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DEVELOPING FUNCTIONAL MODEL FOR THE TRANSLATION OF CHILDREN LITERATURE

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Abstract

Translation is an effort to create similarity. Definitions of translation always imply 'similarity' as the purpose of the action. The idea of 'similarity' in translation, however, is not so simple as finding the similar meaning in other languages. It is complicated, covers vast spectrum and not merely a bilingual dictionary-based. Functional translation model proposes the way of finding similarity beyond the sentence level. With intratextual and extratextual analyses, referred to as looping model, functional translation gives specific and detail step to produce similarity. Those analyses enable the translators to unveil the text to get its 'hidden' feature and help the translators find the type of similarity the source language (20) text requires. This paper develop the functional model for the translation of children literature. Research and Development (RD) model from Borg (16) Gall, with modification, is employed in two steps. In this first step, three activities, namely *developing preliminary form of product, doing preliminary field testing, and r* (21) *ing main product* are done. It produces a conceptual model of functional translation applied in the translation of children literature. The second step, consisting of *main field testing* and *final product revision*, will produce the established functional translation model for children literature.

Keywords – functional translation, looping model, children literature

Introduction

Translating children literature is very challenging. Experts agree that translating text, moreover literary text, for children is a complex assignment. Not only is the translator demanded to get the message in children perspective but he is also challenged to reconstruct the message in accordance with in children's way of thinking. As Cascalana points out, *if the translation is intended for children, the complexity increases* (2006: 97).

Translators of children literature occupy a unique (18) sition. They are not the implied readers of the source language (SL) text since the text is addressed to children with the source (language) culture. The text is written by the SL text writer based on his assumption of the source culture (SC) background in the children's repertoire. As

the real readers, instead of the implied readers, of the text, the translators are demanded to grasp the message of the texts with SL children's imagination, something that they even possibly never experienced.

When rewriting the message in the target language (TL), as the real writers, they have to be fully aware of his target pole repertoire. They have to write their translation in the way that TL children can comprehend it. When the story come to the children as a printed text, the translators (now the implied writer) have to own specific ability to tell the story to TL children with TL culture.

Iser is right when saying that a text cannot adapt itself to each reader it comes into contact with (Sousa, 2002: 17). It is the readers who tries to adapt themselves to the text. Adapting to text is a big problem for

children as children, according to Nikolaeva, have no capability to interpret foreign semiosphere, and, as Chamber states, have not discovered how to shift the gears of their personality according to the invitation offered by the book. In this respect they are unyielding readers. They want the book to suit them, tending to expect an author to take them as he finds them rather than they taking the book as they find it (Sausa 2002: 17).

Since children cannot adapt themselves to the text, it is the writer's responsibility to make the text suited to the children. When the text is translated into other languages, the responsibility lies on the translator. The translator is required to make the translated text accessible for children. Furthermore, translator is also demanded to be the bridge between SL text and TL readers. Sousa (2002: 21) suggests that the greater the relevant cultural knowledge of the reader, the more successful is the interaction between the reader and the text. This is in line with Relevance and Scopus theory principles. Relevance theory proposes two principles; (1) the greater the contextual effect, the greater the relevance, and (2) the greater the effort needed, the lower the relevance will be. For Relevance theory if the text has (or is made to have) greater contextual effect, it will be more relevant and will be understood more easily. And, if more effort is needed to understand the text, the text is less relevant, and therefore more difficult to understand.

Meanwhile, Scopus theory highlights the functional translation. Translation is functional if it achieves the intended purpose. Functionality means that a text (in this case translation) 'works' for its receiver in a particular communicative situation the way the sender want it to work. If the purpose is information, the text should offer this in form comprehensible to the audience, if the purpose is to amuse, then the text should actually make its readers laugh or at least smile (Nord, 2010).

All these principle underline what Stolze put forth that the starting point of translating children literature is a view of translation as rewriting for different audiences in different times, places and culture" (in Lefevere, 2003: 208).

Methodology

This research employs *research and development* model from Borg dan Gall (1983) with modification. The *research and information collecting* was done by identifying and analyzing translation problems faced by the students. The analysis focused on the problems used by (1) the shift of implied readers of source text and target text, and (2) the different context of situation and context of culture of the source language and that of the target one.

