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Jogja in A Pocket: An Annotated Translation

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Abstract

Jogja in A Pocket is a book dedicated to foreigners who are visiting Jogja, will visit Jogja in the near future, and/or to anyone who is fascinated with Jogja. It is a bilingual book, written in English and Indonesian. The process of making this book includes a translation process from Indonesian language to English language. This research is an annotated translation in which the researcher as the translator provides detailed explanation to account for her selection of translation equivalents. It also attempts to elaborate the process, particularly the techniques, and the challenges the translator of the book faced during the process stage. The findings show that the process was not very easy since the source texts contained Javanese specific concepts; Javanese is one of the biggest cultures in Indonesia. There were also many translation techniques from Molina and Albir (2002) applied in the process. As a book for foreigners, it is expected to be able to introduce one of the Indonesian's cultures to world communities through its translation.

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INTRODUCTION

Given the fact that nowadays many more people can speak English in Indonesia, it does not effortlessly open up the possibility for these people to be able to translate Indonesian texts to English. Speaking and translating are the same in a way that both aim to convey messages, but they are completely different in terms of who transfers the information at the first hand. In translation, the information is in the form of written text which is generally translated by the third party of the communication group, meaning the original person who wants to convey the message is not the translator himself/herself. This is where the rigors emerge. Not only does the translator convert one language to another language, but s/he has to be able to transfer the information which carries messages as intended by the first party (the essential meaning). It becomes more complicated when the message comprises local contents. Here, this study attempts to elaborate the process, particularly the techniques, and the challenges the translator of the book *Jogja in A Pocket* faced when translating the content. It also provides detailed explanation to account for her selection of translation equivalents. Some of the literature used is reviewed below.

Nature of Translation

There are some definitions of translation made by some experts. These definitions have a red thread that links one definition to another, which emphasizes the transformation of one

language to another language. Bell (1991) starts with a more simple definition; he defines translation as the transformation of a text originally in one language into an equivalent text in a different language retaining. He highlights the nature of things to be translated, which is a text, and the equivalence between one language and the other language that shoud be maintained. His definition supports the previous definition made by Catford (1965) who states translation is the replacement of textual material in one language/ source language (SL) by the equivalent textual material in another language/ target language (TL). Here, he gives the term for the original language as the source language (SL) and the other language as the target language (TL). Still, his concern is the maintaining of a kind of equivalence between the SL and the TL.

However, maintaining a complete equivalence in the sense of synonymy and sameness is impossible. One good example for this is poetic work. Jakobson (1959) declares that all poetic art is technically untranslatable. Hence, the translator has to take the question of interpretation into account in addition to the problem of selecting a TL phrase which will have a roughly similar meaning. Poets in the translation industry often think of translation as 'interpretation', 'taking a view', 'bringing to life', or 'transformation'. Whatever may be its meaning, every act of translation requires the expression of sense. As long as it still maintains the expression of sense and does not lose the original message, the act of translation can be said to succeed.

The definition of translation does not only encompass the scope of process, but it also encompasses the scope of product. Oxford Dictionary (Hornby, 1995) defines translation as a process and a product. It says translation is "the act or an instance of translating" or "a written or spoken expression of the meaning of a word, speech, book, etc in another language". The first definition focuses on the role of the translator in taking the original or source text (ST) and turning it into a text in another language or the target text (TT). The second definition centers on the concrete translation product produced by the translator. This distinction is drawn out by the definition in the *Dictionary of Translation Studies* (Shuttleworth and Cowie in Hatim and Munday, 2004: p. 3). In the book, it is also postulated that translation entails different kinds of texts, from literary to technical. Moreover, from Schuttleworth and Cowie's definition (1997) it is also clear that nowadays translation includes other forms of communication, like audiovisual translation, through subtitles and dubbing.

It is generally considered that the nature of translation depends upon the nature of the document. Translating technical and promotional documents is easier and requires less skill and expertise than translating literary texts. The target audience, source language, and document's nature would all be taken into account while choosing the vocabulary, grammatical rules, and sentence structures. While translating, a translator considers the lexicon, grammatical structure, and cultural context of the text in the source language to understand the meaning built in the text and then transfers the same meaning to the text in the target language with the help of lexicon and grammatical structure appropriate to the target language and its cultural context. In this process, every care is taken to ensure that there is no or minimum loss of meaning.

