

THE ANALYSIS OF COVEY'S THE SEVEN HABITS OF HIGHLY EFFECTIVE TEENS TRANSLATION VERSION

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Abstract: Many translation books have undergone the process of translation, but some of them contain problems of translation, which may lead to the spread of inaccurate information. The problems may occur because the translation works contain distortion in it. The kinds of distortion itself vary in types. Therefore, in this study the writer explores the translation of Covey's Seven Habits for Highly Effective Teens to find what kinds of distortions, which the book has. The writer tries to classify the weak points in the translation version. The result of this analysis shows that there are six types of distortions found in translation version. They are the distortion of idiom, paraphrase, diction, under translation, over translation and mistranslation.

Key words : translation, distortion of idiom, paraphrase, diction

INTRODUCTION

Books have become an important source in people's life, that is, as the source of knowledge, inspiration, wisdom, guidance, etc. One that becomes the writer's attention is self-help book. Some of self-help books have become best sellers in Indonesia such as *Cash Flow Quadrant* by R. Tiyosaki, *Chicken Soup*, and *The Seven Habits of a Highly Effective Teens*. One of the success factors for those imported books is that it is translated

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into Indonesian language. Therefore, language gap is not a problem anymore since it is already covered by the function of a translator. However, in some translation works, it is a common thing for the reader to find some distortions. Some of the translation only contains a few, but sometimes, the distortions are so many that they influence the readers' interest in a negative way when reading the book.

In this research, there are six distortions that becomes the writer's attention. Two of them are distortions in diction, paraphrase and idiom. The case of diction has a relation with the style of the language. Since *The Seven Habits of a Highly Effective Teens* is aimed for teenagers, the style of its language follows its target reader. Hence, it is the duty of its translator to be able to translate it using the same style. It can be difficult, as Nida (1964, cited in Zaky 2001), states that the most serious problem faced by translators is to match the stylistic level of two different languages properly. Besides the style of the language, the translator also should pay their attention on the aesthetic or persuasive function of the text that needs to be preserved (Newmark 1988: 133).

In this research, the writer wants to focus on the book of *The Seven Habits of a Highly Effective Teens* by Sean Covey (1998). This book has been used and is popular among university students and often used in leadership training program which are held by the students committee to improve their personalities.

CRITERIA FOR A GOOD TRANSLATION

To begin the discussion about *The Seven Habits of Highly Effective Teens* distortions in the translation version, firstly, the writer refers to the theory of good translation. Newmark (1988: 19) has stated that translation theories functions as guidelines for translators due to some different understanding and many other aspects, such as, idiolect of translators ought to follow the theories in order to be able to produce a good translation work. Similarly, people will not be able to decide which translation is good and which is not unless they are guided by a common platform determining the principles of translation. By referring to several linguists' point of view, the writer will show some criteria of a good translation work.

The criteria of a good translation , taken from Dolt (1540 cited in Basnet, 1996: 54) are as follows:

- a. Avoid word for word rendering
- b. Use forms of speech in common use
- c. Choose and order words appropriately to produce the correct tone
- d. Be able to reach the 'spirit' of the original
- e. Avoid overlies translation

Different from Dolt, Tyler (1791 cited in Basnet, 1996: 63) proposes three principles of good translation:

- a. Translation should give a complete transcript of the idea of the original work
- b. The style and manner of writing should be of the same character as that of original
- c. The translation should have all the ease of the original composition

Other criteria of good prose text translation suggested by Belloc (1931 cited in Basnet 1996: 116) are as follows:

- a. Translation is considered as an integral unit and not plod on word by word or sentence by sentence but should always block out the translation work
- b. Translation should be able to render idiom by idiom of their nature's demand into another form from that of the original
- c. A good translation should be able to translate intention by intention
- d. Translation must be 'transmitted bodily'
- e. A good translation surely does not have unimportant additional words from its translator

Massoud (1988 cited in Abdellah 2002: 19-24) also suggests his criteria for a good translation as follows:

- a. A good translation is easily understood
- b. A good translation is fluent and smooth
- c. A good translation is idiomatic
- d. A good translation conveys, to some extent, the literally subtleties of the original
- e. A good translation distinguish between the metaphorical and the literal
- f. A good translation reconstructs the cultural/historical context of the original
- g. A good translation makes explicit what is implicit in abbreviations, and in allusion to sayings, songs, and nursery rhymes
- h. A good translation will convey, as much as possible, the meaning of the original text

From several linguists' opinions above (Dolt, Belloc, Tyler, and Massoud), the writer sees that there are some similarities in their criteria of good translation. Therefore, the writer can summarize as follows:

- a. Good translation should avoid word for word rendering (Dolt and Belloc)
- b. Good translation does not have unimportant additional word from its translator/overtranslation. (Dolt and Belloc)
- c. Good translation should translate idiom from SL to TL correctly (Belloc and Massoud)
- d. The style and manner of writing should be the same character as the original (Dolt and Massoud). The words used in translation work must be chosen carefully in order to build the same character as the SL or in other words, the translator should use the right decision.

