INVESTIGATING TRANSLATION STRATEGIES IN THE INDONESIAN TRANSLATION OF *SOPHIE'S WORLD: A NOVEL ABOUT THE HISTORY OF PHILOSOPHY*

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ABSTRACT

Translating does not seem to be a trouble-free work. There are abundant tricks, strategies and adaptations to meet the need of being called 'sufficient' translation and thus it provides similar responses of the readers and brings about similar 'soul' of the original text. Translation works comprise many values and objectives of its author and the text itself. Not only is it a matter of transferring ideas or stories into other languages, but also a process of transferring culture, ideology, politics and social messages of the original text. This paper will discuss translation methods/strategies (the terms will be used interchangeably in this paper) that may be applied by the Indonesian translator in translating "Sophie's World" as well as investigate the values that are embedded in the translation version as compared to the original text. Two-page-alternative translations will also be offered as another option of applying translation methods.

Keywords: Translation strategies,

INTRODUCTION

Sophie's World is a novel about the history of philosophy. It was booming and it became an international best seller in 1990s. Serving as a genre with peculiarities "a novel about the history of philosophy", this literary work is masterpiece. As many as twenty million copies have been sold out since it was published. The novel has been chosen by philosophy teachers as a course book and many young readers who are curious about philosophy. As a result, various industries have flourished around the book such as a movie, music, games and CD-ROM based on the book.[1]

Jostein Gaarder is a philosophy teacher who was obsessed to writing about philosophy that enables young learners to understand it easily. He wrote some philosophy books aimed for children. This novel, in particular, was written in a way that attracts all-age-readers. Although he was not a well-known Scandinavian author, his novel debut gained fantastic responses from all over the world.

What make his novel amazing are the distinct characteristics of the book. *Sophie' World* is not an ordinary fiction novel like *Harry Potter* or *The Farm*. Full of values, history, deep thinking, life mysteries, and metaphysics, the book is exceptionally unique and may be the first of its kind. Through this novel, Gaarder succeeded in making philosophy easier for everybody. In addition, his great idea of merging philosophy into a fiction has proved to be a brilliant way of introducing difficult, confusing but essential issues in philosophy. To add the bewilderment, this novel has been translated into no less than 45 languages including Indonesian language.

Sophie's World is a novel with a 14-year-old-girl, Sophie Amundsen, as its main character. The girl was overwhelmed with two mystifying questions "Who are you?" and "Where does the world come from?" that were written in a brown-enveloped letter. The letter, in fact, had no stamp and just appeared in her mailbox mysteriously. Many weird questions kept coming from the mysterious sender, who later revealed himself as Alberto Knox. Since then, Sophie received a long distance philosophy course that successfully changed Sophie's ways of viewing the world. Even though she would meet the philosophy teacher, her learning experience with him looked like a dream which quite frequently was endowed with dreams. Her mother, unfortunately, perceived Sophie's changes as coming from drug influences. Sophie's conversation kept rotating around one topic only: philosophy. This made her mother very confused and wondered what was going on. Hence, Sophie's mother often inevitably involved in intense debates about philosophya term which sounds awkward to her.

The novel serves more as a history book of western philosophy than as a literary work. Yet, this novel has plot, characters, and settings which are usually seen as the components of literary work. In most part of the book, philosophy becomes the major

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1. Marta Sañudo. The Thrill of The Big Picture.
http://www.forachange.co.uk/index.php?subjid=128,35&stoid=322

'menu' that is told and refined through the characters. The plot has not really well developed as it is more occupied by philosophical discussions rather than the story development. The plot, characters and setting presentation tend to be a means of transferring philosophy into a regular basis topic. This, indeed, is the peculiar characteristic of this novel.

As a novel, this book offers neither the beauty of reading imaginative world, the involvement of the characters' feeling and emotion nor the intense climax of a series of events. However, *Sophie's World* still deserves an appreciation in its own distinctive nature. What makes this novel worth reading is its powerful way of simplifying philosophy using the language understood by even high school students.

