

Multimodality in English-Indonesian Intersemiotic Translation

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Abstract— Translation has been a part of applied linguistics which commonly focuses on verbal rendering. Language elements are explored to produce a number of concepts about equivalence, non-equivalence, and untranslatability. The text turns out not only in the form of verbal language but also non-verbal images such as audio, visual, gestural, and digital images. Therefore, the study of the theory and practice of translation must be capable of explaining phenomena that arise from the transfer of verbal text non-verbal one and the other way round. This study aims to provide an explanation of multimodality in the English-Indonesian translation of verbal, audio-lingual, audio-visual, and gesturo-verbal texts to contribute to the development of multimodality in intersemiotic translation. The object of this study is English-language text and its translation in Indonesian. Eventhough translation can be divided into three categories, the type of translation that people commonly understand is interlingual translation involving verbal aspects; the two other types have only recently received adequate attention. That is why, this study focuses more on audio-lingual, audio-visual, verbo-visual, and gesturo-verbal renderings, besides the common translation.

Keywords— multimodality; intersemiotic translation; equivalence; untranslatability

I. INTRODUCTION

Until the end of the 20th century, translation, which was considered as a part of applied linguistics, still focused on verbal rendering. Language elements are explored intensively in order to result in a number of concepts about equivalence, shift, modulation, and untranslatability. The study was then developed by exploring elements of discourse, text, and context. However, the main focus of the study remains limited to verbal language.

Text is not only in the form of verbal language but also non-verbal images such as audio, visual, and gestural ones. Translation studies must explore these images. They must be able to explain phenomena that arise from the transfer of verbal text into visual images, audio images, gestural images and vice versa, and so on. Therefore, there has been a shift in the focus of research in the field of translation. In other words, translation studies have expanded their fields including lingual, visual, gestural, digital, and other translations. Ajayi [1], for example, examined the way teachers deploy multimodal textbooks to improve the quality of language learning; Choi and Jooi [2] examined the integration of the multimodality concepts in the practice of language learning. Liu et al. [3] compared the multimodality aspects in English textbooks while Ruan [4]

examined the role of multimodal aspects in learning listening and multiliteracy skills. Meanwhile, Souzandehfar et al. [5] questioned the importance of multimodality/multiliteracies in the process of meaning making. Furthermore, D'Arcangelo and Zanettin [6] examined the translation of comic series by linking the use of verbal language and visual images while Alvstad [7] examined ambiguities in translating comic illustrations. Meanwhile, Fu [8] examined the localization of visual knowledge in the translation of visual illustrations while Herman (in Page (Ed) [9] linked word-image/utterance-gesture in translating illustrations. Meanwhile, Kaindl [10] examined the existence of multimodality in the translation of humor; Hayles [11] questioned the reasons for the inclusion of textuality aspects in media use; Liu [12] examined the existence of collaboration in multimodal translation.

In intersemiotic translation there have been a number of studies such as those conducted by Iedema [13], Janssen [14], and Jones [15]. Related to Snell-Hornby's [16] view of the development of translation studies which involve verbal language and nonverbal images, Gerzymisch & Nauert [17] discussed scenarios in audiovisual translation; Borodo [18] talked about the link between multimodality, translation, and comics; Balkul & Ersoy [19] examined papers covering computer-assisted translation.

The concept of multimodality in linguistic studies was introduced by Kress, et al. [20], Taylor [21], Ventola, et al. [22], Kress, et al. [23], Cintas, et al. [24], Jewitt [25], Page [26], Nørgaard [27], and Littau [28]. O'Halloran and Smith [29] explored cases of multimodal studies; Hung et al. [30] discussed multimodal assessment; Camiciottoli, et al. [31] analyzed multimodality on academic works and their application in learning. In addition, there are a number of other theories about multimodality and their application in the field of multimodal translation.

In intersemiotic rendering, there are a number of works that form the basis of this study. Among them are the works of O'Sullivan [32], van Leeuwen [33], and Kress and van Leeuwen [20]. Translation experts have strived to find translation models that lead to achieving functional equivalence. Bell [34], also see Mujiyanto [35], [36], [37], [38], [39], for example, adopted the concept of metaphor in the theory and practice of translation.