Being a good translator needs a lot of efforts and care. In this regard, a translator must possess some competence. Bell (1991) suggests that a professional (technical) translator must have five distinct kinds of knowledge, i.e. target language knowledge, text-type knowledge, source language knowledge, subject area ('real world') knowledge, and contrastive knowledge. It means a translator must know how propositions are structured (semantic knowledge), how clauses can be synthesized to carry propositional content and analyzed to retrieve the content embedded in them (syntactic knowledge), and how the clause can be realized as information bearing text and the text decomposed into the clause (pragmatic

knowledge). If the translator lacks knowledge or control in any of the three cases, he cannot translate.

Significant Roles of Translation in Indonesian Culture

Translation is very important in our lives. It has significant roles which are varied according to certain experts. Hidayat (2016) states three phases of translation's roles in Indonesian culture.

1) The role of translation in spreading religions

The first translation written in Indonesia was found in the ninth century AD, more than one thousand years ago. This was a translation book of Mahabharata from Sanskrit to Jawa Kuna (ancient Javanese). The project of the book translation was carried out under Dharmawangsa Teguh, the king of Majapahit, who listened to the reading of the book. Soon, people in Nusantara (Indonesia) who had already their own beliefs embraced the Holy book's religion, i.e. Hinduism. Since then, Mahabharata and Ramayana have been produced in Hindu culture, but people in Indonesia adapted them. Then, not only literary works, Indian music and dance were also adapted.

After Hinduism, Islam came in the early tenth century. However, the holy Quran was not translated. The ones that were translated were Hadiths and literary works from Persian language into Malay and other Nusantara languages. Just like in the Hinduism decades, along with the Islamic religion, there came the culture and the arts, which were adapted as well.

The last holy book religion spread in different ethnics of Nusantara is Catholicism and Protestantism. The Bible was translated in different languages, so were other books, from literary books to educative books. The religion might not influence the whole population, but the trading of exotic products and the colonisation changed the culture from eastern to western.

Along with the changes of Nusantara's religions because of translation, most aspects of Nusantara's cultures, such as arts, ways of life, and languages, have changed too. Since the first time other religions came to Nusantara, many people have been converted into Hindus, Christians, and Muslims, and some ethnics still keep their beliefs. This raises multiculturalism in Indonesia.

2) The role of translation in developing literacy

Indonesian language is based on Malay, which was once the lingua franca of the coastal communities. Nowadays, Malay continues to develop in Sumatra and Kalimantan.

Having the role of the lingua franca, Malay was only a spoken language.

With the introduction of Islam, people learned to read Arabic characters; since then the lingua franca was written in "simple" Arabic. Even the Jawa Kuna, which had adapted Sanskrit orthography, was written with the same Arabic characters. But only the Javanese characters survive. In fact, not only Javanese had the written form. Sundanese, Balinese, and other ethnic groups did too.

The Roman characters were introduced to Nusantara by the Dutch through education, resulting the changing of Malay characters for the second time, from Arabic to Roman. Nowadays, the educated people in Indonesia read and write Roman characters, not only in Indonesian language but also in regional languages which adopted the same characters.

When a language is written, it survives through centuries. In Indonesia, we can easily find those who read and write with at least two orthography, mostly Arabic and Roman, but some people can read and write Balinese and Roman, Bugis and Roman, or Javanese, Arabic, and Roman. It can be concluded that Indonesia has multi-orthography.

3) The role of translation in modernizing Indonesia

Translation has developed infinitely after the "invention" of Indonesia language, Its activities multiply. A long time ago, they were

from different languages into Malay and from Malay into different languages in Nusantara. Now translation activities are generally from different languages into English and from the second source into different languages in Indonesia.

Science, technology, culture, arts have developed through translation. Translation still also plays a big role in introducing literary works, including comics, films and games, which are written in foreign languages. Non-literary texts are also translated into Indonesian language.

Translation plays a significant role in introducing Indonesian culture to world communities. There are a lot of Indonesian literary works which have been translated into many foreign languages, such as English, Russian, German, Japanese, Chinese, French, etc. There are also non-literary works which are translated into foreign languages, e.g. batik, recipes, and temples.

What to Translate: Local Contents and Culture Specific Concepts

According to Cambridge Dictionary, local contents are the materials, workers, etc used to make a product that are from the area where the product is made rather than being imported. The local contents of the ST were Indonesian contents that have Javanese specific concepts. The Javanese specific concepts were not as easy as the general Indonesian contents to be translated even though the approaches and techniques were nearly the same. It is because Javanese specific concepts, which is the culture specific concepts in the book, carry the value system of Javanese culture.