The fact that *Sophie's World* has been translated into no less than 45 different languages shows how this book has inspired many people to spread the ideology and how this book might give momentous encouragement to understand philosophy better. Therefore, the translations of the book are likely to involve the process of transferring messages through various cultures and nations. It has helped establish a connection between philosophy and human's daily routines. In the hand of a genius writer, this heavy thinking issue is passed through simple stories involving a teenager and her 'fresh green mind'.

As for the topic under investigation, the discussion of the translation strategies is intentionally based on the perception of the English version as the Original Text and the Indonesian translation as the Target Text. This starting point will be applied throughout the discussion of this paper and considered as the foundation of evaluating and investigating the Indonesian translation of *Sophie's World*.

GENRE, REGISTER, DISCOURSE AND LANGUAGE CONSIDERATION

Sophie's World is translated into Indonesian "Dunia Sophie" by Rahmani Astuti. It was translated in 1996; two years after the English version had been published. What and how the translator translated this novel will be discussed in detail.

Before translating, a translator is supposed to read the whole book she/he is going to translate. This is aimed to understand the 'red line' relationships that may emerge and characterize the story line wrapped in beautiful cohesion and coherence. This is also meant to make decisions concerning with the use of specific terms and language adaptation that will be encountered later on in the translation process.

Text type relates to translation methods in that a translator needs to consider the methods she/he is about to apply in order to retain the function of the original text. In other words, translation product are supposed to maintain the "predominant function of the text in translation" (Reiss in Hatim and Munday, 2004: 181). *Dunia Sophie* is a fiction text which is aimed not to persuade or argue about something but to entertain readers through literary experiences, invite readers to undergo imaginary world and its beauty and at the same time 'educate' readers to understand better about philosophy.

In particular view of genre, *Dunia Sophie* is categorized as a novel. To this end, this book may be aimed to entertain readers through the presentation of plot, characters, setting, and particular language style to accomplish the goal of the writing. *Dunia Sophie,* the Indonesian translation, seems to offer similar text type and genre as that of the original text. Because of being a novel, *Dunia Sophie* is also presented in a novel language style or register. The language that is used is between formal and informal language. The formal language could be found when the character, Alberto Knox, was preaching Sophie about philosophy through letters. Since the letter is about something which is serious, scientific, and informative, the language that is used is formal. The formality of the language does not show the complication of the story, though. Even the language is formal; it is still not difficult to understand each sentence construction.

The language that is used in the English version as well as the Indonesian version appears to be more or less similar. The language style which contains colloquial and simple utterances would be found throughout the book. The novel is made simple and restrains difficult terms and expression. The reason is that this novel is written for all-age-readers, especially teenagers. Therefore, readers would not find complicated words or language usage to be used in this novel although the weighty topic is quite tremendously embedded. Again, this is the strength of this novel.

The Indonesian translation is similarly as effortless and unproblematic for the readers. Only when the character, Alberto Knox, talks about non-empirical things, does the language turns to be a little bit sophisticated. Astuti has been a smart translator in presenting expression and utterances as simply as the original text. Almost neither strange nor unacceptable sentences could be found in the Indonesian translation.

Dunia Sophie is a novel that unites two different worlds: realities and illusion, common logic and beyond the mind, philosophy and empirical evidences. Those themes are well blended in this novel and thus, the translator is required to use appropriate language usage when dealing with them.

The plot of Dunia Sophie moves forward and backward from reality and illusion, real events and imagination. The main character, Sophie, involved in two world's lives one is the world where she lived and two is the world of philosophical ideas of which she got from Albert Knox. Accordingly, the language also switches from daily utterances to the language of history of philosophy, straightforward sentences and denotative meanings. The 'jumping' language used seems to become the consideration of the translator in translating the novel. Yet, the switch is likely to be subtle because of the author's intention in doing so. This topic will be more elaborated by showing evidences and arguments in the following section.

OPERATING TRANSLATION METHODS

Dunia Sophie will be analyzed based on some translation theories and strategies that are posed by scholars such as that of Jean_Paul Vinay and Jean Darbelnet.