In addition to multimodality in translation, the results of which are reported as scientific articles in a number of

academic journals mentioned above, there are still a large number of other research results on multimodal translation that have been carried out in the last ten years or so.

The proliferation of speeches about the use of verbal and nonverbal aspects in communication has initiated the study of translation shifting its focus from the studies of verbal translation to translation studies involving nonverbal aspects including the lingual, visual, gestural, and intersemiotic aspects. The shift in focus was marked by the publication of a number of books containing theories, concepts, and views on multimodal translation which began in the early 21st century.

This study aims to explain the application of multimodal strategies in intersemiotic translation from English to Indonesian to produce translation works that meet the criteria for the accuracy of meaning, the prevalence of language use, and the acceptability of discourse. More operationally, the purpose of this study is to provide an explanation of the translation of multimodality in the translation of verbal, audio-lingual, audio-visual, verbo-visual, and gesturo-verbal from English to Indonesian. Besides that, it also include bird-eye views on multimodal constraints in intersemiotic translation and the achievement of functional equivalence in the renderings.

II. METHODOLOGY

This study was designed as a qualitative undertaking relying on documentation studies as the main approach. The documents include fiction and nonfiction in English and their translations in Indonesian. The object of the study contains elements of verbal, visual, lingual, and gestural language. The link between the elements builds an intersemiotic structure that requires certain models to produce accurate, natural, and acceptable translation works. Data for this study were lingual, visual, gestural, and digital images, as well as verbal utterances contained in English texts and their Indonesian translations. The text in question includes novels, short stories, comics, cartoons, and series/drama films, textbooks, scientific articles, academic speeches, television interviews, and advertisements, all of which contain verbal language and non-verbal images. The instrument of this study is a documentary sheets to record data in the form of verbal expressions as well as audio-lingual, audio-visual, verbo-visual, and gesturo-verbal images. Data were collected through the phases of (1) understanding the data sources in the form of verbal, visual, lingual, and gestural texts and their respective translations; (2) comparing the two texts to identify the characteristics of meaning the renderings; (3) recording textual elements resulting from elicitation; (4) analyzing the data through the procedures of data identification, classification, reduction, display, interpretation, and inference.

III. FINDINGS AND DISCUSSION

A. Verbal Translation

As stated by Gentzler [40], the 1990s were filled with translating theories based on the results of research whose

concepts were based on the thoughts of the supporters of translation studies. The theories that emerged at that time were the development of the translation theories that had been explored earlier. One prominent theory was put forward by Hatim and Mason [41] [42] who assumed that text could be seen as a means of communication whose elements included textual meanings that were interrelated in accordance with the prevailing semiotic values. They put forward the concept of context consisting of (1) pragmatic actions, (2) semiotic interactions, and (3) communicative transactions, as well as the use of languages that includes field, tenor, and mode variables.

Bell [34] introduced a translation model based on a number of assumptions about the nature and characteristics of translation. According to this scholar, translation is one of the more general phenomena, namely natural information processing. This processing is illustrated as a model that reflects the position of translation in the processing of information that occurs in the interpreter's short and long-term memory through the source language decoding device and target language encoding one. According to the scholar, text processing takes place at the clause level by means of bottom-up and top-down phases.

Hatim and Mason [42] developed a pragmatic theory by prioritizing the importance of illocutionary force in achieving functional equivalence. Meanwhile, Hewson and Martin [43] put forward a translation model which was developed from the theories of Nida and Taber [44]. According to them, before reaching the text creation in the target language a process occurs through the generative stage and the normative stage. In that theory, Hewson and Martin put forward socio-cultural constraints that should be so as to gave birth to his works. Baker [45] analyzed the elements of language to express the "bottom-up" representation in translation. Therefore, the study focused on various types of texts, which were viewed from the perspectives of the lexical, grammatical, textual, and pragmatic levels.

