

An Annotated Translation of a Book Entitled *Experiencing God in The Ordinary*

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ABSTRACT

An annotated translation is based on notes and observations which the translator writes down in the process of translation, concentrating mainly on problematic passages or passages with interesting features relating to the topic of the project. In this project, the author translated a 215-page book entitled *Experiencing God in The Ordinary* from English as the source language (SL) to Bahasa Indonesia as the target language (TL) using the annotated translation method. Based on the translation result, she classified and explained the difficulties encountered by using Newmark's four levels in translation: the textual, the referential, the cohesive, and the naturalness.

Keywords: annotated translation; source language; target language; four levels in translation

INTRODUCTION

Books can be a great support for people in their lives and as the source of knowledge, they can help us as the readers to expand our way of thinking and understanding of surroundings. Nowadays, zillions of books are available both online and offline for people to read. The improvement of our technology has facilitated us to do so. However, since we live in a world with lots of languages, they become our limitation to read books. Not every book is written in the language that we understand. Languages also become a facility to transfer meanings from books so that the messages contained in them can benefit more people with different languages. Translation is also mentioned by Newmark (1988, p.5) as a process in which messages are conveyed from one language to another as intended by the writer. There is a process in translation named annotated translation which can be a great way to produce a result text with the least number of problems.

An annotated translation is based on notes and observations which the translator writes down in the process of translation, concentrating mainly on problematic passages or, depending on the approach, passages with interesting features relating to the topic of the project. The resulting log or diary of translated passages will then be analyzed in a descriptive manner. Although the analysis is descriptive in nature, it is reinforced with theoretical and practical observations of known translators and linguistics (Koskinen, 2010. p.14-25).

In translating *Experiencing God in the Ordinary* by William Barry, SJ, published in 2020, a 215-page spiritual and inspirational book which includes fourteen chapters, difficulties encountered during the process of translating the book, from English to Bahasa Indonesia, are explained. Solutions as the answers to the difficulties are given using the relevant translation theories and strategies to produce an acceptable translation. This book is meant to be a guidance for its readers to recognize God's presence in life. Humans tend to look for God in miraculous moments; they also think that they need to go to some specific places to find God. However, this book helps open the senses that God is already in the daily lives and present everywhere in creation. This book contains the writer's experiences, others' experiences shared

to the writer, scriptures, newspapers, novels, poems, and other books to help remind its readers of their own experiences to retrospect as instances of meeting God in the ordinary events of life.

There are three main reasons why this particular book was selected. First, this book is one of William Barry's creations which has many excellent reviews and is often used in retreats for reflection. Secondly, for its readers, this book has many great values as a spiritual, self-development, and self-help book to help them develop their sense of gratitude by feeling the presence of God from the surroundings which also can be applicable to the readers' life. Lastly, this book contains different text-types, including newspapers, novels, poems, humor, etc.

The target reader of this translated book is for people who understand Bahasa Indonesia. They do not have to be either Catholics or Christians because the book does not discuss a specific religion but mainly focuses on people's experiences in daily lives and self-reflection. However, since it contains scriptures, people who have no background of the bible would find it more difficult to understand several examples. This book can be read by anyone who wants guidance to 'find' God in their day-to-day lives. The specific age of readers is not determined; the younger generation can also read this since the language used in the discussion is easy to understand (everyday language) except for the scriptures and some stories taken from newspapers.

Newmark's theory is mainly used as a guidance in the process of translation and his four-level theory in translation is used to classify the problems discovered during the process. Newmark (1988, pp. 20-21) states that his theory is designed to be of service to translators as a continuous link between translation theory and practice. As it derives from a translation theory framework which proposes that when the main purpose of the text is to convey information and convince the reader, a method of translation must be 'natural'; if, on the other hand, the text is an expression or authoritative style (a lyric, prime minister's speech, or legal document), the translator's own version has to reflect any deviation from a 'natural' style.