According to Vinay and Darbelnet, the methods or procedures that are usually used in translation are Direct and Oblique Translation. Direct translation is a translation process in which the messages from the source language are transposed into target language element by element. However, not all elements can be translated in the same way. The translators should notice the gap that emerges in the target language and indeed, it is the translator's job to fill the gap. Oblique translation is a translation process in which the structural and metalinguistic differences of the source language cannot be transposed into the target language unless significant changes are made to search for the appropriate translation (Vinay and Darbelnet in Venuti, 2004: 128). Therefore, it can be assumed that a translation project may apply both strategies in a way that the translation project will result in proper translation. It is almost impossible for a translator to use merely one strategy throughout the translation project. As for doing so, the translation might be considered 'flawed' translation product.

Based on the above theory, I may also assume that the translator of *Dunia Sophie* is likely to employ more than one strategy of translation. This 400-page- English version novel seems to receive well-thought translation process that results in the 553-page-Indonesian translation. Thus, to understand better, it will be much clearer if examples and justification are presented in accordance with the strategies and implication.

Astuti, the Indonesian translator, seems to use *'borrowing'* strategy from the source language such as:

ST: *organizer* (Moller, 1994: 82) into TT: *organisator* (Astuti, 2004: 124).
ST: a hundred-*crown* note (p.76) into TT: selembar uang seratus *crown* (p.117)
ST: *full-time* education (p.72) into TT: pendidikan *full-time* (p.112)
ST: *sandwich* (p.349) into TT: *sandwich* (p.491)
ST: *café, dispenser* (p.348) into TT: *kafe, dispenser* (p.490)
ST: *sweater* (p.114) into TT: *sweater* (p.168)

This strategy is used to maintain the original meaning and to ease the expression rather than finding new equivalence or provide definitions, for example, full-time = bekerja penuh waktu or sandwich = roti dengan daging, sayur dan saos. The use of the borrowing terms is more practical. Besides, those terms are already well-known and familiar to the target readers.

The next strategy that is implemented is the use of "calque" translation. Calque may be defined as "a special kind of borrowing whereby a language borrows an

expression form of another, but then translates literally each of its elements" (Vinay and Darbelnet in Venuti, 2004: 129). It could be in the form of lexical calque or structural calque. In translating *Dunia Sophie*, Astuti seems to follow this strategy, for example:

ST: heliocentric world picture (p.158) into TT: gambaran dunia heliosentris (p.226)

ST: primary qualities, secondary qualities (p.204) into TT: kualitas primer, kualitas sekunder (p.287)

ST: simple sensations (p.203) into TT: penginderaan sederhana (p.286)

ST: mechanistic world view (p.178) into TT: pandangan dunia mekanistik (p.253)

ST: L'homme machine (p.178) into TT: manusia-mesin (p.253)

ST: Law of Universal Gravitation (p.162) into TT: Hukum Gravitasi Universal (p.231)

Thus, it is quite clear that in translation process, there could be many terms that are specific and needs to be preserved, as it is in order to minimize bias meanings and interpretation. Even though the translation may sound rather awkward to some extent, it appears to be quite representative and acceptable.

The other strategies used in translating *Dunia Sophie* range from literal or word for word translation to free translation. When literal translation strategy is applied, the sentences might sound awkward and not flowing. However, the meaning will be preserved rigidly through word for word transfer. In comparison, free translation strategy is employed comprehensively in such a way that the translation result will be much more easy reading, thoroughly bounded and smoothly flowing.