House [46] specializes in the study of translation results by proposing an assessment model of the translation of various text types. House proposed two categories of translation that are the focus of analysis, namely registers and genres. Quoting Gregory and Carroll, House (p. 107) states that basically the register is a grouping of contextual categories of linguistic features with situational features that appear repeatedly. The genre is limited to "a socially established category" characterized in terms of occurrence of use, a source and a communicative purpose or any combination of these ". Both categories of assessment are imposed on the language used in TSu compared to the translation. Based on that category, House proposes four stages of the translation of the translation text, namely TSu analysis, formulation of statements regarding TSu functions, comparisons between TSu and translations. statement about the quality of the translation. House developed a translation model that led to an assessment of the quality of the translation. The update of this translation theory can be justified by the statement of Kuhlweiczak and Littau [47] that while this has not produced a new theory of translation, the

transfer ('translation') of theories from different disciplines into the field of translation has been developed from the field of translation studies. It has also made it far more than many of the other new disciplines that in defining their boundaries as disciplines have adopted a much more circumscribed body of the theories.

Based on this view, the two experts emphasized that the theory of translation does not need to dwell only on cases of language transfer but must cover a wide area that links translation with scientific disciplines such as culture, philosophy, history, literature, gender, theater, cinema, politics, etc.

B. Audio-lingual translation

Interpreting is an effort to deliver speaker messages in the source language to an audience in target language with an impact similar to the one received by source language speaker. According to Musyoka and Karanja [48], interpreting is an activity involving message, sender (speaker), channel (interpreter), and recipient of the message or audience, each with a different linguistic and cultural background. Interpreting also called "transcoding" can involve a number of communication elements. Angelelli (as quoted in Musyoka and Karanja, pp.196-197) stated that interpreting practices involve "interaction, context, form, core, signal, tone and power relations". Therefore, the success of interpreting practices is determined by the ability of the translator to understand linguistic meaning, verbal content, and gestural meaning, characteristics of the speaker, interaction between the speaker and the audience, and so on. Audio-lingual translation is grouped into simultaneous, consecutive, and liaison or public service interpreting.

Simultaneous interpreting is a translation that is carried out almost the same as when (or rather soon after) a speaker in the source language convey his/her speech verbally to the audience. Some conditions commonly found in simultaneous interpreting are that (1) it is done by steps: the speaker performs speech fragments in the source language at a reasonable speed, the translator transfers fragment after fragment into the target language; (2) the speaker is on the podium whereas the audience in a relatively large number of people is in rows in front of him/her, the interpreter is in the booth located on the left, right, or the back of the meeting room; (3) simultaneous interpreting is sometimes done in several foreign languages depending on the number of target languages required; (4) each member of the audience is equipped with "headsets" with rotatable buttons to choose the target language they want.

This type of undertaking requires four basic abilities: (1) listening and understanding to speech, (2) interpreting the meaning of the speech and finding its equivalent in the target language, (3) restructuring the speech into the target language that is accurate, natural, and acceptable, and (4) delivering the interpretation results directly from a quality sound booth.

Consecutive interpreting is a type of translation by means of the speaker alternately conveying messages piece by piece in

the source language followed by the translation into the target language. Some common conditions encountered in consecutive interpreting include (1) speaker conveys meaning in verbally fragments (in the form of words, phrases, clauses, or sentences), (2) translator translates the fragments into the target language, (3) sign language such as hand movements, facial expressions, smiles, etc. is not translated; (4) consecutive interpreting can be done before the audience; (5) if the speech is relatively long, the translator can make a brief note to support the accuracy of the content. In addition, (6) consecutive interpreting requires the translator to actively listen to all of the speakers' expressions in order to be able to render them into the target language accurately; (7) the translator can ask the speaker to repeat his/her speech so that the translation produced is accurate.



Fig. 2. Conversation in two languages is facilitated by consecutive translation.

Fig. 2 shows two speakers of different languages shaking hands. The movement is not directly related to linguistic aspects even though it contains "unlimited" meanings. In that situation, two consecutive translators who sit behind the two speakers "only" pay attention to them and prepare themselves to translate the verbal speech.