DISTORTION IN TRANSLATION

According to Newmark (1988: 7) and Basnet (1996: 3), there are four kinds of distortions: idiom, paraphrase, over and under translation. When translators translate an idiom such as “It rains cats and dogs” literally, it will make the readers confused as in Indonesian there is no idiom to describe heavy rain. Translators should not make a paraphrase if the sentence can be translated exactly as the original text.

Over translation is done when the translator adds some more words that are not in the original text and under translation means that the translators add some unnecessary or even change the original message. While other linguists state that there is one more distortion, that is, diction which will form the style of language (Triwik 2003: 10).

THE PARAMETER

Proposing the previous researches of Olk (2002), lecturers of University of Singapore and Malaysia, combined with the criteria of good translation by several linguists (Newmark, Dolt, Massoud and Tyler), in this research the writer analyzed the distortions found in Covey’s translation version. As mentioned earlier, the distortions are particularly focused in the use of paraphrase, diction, idiom, overtranslation and undertranslation.

Following the suggestion of Salas (2000), the writer needs to mention the criteria to penalty the distortions. These criteria are taken from definitions of each terms above and are used as the parameter of this study. The model of this parameter follows the model which is proposed by Olk (20001). Those criteria are:

A. Distortion of paraphrase

Paraphrase (Newmark 1988: 130): an extended synonym and evitable an expansion and a diffusion of the original text. It is only justified when an item of terminology (technical institutional cultural, ecological, scientific) can not be handled in any other way, for example, by TL equivalent.

A distortion of paraphrase occurs when:

1. A translator paraphrase synonymous words from SL to TL which is supposed to be unnecessary.
2. A translator changes the message/meaning of words/ phrase/ sentence from SL to TL by paraphrasing.

B. Distortion of diction

Diction (Dollet 1540 cited in Basnet 1996: 54) is word choice and order in producing the appropriate tone or style of language. There are two things that make a translator distorted the diction:

1. translator chooses an artificial or inappropriate word in translating the SL
2. a translator makes a different style of language in translating the SL, for example, the translator translate a teenager style of English text from the original book into the formal style in the TL. Even though the meaning is the same, the style is different.

C. Distortion of idiom

Definition: idiom (Newmark 1988: 116) is phrases or word group whose meaning can not be elicited from the separate meanings of each word of which they are formed.

A distortion of idiom happens when:

1. a translator translates an idiom by rendering it word for word. It is tricky because usually idiom in one language culture is different from another. Therefore, the meaning from that figurative language is also different. When a translator translates idiom by render it word for word, he has a big opportunity to create an irrelevant phrase of words or makes the sentence sounds like funny.
2. a translator translates an idiom by choosing unfamiliar group of words in TL.

D. Under translation

Under translation (Tyler 1791 cited in Basnet 1996: 63): incomplete transcript of the idea of the original work. A distortion of undertranslation happens when a translator changes the message/meaning/effect of a sentence from SL in TL because the translator does not translate the whole sentence.

E. Over translation

Over translation (Belloc 1931 cited in Basnet 1996: 116) is unimportant additional word from its translator. A distortion of over translation occurs when a translator changes the message/ meaning/ effect of a sentence from SL in TL by adding unimportant words in translated text.

PROCEDURE

To conduct the research, the writer compares the two versions of *The Seven Habits of a Highly Effective Teens*, the original and the translated one. After scanning the translated sentences line by line, paragraph by paragraph, pages by pages, the writer makes a list of which listed distortions that the writer finds and also makes the writer's translation version. Then, to reduce the writer's subjectivity, the writer conducts a survey to participants so that they can choose which translation version they like that comes from the translator or the writer .

DATA ANALYSIS AND INTERPRETATION

Below is the table of the writer's distortion findings in the translation version:

No	Kinds of distortion	Part 1	Part 2	Part 3	Part 4	Total	Percentage
1	Idiom	9	3	4	1	17	4.08%
2	Paraphrase	15	13	8	4	40	9.61%

No	Kinds of distortion	Part 1	Part 2	Part 3	Part 4	Total	Percentage
3	Diction	18	42	12	12	84	20.19%
4	Under translation	30	96	49	18	193	46.39%
5	Over translation	8	6	2	0	16	3.84%
6	Mistranslation	25	25	9	7	66	15.86%
TOTAL						416	

A. Distortion in idiom

The example of distortion in idiom can be seen through this sentence:

Original version:

when you do your chores at home o work at night, try out the principal of hard work. Go the extra mile and do more than is expected (Covey 1988: 28).