It is important to note that literal translation strategy is "the direct transfer" of a source language text into appropriate target language by preserving the surface aspects of the message both grammatically and idiomatically (Vinay and Darbelnet in Venuti, 2004: 129; Hatim and Munday, 2004: 344). In practice, literal translation is the one that directly affects the 'beauty of translation' when not properly done. The following extracts are deemed as literal translation:

ST: Socrates, Sophie! We aren't done with him yet. We have talked about his method. But what was his philosophical project? (p.55)

TT: Socrates, Sophie! Kita belum selesai dengannya. Kita telah membicarakan tentang metodenya. Tapi apakah proyek filsafatnya? (p.85)

ST: "Isn't that the same as Lillesand?" (p.165)

TT: Bukankah itu sama dengan Lillesand?" (p.239)

ST: "You said that the dog had often been here?" (p.169)
TT: "Kamu bilang anjing itu telah sering ke sini?" (p.240)

ST: She played with the idea that she was inside a picture hanging on the wall of the little cabin in the woods. (p. 249)
TT: Dia bermain-main dengan gagasan bahwa dia berada di dalam lukisan yang digantung di dinding dalam gubuk kecil di tengah hutan itu. (p.351)

ST: But standing on the front step was a little girl with long hair, wearing a blue dress. (p.287)
TT: Tapi yang berdiri di atas undakan itu adalah seorang gadis kecil dengan rambut panjang yang indah, mengenakan baju biru. (p.406)

Literal translation is noticeably employed in the above examples. How every single word is transferred into target language regardless the translation results which are awkward and inappropriate.

On the other hand, free translation may be understood as "a translation that modifies surface expression and keeps intact only deeper levels of meaning" (Hatim and Munday, 2004: 340). This kind of translation strategy will be likely to result in more effective and interesting to read. The most important thing to be considered is that the translation should not create new meanings that may change the substance of the original text. Otherwise, such translation will be regarded as being unfaithful and becoming 'other' story. The following excerpts are examples of free translation that could be investigated in *Dunia Sophie*:

ST: *"Do you follow me*, Sophie?" (p.15)
TT: *"Bisakah kamu memahamiku*, Sophie?" (p.31)

ST: "But Sophie, *it's not that bad!*" (p.165)
TT: *"Mengapa Sophie?"* (p.239)

ST: "Important? *How can you ask?*" (p.208)
TT: "Penting? *Mengapa kamu ragu?*" (p.293)

ST: "So then nature is God, and *that's that.*" (p.193)
TT: "Jadi alam adalah Tuhan, dan *itu tidak boleh diganggu gugat.*" (p.273)

The extracts given above illustrate how the Indonesian translator applies free translation strategy in which the translation result seems 'unpredictable'. Furthermore, the keyword of each sentence is not included in the translation text. Therefore, the translation

is done freely considering merely on the context and the underneath meaning of the sentence.

In turn, transposition is another strategy that may be employed by Astuti. Transposition can be defined as a translation strategy in which one word class is changed into another without changing the original message (Vinay and Darbelnet in Venuti, 2004: 132). Below are some quotations of transposition strategy employed in *Dunia Sophie*:

> ST: "Explanation, please." (p.189)
> TT: "Mohon dijelaskan." (p.269)

Notes: It is important to note that a translator needs to choose the most appropriate words to be transposed in order not to change certain utterance.

From the example, it can be assumed that 'explanation' belongs to noun class, whereas 'mohon dijelaskan' is verb. This clearly shows that the changing of word class occurs. Yet, the original meaning may remain the same.

The next strategy is modulation. According Vinay and Darbelnet, modulation can be understood as "a variation of the form of the message, obtained by a change in the point of view." They also explain that a translator can apply free or fixed modulation. Fixed modulation might be employed when a translator posses sufficient knowledge of both the source and target language and all the possible effects of applying the methods. On the other hand, free modulation may be applied when the result of free modulation functions as a "unique" solution that is considered necessary rather than optional (in Venuti, 2004: 133). In terms of modulation strategy, a translator may choose to modify or to maintain the modulation as long as the translation result will still be proper and acceptable.