Toury (1995) believes that translation does not only involve two languages, but also two cultural traditions. The belief is supported by Lotman and Uspensky's theory (1978) that says "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have its centre, the structure of natural language". By stating that language is "the heart within the body of culture," Bassnett (2002) emphasizes the relevance of this dual consideration when translating. She goes on to say "the translator must tackle the SL text in such a way that the TL version will correspond to the SL version.... to attempt to impose the value system of the SL culture into TL culture is dangerous ground" (Bassnett, 2002). Hence, when translating, it is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly (Pym et al, 2006). It appears to be a permanent problem for translators to find a way to treat the cultural aspects implicit in a source text (ST) and find the most appropriate technique to successfully convey these aspects in the target language (TL).

Translating culture-specific concepts is a labour work full of consideration. In this study, culture-specific concepts refer to local contents. According to Cambridge Dictionary, local contents are the materials, workers, etc used to make a product that are from the area where the product is made rather than being imported. Graedler (2000) underlies some procedures of translating culture-specific concepts (local contents):

1) Making up a new word,
2) Explaining the SL expression's meaning in lieu of translating it,
3) Preserving the SL term intact, and
4) Opting for a TL word that appears to be comparable to or shares the same "relevance" as the SL term.

Newmark (1988) in Mahmoud Ordudari proposes different translation procedures, as follow:

1) Transference: the process of transferring an SL word to a TL text. It is identical to what Harvey (2000) referred to as "transcription" and includes transliteration.
2) Naturalization: adjusts the SL word first to the TL's normal pronunciation, then to the normal morphology.
3) Cultural equivalent: replacing a cultural word in the SL with TL one. However, it is not accurate.

4) Functional equivalent: requires the use of a culture-neutral word.
5) Descriptive equivalent: the meaning of culture-specific concepts is explained in several words.
6) Componential analysis: comparing an SL word with a TL 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: a near TL equivalent. Here economy trumps accuracy.
8) Through-translation: the literal translation of common collocations, names of organizations, and components of compounds. It is also known as calque or loan translation.
9) Shifts or transpositions: involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure is absent in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so on.
10) Modulation: occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear distinct in terms of perspective.
11) Recognized translation: occurs when the translator normally employs the official or the generally accepted translation of any institutional term.
12) Compensation: occurs when loss of meaning in one part of a sentence is compensated in another part.
13) Paraphrase: the meaning of culture-specific concepts is explained. Here the explanation is significantly more in-depth than that of descriptive equivalent.
14) Couplets: occurs when the translator combines two different procedures.
15) Notes: additional information in a translation. They can appear in the form of 'footnotes'.

METHOD

This research is a qualitative study which refers to the metaphors, symbols, and description of things (Berg, 2001). It does not focus on the mathematical operations, measurements, or numerical data. Since this study belongs to the area of analysis of the original and source text, it covers a study on annotated translation. According to William and Chesterman (2002), an annotated translation (a translation with commentary) is a form of introspective and retrospective research where the researcher himself/herself translate a text and, at the same time, write a commentary on the researcher's own translation process.

The object of this study is *Jogja in A Pocket,* a book dedicated to foreigners who are visiting Jogja, will visit Jogja in the near future, and/or to anyone who is fascinated with Jogja. It is a bilingual book, written in English and Indonesian. The source language of this book is Indonesian and the culture presented is Javanese. This book shows the cultural beauty and uniqueness of the city of Yogyakarta, which is commonly known as Jogja. There are 20 topics discussed, from the geographical location to the authentic dish of Jogja, from the traditional game to the song which is attached to the longing of those who already left Jogja. This book is intended to be made into three series since there are a lot of fascinating things about Jogja that foreigners need to know. This book along with the following volumes is expected to be able to cure the readers' curiosity and help fulfill the desire of the foreigners to explore the beauty and uniqueness of Jogja.

The process of this research began with a thorough reading of the source text. The researcher read the source text in Indonesian thoroughly in order to give a complete understanding of the content. Second, the researcher translated the source text to the target language (English). Third, the researcher highlighted the words/ phrases/ clauses/ sentences or any other language component that became a problem in the translation process. Fourth, during the process, the researcher

regularly consulted literature she had collected and her advisor to discuss the problems she encountered. Fifth, the researcher analyzed only the most significant problems due to the limited time. And the last but not least, the researcher gave plausible reasons to the solving of the problems.

RESULTS AND DISCUSSIONS

The results and discussions of the study are presented below.