The next step, *develop preliminary form of product* produced a conceptual model of functional translation for children literature. This was done by combining Sperer, Wilson and Gutt's Relevance theory and Vermeer and Nord's Skopus theory principles.

In *the preliminary field testing*, the researchers invited inputs and suggestions from experts and translators. It was done by sending them questionnaire, interviewing them, and inviting them in a focus group discussion.

In the *main product revision*, the product was revised based on the inputs and suggestions from the experts and translator as informants. This step produced a mode of functional translation for children literature, referred to as Model 1. This model will be tested in the *main field testing* and *final product revision* to produce an established model of functional translation for children literature.

Finding and Discussion

Functional Translation for Children Literature, Conceptual model

Translation activity in functional perspective goes in a 'top down model'. Instead of starting it by analysing a translation unit, such as sentence, phrase, or word, the activity starts from a macrostrategy. With this strategy, the translators analyze extra and intratextual factor of the text, or known as *looping model* (Nord, 2005). Extratextual factor includes sender (who send the text?), intention (what for?), recipient (to whom?), medium (by which medium?), place (where?), time (when?), motive (why?), and text function (with what function?). The result of the analysis on these factors are then compared with the corresponding factors in the prospective TT situation to give the translators insight of how they go with their translation method and strategy.

Intratextual factors of a text covers subject matter, content, presupposition, non verbal element, lexis, sentence structure, and suprasegmental features. In intratextual analysis, functional translation underlines the importance of text analysis. Texts are classified into three; informative (such as news texts, business correspondence, official documents, technical texts, scholarly articles), expressive (literary genres such as novels, short stories and poetry) and operative (advertisements, political propaganda, satirical prose). Categorizing text into typology, however, is not easy.

In general, establishing equivalence between ST and TT becomes the purpose of translating activity (Nord, 2005). It means that when translating an informative text the translator must give a correct and complete message of the text's content and should be guided, in terms of stylistic choices, by the dominant norms of the target language and culture. Meanwhile, the translation of an expressive text requires the translator to produce an "analogy" of stylistic effect, allowing the target readers to experience the same impression of the relationship between form and content as the reader of the original.

Here, stylistic choices in translation are naturally guided by those made in the source text. And, in the translation of an operative text, the translator should be guided by the overall aim of provoking the same reaction in the audience: for example to purchase the relevant product or vote for a particular candidate. In this case, the translator may even change the content and stylistic features of the original if they do not serve the intended purpose.

Functional Translation of Children Literature, A sample model

As an application of above conceptual model, a sample model is proposed. The story of *Alice in Wonderland* is used as a case point. This children story is going to be translated into Indonesian. Parody as one of this story's specific traits will be the subject of analysis. Extratextual analysis of the text was done to all aspects of the text. The table below show the result of the analysis and its comparison to the prospective TT.

Table 1: Comparison of ST analysis and its prospective TT

No	Factor	ST	Prospective TT
1	Sender	Lewis Carroll, a writer with Western culture background	Book publisher wishing to translate Alice's stories
2	Recipient	Western children with English language and western as their background knowledge	Indonesia children with Indonesian language and culture background. They do not have access to English language and Western culture
3	Time	1865	2014
4	Place	England	Indonesia
5	Text type	Expressive	Expressive with reader-orientation
6	Medium	Written, in a children story book	Written, in a translated novel
7	Motive	To entertain children with Western culture background	To entertain children with Indonesian culture background

Meanwhile, the intratextual analysis of Alice in Wonderland result in such description below.