One thing that is specific in a translation process is when translating "introductory it" from English into Indonesian. This might be an interesting issue to discuss since in translating "introductory it," a translator needs to make some adaptation in order to find the appropriate sentence structure and maintain the original message. For example:

> ST: It is important to understand what he meant by what he called the "final cause." (p.86)
> TT: Penting untuk memahami apa yang dia maksud dengan yang disebutnya "sebab terakhir." (p.130)

> ST: "…It was important for *Descartes* to rid himself of all handed down, or received, learning before beginning his own philosophical construction."(p.183)
> TT: "…Descartes merasa perlu untuk membebaskan dirinya dari pengetahuan yang diwarisi, atau diterima, sebelum memulai penyusunan filsafatnya sendiri." (p.259)

In the two examples above, two different strategies are employed. The first strategy seems to be the direct translation of 'introductory it' without necessarily translating "it". On the other hand, the second translation appears to change the position of the adjective 'important' after the object (Descartes) is moved and changed as subject. The visible difference between those two strategies is that in the first excerpt, there is no Personal Pronoun that can be put as the subject of the sentence then is followed by the adjective 'important'. In comparison, the second excerpt possesses the reverse condition.

Equivalence is another strategy that may be possibly applied in translation. This strategy deals with onomatopoeia of animal sounds or one's exclamation expression when gets hurt or surprised, proverbs, and idioms (Vinay and Darbelnet in Venuti, 2004: 134). In *Dunia Sophie*, only a little equivalence can be found, based on Vinay and Darbelnet's definition. For example:

> ST: *"Kitty, kitty, kitty!"* (p. 14)onomatopoeia
> TT: "Kitty, kitty, kitty!" (p.29)

> ST: Sophie sat with *her heart in her mouth...* (p.58)idiom
> TT: Sophie duduk *ketakutan...* (p.92)

> ST: Sophie was *at a loss* for words. (p.129)idiom
> TT: Sophie kehilangan kata-kata. (p.187)

> ST: Hilde liked getting this *wide bird's-eye* view of history. (p.230)idiom
> TT: Hilda senang sekali memperoleh pemandangan umum yang luas tentang sejarah ini. (p.326)

Those four examples demonstrate how idiom and onomatopoeia are translated. Onomatopoeia, in particular, will remain the same when translated. However, idiomatic expression may suggest variation in searching its appropriate meaning. A remarkable question might be asked concerning with the example of 'wide bird's-eye' whether the eyes are wide or it may refer to something else. As this is an idiomatic expression, a translator should look for suitable equivalence. In this case, the Indonesian translator does not provide similar idiom but she provide the equivalent meaning of the idiom.

The last strategy is adaptation, which can be defined as providing a source language message that is not known in the target language. It sometimes concerns with culture of both language (Vinay and Darbelnet in Venuti, 2004: 135). Thus, to some extent, a translator has to try hard to find similar expression that works for the target language in the same way as that for the source language. Exclamations usually need to be translated through adaptation. Below are examples of expression that are adapted in *Dunia Sophie*:

ST: "*My Goodness*! Sophie!..." (p.55)
TT: "*Ya ampun*! Sophie!..." (p.88)

ST: "*Holy Moses*!" (p.320)
TT: "Astaga!" (p.452)

ST: "*What on earth* are you talking about?" (p.17)
TT: "Kamu sedang bicara apa *sih*?" (p.35)

ST: "*Gosh*!" ST: "I only said *gosh*!" (p.188)
TT: "*Gosh*!" ST: "Aku hanya mengatakan *gosh*!" (p.266)

Notes: In *Dunia Sophie*, 'gosh' remains the same as the original text. In fact, the translator could have been adapted the expression, for example: Aduh! or Sialan! More importantly, this could be one reminder that the translator is not really consistent in maintaining what needs to be translated and which one does not.

ST: "You loathsome data virus!"
  "*Now, now*! At the moment I am here ..." (p.189)
TT: "Kamu virus menyebalkan!"
  "*Nah, nah*! Pada saat ini aku di sini ..." (p.268)

Creativity in providing translations of particular expressions will, indeed, enrich the target language with numerous adaptation expressions. As long as the expressions could be well understood by the target readers, it is considered as a positive act. Rather than use 'borrowing' strategies, a local translator may find new expressions which have not been popularized. Through the translation project that one might produce, she/he could contribute new things in the world of translation.