Techniques of Translating the Local Contents in *Jogja in A Pocket* into English

Different scholars suggest different theories regarding to the techniques in translation. Molina and Albir (2002) defines technique as the result of choice made by a translator, and its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc. Within their definition, they classify translation techniques based on the following criteria:

1) to separate the concept of technique from other related concepts (translation strategy, method and error),
2) to include only procedures that are the characteristics of the translation of texts and not those related to the comparison of languages,
3) to preserve the notion that translation techniques are functional. Their definitions do not evaluate whether a technique is appropriate or correct, as this always depends on its situation in texts and contexts and the translation method that has been chosen,
4) in terms of terminology, to maintain the most commonly used terms, and
5) to formulate new techniques to explain mechanisms which have not yet been described.

In addition, Molina and Albir (2002) describe each of possible translation techniques. Some of the techniques were used in the process of translating *Jogja in A Pocket*, which will be discussed below:

1) Adaptation: to replace a source text cultural element with one from the target culture.

   Excerpts from the book:

   - SL: ***hari jadi*** → TL: ***anniversary***
   - SL: ***Putera Mahkota*** → TL: *the* ***Crown Prince***
   - SL: ***pusaka*** → TL: ***heirloom***

   The researcher considered the words *hari jadi, Putera Mahkota,* and *pusaka* to have cultural values of the source language which could be replaced by words in the target language, i.e. *anniversary, Crown Prince,* and *heirloom,* which has comparable cultural values of the target language.
2) Amplification: to introduce details that are not formulated in the source text: information, explicative paraphrasing.

   Excerpts from the book:

   - SL: ***setelah selesai*** *perjanjian pembagian daerah itu* → TL: ***after the signing*** *of the regional division agreement*
   - SL: *telah menjadi* ***ikon*** *Kota Yogyakarta* → TL: *has become* ***one of the icons*** *of Yogyakarta City*

   The phrases *setelah selesai perjanjian pembagian daerah itu* and *telah menjadi* ***ikon*** *Kota Yogyakarta* actually have details that are not described in the source text. Thus, the researcher decided to introduce them in the target language. The bolded phrase in ***setelah selesai*** *perjanjian pembagian daerah itu* has a detail of signation which is not expressed in the source text. Hence, the researcher decided to reveal it in the target language by choosing the phrase ***after the signing*** *of the regional division agreement.* While the bolded word in *telah menjadi* ***ikon*** *Kota Yogyakarta* has a sense that the word ***ikon*** does not mean that the city only has one icon, so the researcher took the phrase ***one of the icons*** as the equivalent translation.
3) Borrowing: to take a word or expression directly from another language. It can be pure (without any change).

Excerpts from the book:

- SL: ***keris*** → TL: ***keris***
- SL: ***gunungan*** → TL***: gunungan***
- SL: ***Ingkang Sinuwun Sri Sultan Hamengkubuwono X*** → TL: ***Ingkang Sinuwun Sri Sultan Hamengkubuwono X***
- SL: ***gamelan*** → TL: ***gamelan***

All of the words in the excerpts above are considered to lose their meanings if translated or explained in the target language since they are tightly attached to the cultural values of the source language. Thus, the researcher decided to 'borrow' the words to the target language to preserve their cultural meanings.

4) Calque: literal translation of a foreign word or phrase; it can be structural or lexical.

   Excerpts from the book:

   - SL: ***warna merah*** → TL: ***red color***
   - SL: ***jalan ini*** → TL: ***this street***

   The researcher decided to use the literal translation of those phrases in the excerpts in order to build poetic nuance.

5) Compensation: to introduce a source text element of information or a stylistic effect in another place in the target text because it is unable to be reflected in the same place as in the source text.

   Excerpts from the book:

   - SL: ***setelah selesai*** *perjanjian pembagian daerah itu* → TL: *after the signing of the regional division agreement*
   - SL: ***cenderung lebih suka*** *diam* → TL: ***tend to be*** *silent*

6) Description: to replace a term or expression with a description of its form or/and function. The researcher did not use this technique in the book.

7) Discursive creation: to establish temporary equivalence that is completely unpredictable out of context.

   Excerpt from the book:

   - SL: ***sehingga jalan ini tidak pernah sepi selama 24 jam*** → TL: ***resulting in a 24-hour city life***

8) Established equivalence: to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language.

   Excerpts from the book:

   - SL: ***ibukota*** → TL: ***capital city***
   - SL: ***anak-anak muda*** → TL: ***the youth***

9) Generalization: to use a more general or neutral term.