Liaison or public service interpreting is a translation aimed at public services. This type of translation is relatively informal compared to simultaneous and consecutive interpreting. The liaison interpreter can convey part or all of the speech depending on the level of mastery of the source language and the target language. This type of rendering requires conditions as follows. (1) Liaison for public services is carried out diagonally – the translator may interpret some or all of the messages conveyed by the two speakers. (2) The interpreter may only function to interpret important parts of the meaning conveyed by the speakers which is assumed not to be understood by the interlocutor. In this case, the translator can function to explain meaning elaboratively to the interlocutor. (3) Because liaison is in a dialogical situation, translation can take place informally. (4) In this situation, however, the translator must be impartial, in the sense that he/she only conveys meaning as it is.



Fig. 3. Situation of liaison or interpreting for public services.

Fig. 3. shows a conversation between a doctor, an interpreter, and a patient. In this liaison the translator informally conveys information from the doctors to the patient and vice versa.

C. Audio-Visual Translation

Cinematographic art is assumed to be very influential for its audience. If the meaning in this type of art is transferred interlinually, the transfer is called audio-visual translation. The phenomenon that appears in the translation of cinematographic art can be seen from a semiotic perspective called code (Eco [49]). In a communication process, the discourse about cinematography ends when the audience discovers the code and rules in the film and television program. Audio-visual translation involves verbal and visual elements; it also handles other aspects such as types of sound, distance, dialogue, sound effects, image quality, coloring, video atmosphere, and so on. Gotlieb [50] distinguishes four channels of information that need to be considered: verbal, non-verbal, visual, and accoiustic channels. Chiaro [51] describes the relationship between the four channels as shown in Fig. 4.

Audio-visual translation brings together many sign systems to realize meaning, provide transfer from one audio-visual system to another, namely the system in the original text and its translation. The concept of equivalence must be reinterpreted and expanded by including elements of multimodality. Equivalence in audio-visual translation only covers linguistic elements but also the relationship between verbal and nonverbal elements in the original work and its translation. Audio-visual translation can be divided into several types, two of which can be considered as the main types: revoicing and subtitling.

Fig. 4. Relationships between verbal / nonverbal, visual, and acoustic elements of multimodal translation (Chiaro [51]).

Revoicing is an audio-visual translation method that aims to replace all or part of a text in the source language with a new text in the target language. In practice, revoicing can be in the form of voiceover, narration, audio description, comment, and dubbing.

Voiceover is the transfer of meaning from the source language into the target language simultaneously. It is applied in the context of monologues, interviews or several replicas of one person. It may also takes the form of sound and sound tracks in the target language above sounds in the sourcelanguage that are deliberately hidden.

Other types of revoicing include narratives, namely audiovisual translation techniques that focus attention on the visual aspects in the source text and are intended to accurately transfer meaning into the target language simultaneously. Although voiceover is similar to a narrative, the latter is an additional voice characterized by formal grammatical structures and also the use of some sounds.

Audio description is the practice of multimodal translation that is done by converting visual image into verbal language. Audio description can function as an audio sign from a visual aspect of a film that cannot be seen by blind viewers. It also functions to complete the film with sound explanations that can be understood through the close relationship between visual material and verbal text.

Comments are a kind of voiceover which are usually equipped with journalistic elements. Texts in the source languages are often partially or completely covered in their appearance in the target language.

Dubbing is a type of interlingual translation that relies on converting audio-verbal media from the source language into the target language aiming to facilitate an audience who speaks the target language as their mother tongue, especially those who are not able to speak the language in the movies. Dubbing aims to make the use of the target language has the same effect as the use of the source language for the audio-visual products. Thus, dubbing is more oriented to the target audience by seeking that the dubbing results meet the language and audiovisual standards of the target language (Diaz Cintaz, 2009).

According to Luyken [52] (p.78), the main steps of the dubbing process includes (1) examination and mapping of scripts and dialogue sheets, (2) initial translation, (3) voice selection of dubbing actors, (4) text layout and synchronization, (5) recording, and (6) editing resulting in audio-visual dubbing.