METHODS

Two steps were done before the translating the whole book; firstly, translating sentence by sentence, starting from the first paragraph or chapter to get the feel and the feeling tone of the text, and then deliberately sat back, reviewed the position, and read the rest of the SL text; The second step is to read the whole book from preface to chapter fourteen two or three times. find the intention, register, tone, then mark the difficult words and passages before starting translating. While reading, difficult words or terms were marked, and then the summary of each chapter was made to help understand the content of each chapter. Difficult words were read and checked using dictionaries, both monolingual and bilingual, several times to get the correct meaning of that specific sentence or paragraph before searching the word in the target language translation. The text is considered as a vocative type of translation because in the *Experiencing God in the Ordinary*, the readers are 'more important' than the authors, which means the main points are the information transmission from the writer to the readers and the readers' affecting response (Newmark, 1988, p. 41). As mentioned in the end of most subchapters in the book such as, "Have these stories brought back memories for you? Can you, too, see how friends have been a sign of God's love for you? Can you also trust that you have been a sign of God's love for you?..." (2020: p. 35), this type of text expects its readers to act, think, to feel, and to react in the way intended by the text. The difficulties encountered while translating were then classified using Newmark's four levels in translation, namely: textual level, referential level, cohesive level, level of naturalness.

FINDINGS AND DISCUSSION

This section discusses the classification of the difficulties encountered in the translation process: textual level, referential level, cohesive level, level of naturalness.

Textual Level

In this level, translators intuitively and automatically make certain ‘conversion’, transpose the SL grammar (clauses and groups into their ‘ready’ TL equivalents and translate the lexical units into the sense that appears immediately appropriate in the context of the sentence (Newmark, 1988). The base level when translating is the text. However, paraphrases and synonyms can be used. In other words, translators can still choose its translation word in the dictionary, but their selection is based on the meaning of the text.

Table 1. Synonym

SOURCE TEXT	TARGET TEXT
He realized that he had been <u>presumptuous</u> .	<i>Pria itu menyadari jika ia telah menjadi <u>sombong</u>.</i>

Presumptuous originally has four meanings: *sombong, congkak, lancang, pongah*. These four have similar meanings and could be put as the word translation as Newmark (1988, p. 22) states that intuitively and automatically translators can make certain 'conversions, transpose the SL grammar (clauses and groups) into their 'ready TL equivalents and translate the lexical units into the sense that appears immediately appropriate in the context of the sentence. *Sombong* was chosen instead of the other synonyms because the word is used to convey the meaning in the bible in Bahasa Indonesia, particularly in the context of the line which shows how he realized that he has been too proud of himself to believe that he had achieved all the insights and content with them. It is shown in the previous line when the man (Barry, p. ix) says “I had come to believe that I had achieved all the insights into God I would ever have and had become rather content to rest on these insights only to have Jesus tell me, ‘We’re not finished yet.’”

Another example in the textual level is about word choice.

Table 2. Word Choice

SOURCE TEXT	TARGET TEXT
Every time the Israelites fall, God is ready to forgive them and take them back into the covenant.	<i>Setiap kali Bangsa Israel jatuh, Tuhan selalu siap untuk memaafkan mengampuni mereka lalu membawa mereka kembali ke dalam perjanjian.</i>

It seems easy to translate the word “forgive” because it is a common English word to Indonesians; however, it is not. It can be translated directly into *memaafkan* and also *mengampuni*. In general, these two words cover the same action as to cease to feel resentment against (an offender) : pardon forgive one's enemies or to give up resentment of or claim to requital (Merriam Webster Dictionary). Kamus Besar Bahasa Indonesia (KBBI) does not really explain the difference; *memaafkan* means *pembebasan dari tuntutan karena melakukan kesalahan atau kekeliruan*; *mengampuni* means *memberi ampun atas kesalahan dan sebagainya; tidak menganggap salah dan sebagainya lagi*. In KBBI, *memaafkan* and *mengampuni* means releasing the person who makes a mistake and that person is no longer considered wrong. Therefore, other sources that can provide a more detailed explanation are needed. *Mengampuni* is more suitable for this context because *mengampuni* is used for someone with higher status. In this sentence it is God who forgives people. Also, God is known as *Maha Pengampun* not *Maha Pemaaf* in the Bible.