As has been indicated, many strategies are variously employed in one series of translation project. This may show the complicatedness of translation process. However, the difficulties of undergoing complicated translation process can possibly be downsized by employing translation strategies. Thus, understanding various translation strategies is of great help for translators in order to translate well. Indeed, obtaining what is called 'sufficient' translation is relatively uneasy.

FURTHER DISCUSSION ON APPROPRIATENESS OF TRANSLATION: STRENGTHS AND WEAKNESSES

In general, the Indonesian translation of *Sophie's World* seems to offer quite enjoyable and nice readings. Words, phrases, and sentences are simply and interestingly expressed in a well-constructed paragraph through clear coherences. Reading *Dunia Sophie* seems to be as pleasant as reading the English version, although to some extent, readers might be wandering about a little awkwardness in parts of the novel.

As has been discussed earlier in this paper, some theories may have been applied by the translator and the result is not too disappointing. Furthermore, the original text is not complicated in nature as this is likely to be the main objective of the author in writing this novel. Everything seems to be easy to follow; difficult terms are clarified and described just like that of a history book. There is hardly ambiguous expression and demanding efforts to go on reading.

There are some brilliant ideas that the translator has made efforts in translating this novel, such as:

ST: And only he who does right can be a '*virtuous man*.' (p.54)

TT: Dan hanya orang yang bertindak benar sajalah yang dapat menjadi '*orang yang berbudi luhur*.' (p.88)

Notes: The translator succeeds in revealing what 'virtuous man' is through the words 'orang yang berbudi luhur.' This appears to be a very good equivalence and bears more specific meaning than just 'good, honest or righteous.' 'Orang yang berbudi luhur' does fit the context in which the sentence is produced.

ST: But so far it had been an *empty threat*... (p.93)

TT: Tapi selama ini ancaman itu hanya *gertak sambal* saja... (p.139)

Notes: The translator employs an idiom of 'gertak sambal' instead of barely translating 'empty threat' which may be translated as 'cuma ancaman belaka'. She gets it right by contemplating on dynamic translation in that she includes transferring the message appropriately and restructuring the elements in the translated word. Thus, the translation result does bring about similar emotion and expression as the original. There is no change in the meaning.

ST: I hope it gave you some *food for thought*. (p.98)

TT: Saya harap jawaban saya memberi Anda sedikit *bahan pemikiran*. (p.146)

Notes: A smart translation is offered here in which the translator applies 'referential meaning' in which 'food for thought' may refer to 'something to think about'.

On the other hand, the only visible and possible obstacle in enjoying the novel is boredom. It could be understandable and even predictable that readers might encounter 'monotonous reading' due to the narrative sameness throughout the book. Even though

the translator tried to find as appealing diction as possible, the nature of the novel could not be changed.

To some degree, *Dunia Sophie* may offer situation inappropriateness in which expressions or sentences could have been translated in different ways so that the result would be more proper translation. Some excerpts below will show the alternative translation to the Indonesian translation:

ST: Sophie put the cassette into the recorder (p.57)

TT: Sophie memasukkan kaset itu ke dalam pemutarnya. (p.91)

Notes: The translator seems to translate 'recorder' by providing its 'similar' idea into 'pemutarnya'.

AT: Sophie memasukkan kaset itu ke dalam tape recorder.

Notes: The alternative translation employs 'borrowing' strategy so that the sentence will sound more proper. Besides, 'tape recorder' is not a strange word for the Indonesian people.

ST: "What a bunch of troublemakers!" (p.16)

TT: "Huh, gerombolan pembuat onar!" (p.33)

Notes: The translator seems to translate the expression of 'what' freely since it could not be traced where 'huh' has relationship with 'what'. The use of free translation in this case is fine, after all, to make the expression more affective to its readers, a more emotive alternative translation may be:

AT: "Dasar gerombolan pembuat onar!"

ST: The unknown letter writer had saved her from the triviality of everyday existence. (p.17)

TT: Penulis surat yang tak dikenal itu telah menyelamatkannya dari remeh-remeh existensi sehari-hari. (p.34)

Notes: It is clear that the word for word translation is applied in this sentence; as a result, the sentence meaning looks very rigid and grammatically improper. The application of free translation might sound better:

AT: Penulis surat tak bernama itu telah menyadarkannya dari tetek bengek urusan sehari-hari yang tak penting.