NON- VERBAL	VISUAL SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURE, FACIAL EXPRESSIONS; BODY MOVEMENT, etc.	ACOUSTIC MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING; HUMMING; BODY SOUNDS (breathing; coughing, etc.)
	STREET SIGNS, SHOP SIGNS; WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONGLYRICS; POEMS, etc.



Fig. 5. Fragment of a film series entitled *Mahabharata* dubbed from the Tamil (India) language into Indonesian.

Subtitling is the delivery of narrative or dialogue renderings in the form of titles in the target language which are usually displayed at the bottom of the screen. Subtitle text appears and disappears according to the narrative or dialog section. According to Gotlieb [50], subtitling can be grouped into (1) intralingual subtitling which serves to change the perspective of modalities. For example, oral texts are converted into writing; (2) interlingual subtitling which changes perceptive modalities; (3) Open or non-optional subtitling which is an integral part of films and the like; (4) closed or optional subtitling which can only be seen using a decoder.

In the practice of multimodal rendering, each subtitle unit only contains a maximum of 35 signs in the form of letters (Latin) and punctuations because only 20% of the screen can be used to place the subtitle. Therefore, if the subtitle in one display unit consists of two lines of phrases, clauses, or sentences, the maximum number of language signs required is 70 (Reiss [53]). Each subtitle unit must appear at the beginning and disappear at the end of the visual unit displayed.



Fig. 6. Visual and verbal appearance of the film on the television screen.

According to Sanchez [54], there are four categories of subtitling methods, each roughly requires four steps: (1) initial translation; (2) the conversion of the translation results into subtitle text; (3) adaptation to ensure that meaning is conveyed appropriately in the target language; (4) determination of the beginning and end of the appearance of each subtitle

D. Verbo-Visual Translation

The study of verbo-visual translation, initiated by Kress & Van Leeuwen [20], is practiced among others by Van Meerbergen [55] and Ketola [56]. Kress and van Leeuwen [57] developed a multimodal concept called "visual design grammar". They see grammatical forms as resources in social

semiotics where all communication modes - visual, verbal, or auditory - are assumed to have the potential to realize ideational, interpersonal and textual metafunctions (pp. 41-44).

Van Meerbergen [55] explored the integration of multimodal analysis into descriptive models for translation analysis. Because picture books such as comics combine visual and verbal expressions, the study of the two semiotic modes needs to be included in the translation analysis done in tandem with the production process.



Fig. 7. Translation of comic stories from English into Indonesian by placing the results of verbal translations to the bottom of the page without changing the slightest visual appearance.

Several studies on the translation of picture books show that certain cultural elements that are represented in the form of words and images are modified to conform to cultural norms. Citing Schnotz (2005), Mayer (2005), Schnotz & Bannert (2003), and Schnotz & Kürschner (2008), Ketola [56] proposed two theories of multimedia learning which can be closely related to verbo-visual translation practices: the Cognitive Theory of Multimedia Learning (CTML) and the Integrated Theory of Text and Picture Comprehension (ITPC); both are based on an assumption that the human brain processes information in verbal and visual channels and the reader selects, regulates, and integrates verbal and visual information to understand pictorial text.

According to the CTML theory, to understand the meaning of a text the reader selects relevant words from the verbal text and matches them with the relevant parts of the image. Verbal and visual information is structured by placing verbal models on verbal channels and visual models on visual channel. The steps needed in verbo-visual translation include activities of (1) reading small segments of source text, (2) choosing verbal and visual information contained in the text, (3) representing coherence between verbal and visual information, (4) integrating both types that information with the help of prior knowledge.

The ITPC questions the parallelism of word and image processing by emphasizing that the production of verbal texts and visual images is based on sign systems using different principles of representation: oral texts are descriptive while images are representations of iconic signs. This theory assumes that when processing verbal texts and visual images, the reader builds a descriptive mental representation. Because image features are different from verbal features, each cannot be mapped to each other to create an integrated model.



Fig. 8. Original cover and translation of a novel by Umberto Eco [58].