Table 1: Intratextual analysis of the book

No	Factor	ST
1	Content	Fictional, not referring to the real world, written in narrative prose, informal register (colloquial, play of word, parody)
2	Presupposition	The author presupposed that the readers were aware of Victorian culture, cricket, song and nursery rhymes in that times, sosial structure of Victorian era, Rich in figurative lexical items, full of puns and parodies
3	Lexis	Complex, full of dialogue
4	Sentence structure	Some parts of the book have suprasegmental feature which give emotional load to the text (Example: bautiful soup)
5	Suprasegmental	

One of the parodies in Alice's is *How doth the little crocodilr*. This is a prody of a nursery rhyme popular in the time of Carroll entitled *Against idleness and mischief*. This Issac Watt's paedogogic rhyme of a hard working little bee looking for honey from one flower to another and building her nest is parodied into a lazy crocodile, a predator on top of food chain, which is lazily lying in the stream of Nile waiting for small fishes coming into his mouth.

Carroll wrote *How doth the little crocodile* based on his presupposition of Victorian children's familiarity to Watt's *Against idleness and mischief*. When the children read *How doth the little crocodile* they know for sure that it is a parody of *Against idleness and mischief*. This parody gave comical effect to the readers.

Translating the parody in a mechanic way (Weaver 2006: 85) by translating on word for word basis (such as the one in the table below) will surely not give similar effect as the original. This model of translation is therefore not functional at all.

Table 3: The translation in a mechanic way

Source Text	Mechanic translation
How doth the little crocodile	Sungguh buaya yang kecil, Mengembangkan ekornya
Improve his shining tail	yang berkilap, Dan menyemburkan air
22. I pour the waters of the Nile	Sungai Nil
On every golden scale	Ke seluruh tubuh bersisik emasnya
10. How cheerfully he seems to grin	Sungguh ceria seriangainya terlihat
How neatly spread his claws	Sungguh rapi cakarannya terentang
And welcome little fishes in	Menyambut ikan-ikan kecil mengeliat
With gently smiling jaws	Dengan rahang yang tersenyum senang!

The recipients of the translation are Indonesian children. They are not familiar with Isac Watt's *Against idleness and mischief*. When the rhyme was parodied into *How doth the little crocodile* and translated as it is, the readers will not feel it as a parody. Therefore, the motive of writing the story and translating it in Indonesian, that is entertaining the readers, will not be achieved. There is a problem of presupposition in this translation. Mechanic translation as above preserves presupposition of the writer of the original text. In Indonesian background, this presupposition does not work as it did in Victorian culture and era.

Other model of translation is then proposed. This translation uses dynamic equivalence instead of formal correspondence as its target.

Table 4 : Proposed translation

The parody	Original song
Tikus-tikus yang rakus (The greedy rats)	Kupu-kupu yang lucu (Beautiful butterfly)
Ke mana engkau lari (Where do you run)	Kemana engkau terbang (Where do you fly)
Hilir mudik mencuri (Busy stealing)	Hilir mudik mencari (Busy looking for)
Simpanan padi kami (Our rice)	Bunga-bunga yang kembang (The blossom flower)
Berduyun-duyun (You are in throngs)	Berayun-ayun (Swingin)
Masuk ke dalam tanah (Getting into the ground)	Pada tangkai yang lemah (On a fragile stalk)
Tidakkah dirimu (Don't you)	Tidakkah sayapmu (Don't your wings)
Merasa salah (Feel guilty)	Merasa lelah (Fell tired)

With this way, the translator achieves similarity beyond the sentence level. No word in *Tikus-tikus yang rakus* indeed corresponds in a dictionary-based way with any word in *How doth the little crocodile*. However, this translation has great contextual effect because it can connect with Indonesian children's repertoire. Indonesian children will directly infer it as a slipped form of *Kupu-kupu yang lucu*, a children song which is there in their repertoire. This translation is relevant since the readers do not need to make excessive processing effort to understand it. It works in that way because the translator presupposes the 'accurate' cultural background of the readers.

This translation is also functional. It achieves the purpose of the text. The text is entertaining for Indonesian children. It 'works' for Indonesian children as its implied readers in a particular communicative situation in the way the translator wants it to work.

Moreover, the translation is rendered as a song. It is singable. Referring to Oittinen suggestion that in case of *Alice in Wonderland*, the songs in the translation must be singable too and Hancock conclusion in her article that *the tunes are parts of the*

intended effect, adding bathos or zest to the splendid absurdity of the words. (2000: 110), this translation has played appropriate function in the target pole.

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