Translation version:

kalau sedang mengerjakan pekerjaan rumah atauditempat kerja malam ini, cobalah prinsip kerja keras. Tempuhlah jarak ekstranya dan lakukanlah lebih dari yang diharapkan (Covey 1988: 52).

From this example, the writer analyzed that the translator was not aware that the author actually used idioms. Therefore, the translator translated the phrase by translating it literally. The result is an unclear sentence which is hard to be understood by the readers. The first sentence was talking about *chores at home or working at night*, while the next sentence talked about the distance. Distance is something that we use to express a journey or travel. It is better if the translation version is changed to be like this: *selesaikanlah lebih dari yang ditargetkan*.

Another example can be seen from the sentence below:

Original version:

what do you do? Do you fly off at the mouth? Give 'em thebird? Let it ruin your day? Lose bladder control? (Covey 1988a: 49).

Translation version:

Lalu apa yang kamu perbuat? Apa kamu mengumpat? Memaki-maki? Membiarkan itu merusak harimu? Tidak bisa tahan kencing? (Covey 1988b: 79).

The writer found that the author did not mean to use the phrase in bold type literally. Therefore, when the translator translated it literally, the sentence become awkward since it doesn't have connection with the idea in the previous sentences. It could be translated like this: *membuatmu lepas control?*

B. Distortion in paraphrase

The distortion in paraphrase can be seen from this sentence:

Original version:

if you break them, you will fail (hey, that sorta rhymes). (Covey 1988a: 24)

Translation version:

kalau kamu melanggarnya, kamu akan gagal (hey, jadiberpuisi kok) (Covey 1988b:46).

The writer analyzed, that the translator tried to translate the sentences by paraphrasing it. Actually, it is not allowed. This is because, according to Newmark (1988:130), paraphrase is only allowed when an item of terminology (technical institutional cultural, collegian, scientific) cannot be handled in any other way, for example, by TL equivalent. That phrase above could be translated easily without paraphrasing it as: *eh, jadi kaya puisi, ya!*

C. Distortion in diction

The example of distortion in diction is taken from part three.

Original version:

Let's make it a win both me and my employer (Covey 1988a:159).

Translation version:

Yuk kita jadikan ini kemenangan bagi saya maupun bagi pemberi kerja saya (Covey 1988b: 226)

The word *pemberi kerja* has the right meaning in English as employer, however, it sounds stiff. The diction is not suitable; there is another choice of word which can be more appropriate, like *bos*.

D. Under translation

There are 30 under translation in part one. One of them is like this:

Original version:

She's been having a hard time lately because her parents are going through a really messy divorce. She's taking it really hard (Covey 1988a:16).

Translation version:

Belakangan ini ia nelangsa banget deh karena orang tuanya bercerai (Covey 1988b:36).

The translator has translated the sentence by omitting some words which are very important for the sentence because they are explaining the condition of the subject. The writer can see that the subject's parents are going to have a divorce, but not a quiet or peaceful divorce; it is a really messy one. Since a peaceful divorce sometimes does happen (have less destruction impact), therefore, the translator should not ignore the words which are used to describe the condition.

E. Over translation

The writer found six over translation in part two of the translation version.

Original version:

Through the tears and pain she began to see that she felt good

inside, but lonely, as her friend didn't accept her (Covey 1988a:123).

Translation version:

*Dengan berlinangan air mata serta sakit hati, ia mulai melihat bahwa **padahal** dalam batinnya ia senang, tetapi kesepian, karena temantemannya tidak menerimanya* (Covey 1988b: 176).

The over translation above makes the sentence awkward when it is read by the readers. Therefore, the word **Padahal** should be eliminated to produce a better sentence.

F. Mistranslation

Mistranslation is a fatal distortion, it can happen because many factors such as boredom, fatigue, or carelessness. Those factors can lead the translator to produce distorted translation works. The example of mistranslation is taken from part two.

Original version:

Mother Theresa's mission was to clothe the naked and feed the hungry (Covey 1988a:103).

Translation version:

Misi Ibu Theresa adalah memberi pakaian yang telanjang dan memberi makan yang lahir (Covey 1988b:149).

CONCLUSION

From the analysis, the writer concludes that the weakest point of translation version of Covey's *Seven Habits of Highly Effective Teens* is on the under translation, which has the biggest percentage of all (46.39%). Then, it is followed by distortion of diction (20.19%) and the third is mistranslation (15.86%). With so many distortions in the translation version, it is no doubt that the interest and value of the book will be influenced. These findings show that translators may make some distortions in translating a text or a book. Therefore, when translating a text or a book, a

translator needs an editor or a proof reader before it is published massively. This is aimed to prevent from publishing translated works which contain distortions that can lead readers to misunderstand some of the messages or decreasing the value of the text or books.

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