Fig. 8 shows different visual displays between the original cover (8.a) and its translations of Eco's *Le Nom de la Rose* (8.b,c,d,e). In the rendering to Indonesian (8.e), the title is borrowed directly even though the words are translatable. The interesting point about this type of translating is that while verbal elements are translated without changing meaning, the visual elements in the original novel are interpreted differently between one language and another.

E. Gesturo-verbal translation

Gesture is an integral part of conversation, or more specifically, as part of what the speaker intends to say so that the meaning can be fully understood by the interlocutor (Kendon [59], p. 110). Therefore, gestures play several communicative functions in a conversation. It can function to repeat, give accents, show opposition, complement, or modify messages delivered verbally (Liu et al. [3]). Although conversation gestures can involve body parts, gestures which play important roles in conveying meaning are arm and hand movements. According to McNeill [60], gestures are formed as a continuum which includes (1) gesticulation, (2) mime, (3) emblem, and (4) sign language.

Gesticulation is the spontaneous movement of fingers, hands, and arms and sometimes is not realized by the speaker when he/she speaks. This type of gesture is generally idiosyncratic and is not subject to any conventions or rules but is cross-cultural. Gesticulation is also used by speakers when no one witnesses it and even blind people move their hands when speaking. Fig. 9 shows gesticulation accompanying verbal communication.



Fig. 9. Hand movements, eyesight, and lip movements accompany verbal interactions between participants.

Pantomime is used to describe certain objects, events, or actions. This type of gesture is formed from movements that

are sorted to form a unit of non-verbal meaning that increases its semiotic function. Movements in pantomime are planned to achieve certain goals in the delivery of the meanings.

Emblem refers to the movement of fingers, hands, arms or other limbs used to replace verbal expressions. This type of gestures is conventional and is related to words, phrases, or clauses in verbal language. For example, the "thumbs up" shows approval; nodding head expresses approval even though in certain circumstances the same meaning can be expressed by shaking it. Each emblem has a direct literal translation into verbal language based on certain conventions. It can be different from one culture to another (Morris et al. [61]) and have a more established standard of formation which causes it to have properties like verbal language. This is shown, among others, in Fig. 11.



Fig. 11. Movements of the hands, lips, forehead, and eyes, each representing a particular meaning.

Sign language is a linguistic system developed and used by deaf people to communicate with each other. It is formed through standard conventions and plays a role that is very different from other types of conversation gestures. This type of gesture can directly represent linguistic elements functioning independently.



Fig. 12. Sign language in the form of finger movements each representing a letter, word, phrase, or even clause.

F. Multimodal constraints in intersemiotic translation

Intersemiotic translation faces a number of constraints. One of them is in rendering meaning from one medium to another. Translation from visual images to verbal expressions and vice versa may be constrained by the breadth (or limitation) of meaning delivered through each medium. For example, how to describe the appearance of a dance so that its verbal description can cover all the details contained in the visual display.



Fig. 13. Differences in visual interpretation of verbal expressions

Fig. 13 shows multi-visual interpretations of a verbal expression on the cover of Steinbeck's *The Grapes of Wrath* (13.a). The title of the book comes with a picture of a family watching their truck in a deserted region; one or two family members were trying to fix it. Fig. (13.b) is interpreted as an illustration of six film actors and actresses who represent the major characters of story in the novel. Fig. (13.c) shows a car that takes a family across an area at dusk. Finally, in Fig. (13.d), the title of the book in the source language was translated into a visual image of grapes as the foreground representing the word "grapes" and the word "Amarah" as the counterpart of the word "Wrath". In other words, verbal expressions have been translated into a combination of verbal language and visual image. This difference in interpretation is certainly constrained by a different perspective when the translator appreciates the story.

Intrasemiotic translation faces different perspectives of the same visual object due to the translator's attention on the object to which he/she is exposed in order to produce different interpretations. Fig. 14 shows the different interpretations of the Barong Dance.