   Excerpt from the book:

   - SL: *Sebagian* ***kompleksnya*** → TL: *A part of* ***the palace***

10) Linguistic amplification: to add linguistic elements. In consecutive interpreting and dubbing, this is frequently utilized. The researcher did not use this technique in the book.

11) Linguistic compression: to combine linguistic elements in the target text. This is often used in simultaneous interpreting and in subtitling.

    Excerpt from the book:

    - SL: *pusat perdagangan* ***oleh-oleh ataupun cinderamata khas kota ini*** → TL: ***a souvenir*** *trading center*

12) Literal translation: to translate a word or an expression word for word.

    Excerpts from the book:

    - SL: ***padi dan kapas*** → TL: ***rice and cotton***
    - SL: ***Gunung Merapi*** → TL: ***Mount Merapi***
    - SL: ***selalu ramai*** → TL: ***always crowded***

13) Modulation: to change the point of view, focus or cognitive category in relation to the source text; it can be lexical or structural.

    Excerpts from the book:

    - SL: ***tidak suka berterus terang*** → TL: ***hard to be frank***
    - SL: ***Gunung Merapi yang terletak di tengah pulau Jawa merupakan salah satu gunung api teraktif di Indonesia.*** → TL: ***Situated in the middle of Java island, Mount Merapi is one of the most active volcanoes in Indonesia.***

14) Particularization: to use a more precise or concrete term.

Excerpt from the book:

- SL: *memiliki slogan* → TL: *has **a** slogan*

The particularization is considered to be crucial since the sentence structure of the source language is different from the target language. In the source language, it is acceptable if a countable noun does not have articles like **a** or **an**. Thus, the phrase *memiliki slogan* is translated to *has **a** slogan.* The particle **a** is needed in the target language.

15) Reduction: to suppress a source text information item in the target text.

Excerpts from the book:

- SL: ***Perbandingan ukuran 18:25*** → TL: ***The 18:25 size***
- SL: ***Sebelah Utara*** → TL: ***North***
- SL: *sejak* ***tahun 1989*** → TL: since ***1989***
- SL: *menghindari* ***adanya konflik*** → TL: *avoid* ***conflicts***

16) Substitution (linguistic, paralinguistic): to substitute linguistic elements for paralinguistic elements (intonation, gestures) or the other way around. The researcher did not use this technique in the book.

17) Transposition: to change a grammatical category.

Excerpts from the book:

- SL: ***lambang*** *perjuangan* → TL: ***symbolizing*** *struggle*
- SL: ***batas*** *geografis* → TL: *geographical* ***boundaries***
- SL: ***hard-working*** → TL: ***pekerja keras***

The researcher decided to change the grammatical categories of the source text's phrases above because the changes sound to be more acceptable. The noun ***lambang*** is switched to the verb ***symbolizing*** and the adjective ***hard-working*** is switched to the noun ***pekerja keras.***

18) Variation: to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, or geographical dialect. The researcher did not use this technique in the book.

Discussion of the Problems and Challenges of Translating the Local Contents

The book *Jogja in A Pocket* presents 20 topics related to Jogja which is dedicated to foreigners who are visiting Jogja, will visit Jogja in the near future, and/or to anyone who is fascinated with Jogja. The STs of the topics were taken from various sources on the internet. Prior to the translation, some STs were shortened and some were not. The type of the ST was a technical or promotional document, which is easier to be translated than literary texts. However, in translating the ST, the researcher had to concern about the SL's and the TL's cultures, which made the process a hard work to do for a translator.

Since Javanese culture is so attached to most aspects of life in Jogja, the book presents Javanese culture. As a Javanese, the researcher did not encounter significant problems in comprehending the STs, only challenges. The challenges were about her decision on using certain techniques to translate the STs. She then applied the techniques from Molina and Albir (2002) even though she did not use all of the techniques. And because this is her first attempt to be a translator, it was hard for her to translate culture specific concepts that it took her longer than it should have had. However, she did enjoy the process since it gave her some experience in translation.

CONCLUSION

Translating texts might seem very easy, but it is not. There are many things that the translator needs to consider about. Prior to the translation activities, the translator has to be consistent with his/her decision of the translation role of the product. Besides having good comprehension of the ST, he/she needs to master the terms of the techniques he/she will use when translating the ST. The process of translating the book *Jogja in A Pocket* is one good example of a labor work in translation. Even though it had many challenges to tackle, it gave

many more fruitful lessons to learn to become a great translator.

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