Equally important is the faithfulness of the translator in doing the translation project. In other words, unless there is a strong reason or justifiable act, a translator should not omit or lessen the content of the texts she/he translates. Indeed, there may be some political, ideological, social or cultural reasons behind the eliminations of one part or more parts, but for this purpose, a translator might need to pay high price for doing so. The translation may alter its functions not to transfer the true meanings, but to change meanings for certain intention.

The same is also true in *Dunia Sophie*. There are 5 sentences on page 124 of the English version that are not translated. The reasons for the elimination are, of course, unknown and there seems to be no justification for doing that. The missing information may be important, since it is part of the history of philosophy. To this end, the missing translation may not have been revealed unless a comparison study is not conducted. Hence, this might show the existence of 'other' objectives that follow the act of translation.

PROBABLE EMERGENCE OF NEW THEORY OF TRANSLATION

The available theories of translation have remarkably deemed to the ease of translation act. Nevertheless, the growth of languages is also unquestionably rapid due to the impact of free information transmission through cyber net and other cheap sophisticated information technology via short message services or e-mail. Consequently, translation theory and practice would also change a great deal.

Discourse shift in translation, for instance, will be greatly influenced by the growth of technology. A talk on the growing field of cyber world may not stop. Moreover, the intermingled issues around translation process which involves cyber technology might become a great hit in translation theory and practice. Nowadays, cyber translation agents might be established and people can start utilizing this agent to translate in an on-line service.

The cyber discourse itself might pose another problem. A translator should be sufficiently sensitive and critical in learning every change such as how to translate the terms and language that may be used by internet user. Terms like debugging, connecting, browsing, chatting, downloading, etc need to be investigated in order to find out fine ways to obtain good translation. Or else, the current machine translation might become another alternative which has not adequately explored.

Another possibility might be an extreme viewpoint on posing free translation. Rather than employing detailed translation strategies, a translator may offer a smarter and more enjoyable translation result with merely considering to the goal of doing the translation and to whom the translation is for.

Another emergent problem which is still possibly explored is 'managing subjectivity' in translation. How a translator can distance herself/himself quite fair enough to maintain the translation's objectivity, although in some cases such as political discourse, it seems hard to do so. This might be resulted from the dissimilar 'competence of field' that exists and that "no one speaker has intimate knowledge of and access to all types of discourse" (Hewson and Martin, 1991:116). Accordingly, this issue appears to have close relationship with the translator's style of language.

The flourishing of teen-lit or chick-lit that uses 'bahasa gaul' may become a good precedence for the novelty of translation theory and practice. The translation of the new colloquial language, for example 'bahasa gaul' in Indonesia, will require particular translation techniques. This in turn might give rise to new translation theories, because simply applying the existing theories might not fit the language style. The probable translation theory that can be employed in such a case might be the combination of 'dynamic translation' and 'free translation'. It might be 'dynamic' because in the translation process, many adaptation and adjustment of the language context should go after the dynamic rhythmic of 'bahasa gaul'. Also, it is supposed to be unbounded in that a translator may make any justification that will bridge the original language and the translation result. At the same time, the tentative method may give chances for the translator to make new suggestion of developed terms of 'bahasa gaul' into the target language.

CONCLUSION

For a translator employing more than one strategy in a translation work more likely leads to obtaining a 'proper translation.' However, a translator is thoughtfully demanded to select and adopt the most appropriate strategy. It is necessary to consider that either the translator has limited knowledge of the source language or the target language may also affect the translation results. This awareness, accordingly, will likely induce the translator to become more susceptible and critical.

One important thing to remember is that translation should not manipulate the initial purposes of the original texts by trying to get as close as possible in terms of its meaning, objectivities, intellectual dignity and similar responses of the readers. However, doing the reverse might lessen the substance of translation results.

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