the process of transferring which seem to be the most obvious in the procedure of translating from English to Indonesia. From the conclusion, Soenarjati gets that

these linguistic difficulties have been caused by the translator tendency to give priority to formal correspondence rather than to the transfer of meaning. Interested in the problems of the translation process, the writer decides to use this study as her review of related studies.