Referential Level

On a referential level, the translator has to make up their mind, summarily and continuously, what it is about, what it is in aid of, what the writer's peculiar slant on it is.

For each sentence, when it is not clear, when there is an ambiguity, when the writing is abstract or figurative, you have to ask yourself: What is actually happening here? And why? For what reason, on what grounds, for what purpose? Can you visualize it? If you cannot, you give to 'supplement' the linguistic level, the text level with the referential level, the factual level with the necessary additional information (no more) from this level of reality, the facts of the matter. The SL words will not disappear, since the translator is working continuously on two levels, the real and the linguistic, where your job is to achieve the greatest possible correspondence, referentially and pragmatically with the words and sentences of the SL text (Newmark, 1988, p.22).

Therefore, it can be concluded that, if a translator could not find the best possible translation in textual level, then they should go deeper into the referential level. At this level, they do not see the meaning of a word by its translation, but by the image that they create in their minds while in the process of translating.

Table 3. Idioms

SOURCE TEXT	TARGET TEXT
As he told his story, I felt a bell ring for me ; through him God seemed to be telling me that we are not finished either.	<i>Di saat mendengarkan ceritanya, saya tersadar; melalui diri-Nya, Tuhan seperti sedang memberitahu saya kalau kita juga belum selesai.</i>

..., I felt a bell ring for me;... is translated into ..., *saya tersadar*; ...

As an idiom, a bell ring for me means something sounds familiar. However, in this case, it uses a referential level because in this context, the bell here acts as a kind of a sign that sounded similar to the author. It refers to at that very exact moment, the author realized something after hearing a person's story. Therefore, *saya tersadar* was chosen. During the process of deciding this sentence translation, what was being pictured was the (sound) of the bell symbolizing something is up and that is the moment when the person realizes (*sadar*) something, the sentence continues with the explanation of the author's realization that "through him God seemed to be telling me that we are not finished either" (Barry, p. ix)

Another example is about text correspondence. It is as follows.

Table 4. Context Correspondence

SOURCE TEXT	TARGET TEXT
No, we don't think about them much if at all anymore, and yes, it all worked out right that we are not together, and no, it would not have been a good idea at all to continue on in what became a murky emotional wilderness , but yes, we should be grateful that the came into our lives, or that we blundered into theirs; for in many ways they are how we came to be who we are, isn't that so?	<i>Tidak, kami tidak lagi sering berpikir tentang mereka mungkin tidak sama sekali, dan ya, semua berjalan dengan lancar ketika kita tidak bersama lagi, dan tidak, itu merupakan sebuah ide buruk apabila kita melanjutkan hubungan emosional yang suram dan sangat kacau itu, tapi ya, kita harus bersyukur atas semua yang datang dalam hidup kita, atau kita ada dalam hidup mereka; karena berkat merekalah, kita menjadi seperti sekarang, tidakkah begitu?</i>

This part is considered in the referential level since I had to conclude my own translation based on my interpretation of the sentence's meaning. ... a murky emotional wilderness... is translated to ...*hubungan emosional yang suram dan sangat kacau itu...* As Newmark (1988) mentioned, it is the job of a translator to achieve the greatest possible correspondence, referentially and pragmatically with the words and sentences of the SL text. First, textual level was used; murky as *suram*; emotional as *emosional*; wilderness as *hutan belantara/jumlah besar*. The story here is about someone explaining his/her reason why he/she is no longer with his/her boyfriend/girlfriend. He/she describes their situation as ...a murky emotional wilderness... Therefore, based on this context and the literal meaning, it was concluded that their relationship (*hubungan emosional*) was not in good circumstances (*suram*) and too messy (*sangat kacau*).

Cohesive Level

This level links the textual and the referential levels. It deals with the structure or format of the text as well as with what Newmark calls the mood of the text. At this level, translators reconsider the lengths of paragraphs and sentences, the formulation of the title; the tone of the conclusion. This is where the findings of discourse analysis are pertinent.

Table 5. Sentence Structure Repositioning

SOURCE TEXT	TARGET TEXT
Often , we think that we must go to some specific place to find God.	<i>Kita seringkali berpikir untuk menemukan Tuhan, kita harus pergi ke suatu tempat.</i>

In this case, the structure of the text was changed by repositioning the word often in the translation and omitting the word 'specific'. This was done because the grammatical system is different. It was possible not to change it, but it would sound better if it was repositioned as below.

Not repositioned: *Sering, kita berpikir bahwa kita harus pergi ke suatu tempat spesifik untuk menemukan Tuhan.*

Repositioned: *Kita seringkali berpikir bahwa untuk menemukan Tuhan, kita harus pergi ke suatu tempat.*

The word specific was omitted because it is already explained in the title *Bertemu dengan Tuhan dalam kehidupan sehari-hari* that we do not need to find a place to find God because He is everywhere in our daily life. Therefore, it was possible to eliminate the word specific because it does not alter the meaning of the sentence.

The Level of Naturalness

Newmark (1988, p.20-21) mentions that in all communicative translation, 'naturalness' is essential. whether it is an informative text, a notice or an advert.

“That is why you cannot translate properly if the TL is not your language of habitual usage. That is why you so often have to detach yourself mentally from the SL text; why, if there is time, you should come back to your version after an interval. You have to ask yourself for others): Would you see this, would you ever see this, is it usage, is it common usage in that kind of writing? How frequent is it? Do not ask yourself: is it English? One of the ways to get a natural translation is to

note any word you are suspicious of and remember, your mind is furnished with thousands of words and proper names that you half take for granted, that you seem to have known all your life. If you do not properly know the meaning of, then you have to start checking them. Naturalness is not something you wait to acquire by instinct, but you need to work towards it by small progressive stages, working from the most common to the less common features, like anything else rationally, even if you never quite attain it. Because there is no universal naturalness, it depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written language more or less coincide. In short, you have to ensure: a) your translation makes sense; b) it reads naturally, that it is written in ordinary language, the common grammar, idioms and words that meet that kind of situation.”

An example of naturalness is the example below.

Table 6: Natural Tone in Writing a Diary in Indonesia

SOURCE TEXT	TARGET TEXT
Dear Diary: I had an appointment to see an apartment and, according to Google Maps, had left exactly enough time to get there from work...	Dear Diary: <i>Aku ada janji untuk melihat sebuah apartemen dan, menurut Google Maps, Aku punya waktu yang sangat cukup untuk sampai di sana sepulang kerja...</i>

While translating chapter 5, this famous phrase, Dear Diary, was discovered. It is a very common expression written at the beginning of a diary or journal entry. Two choices were possible with this phrase: a) kept using them as they are; b) did literal translation and translated it into *Hai, Buku Harian*. It might be possible to use *Hai Buku Harian*, readers might understand; however, it could not be categorized as natural, even to the ears of Indonesians. It is because Indonesians have never used it with *Hai Buku Harian*. Dear Diary is common enough as diary opening.

Another consideration was with the word I in this diary story. In the whole book *saya* was used. However, in this part, *aku*, instead of *saya*, was used because a diary is a personal journal. *Saya* is formal and mostly used when speaking in formal situations. Since this is a diary that belongs to its author, the author himself must write it informally.

CONCLUSION

Based on the classification of the difficulties, the hardest level is in the referential level, especially, the idioms. This needs the longest contemplation process. Meanings should be checked in many ways; not only from the dictionary but also from the context. If not, another solution should be made, for example by paraphrasing.

In the process of translating, having more than one source is very important. Translators cannot only rely on dictionaries only. There were times when terms like the Great Depression, Black Plague or Holocaust should be checked in other sources. More readings should be done about them. If they sound unfamiliar to Indonesians, then they should be explained to them, so that the target audience can understand.

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