Fig. (14.a) represents a visual display of a scene in the Barong Dance. Fig. (14.b) shows an attention focused on the Rangda mask that was recreated as a wall decoration. Fig. (14.c) is a painting depicting the barong which is equipped with

several ornaments. Fig. (14.d) represents the dance in the form of a barong face which has been modified as an illustration of a book cover. In Fig. (14.e), the head of Rangda was recreated as an image for tattoo arts. In this recreation, the translator faces its own constraints in determining the perspectives of the whole dance for novelty.



Fig.14. Differences in interpretation of the same visual object.

Another constraint is the limitations of each mode in delivering meaning. Verbal language is used to convey meaning by utilizing linguistic elements. Visual images rely on representation of shapes, colors, perspectives, dimensions, distances, and so on. The ability to listen to the meaning delivered through auditory media is limited by differences in stress, intonation, pitch, amplitude, loudness, timbre, and ideosyncratic aspects. Thus, translating auditory images into verbal utterances faces constraints caused by differences in the characteristics of each medium.

Socio-cultural differences can also be a constraint in interlingual translation, both those that only involve verbal aspects and those involving nonverbal ones.

G. Equivalence in Multimodal translation

The term equivalence can be interpreted as a matter, condition, or the result of an act of translation that is achieved when the TSa 'replicates the same situation as the original, while using completely different wording' (Vinay and Darbelnet in Newmark [62]. According to Nida and Taber [44], matching can be classified into a comparison (formal correspondence) and dynamic matching. Formal correspondence is achieved when an element of language in the TSa is in accordance with its equivalent in TSu. According to Fawcett [63], matching has a "serious implication" in the TSa because the translation presents a foreign subject that may be difficult to understand or even misinterpreted by the reader. Therefore, they expressed the importance of dynamic matching.

House [46] proposed that TSu and TSa must match functions. Text can be analyzed by considering the TSu situational dimension because each text is placed in a particular

situation that must be correctly identified in the analysis and seriously considered in translation.

Bell [34] considers proportionality (full or partial), level of delivery (context, semantics, grammar, lexis, etc.) and level (word by word, phrase by phrase, clause by clause). With that perspective, the study of translation can be focused on formal matching or functional matching. Of the two choices, Bell prioritizes functional modeling.

According to a systemic-functional grammar perspective, equivalence can be considered by distinguishing between How things are? and How things ought to be? The first question requires an answer in the form of a description and explanation; the second question requires production, interpretation, and rules. Referring to the first perspective, translation can be understood based on three language functions. On that basis, a number of experts devote attention to translation according to a functional perspective. Newmark [61] considers that the work of Halliday [64] became an important part of the practice of translating English texts. Hatim and Mason [41], [42] used register analysis as a consideration in discussing the context in translation. Although there are pragmatic and semiotic factors, the identification of register types in the text is an important part of "discourse processing". In addition, a culture that reflects the whole way of life that is built by a group of people and passed down from generation to generation takes part in achieving the equivalence in translation. Culture and language that are interconnected and depend on each other need to be considered in determining which ideology to use in the translation process.

IV. CONCLUSION

Although translation can be divided into three categories, namely intralingual, interlingual, and intersemiotic translation, the type of translation that people commonly understand is interlingual translation involving verbal aspects; the two other types have only recently received adequate attention.

Using the Jacobson concept, the term translation can be given a more restrictive boundary involving such non-verbal aspects as auditory, visual, and gestural ones. Thus, translation is not only limited to the transfer of meaning through the modes of discourse but also through those non-verbal modes.

Audio-lingual translation is done by implementing multimodality conferences. In this translation, the message conveyed through hearing mode is transferred using verbal media, called interpreting. This translation is categorized into (1) simultaneous interpreting, (2) consecutive interpreting, and (3) public service interpreting; each type is faced with a different obstacle.

Audio-visual translation involves aspects of hearing and visual aspects, in addition to verbal aspects. This type of translation is found mostly in translating films and types of information that are dubbed or semi-dubbing, voice over, narration, audio descriptions, comments, and dubbing.

Verbo-visual translation involves verbal and visual aspects. This type of translation is found in the translation of illustrated, caricature, stories. And others. Each type of translation is faced with obstacles that must be faced by the translator.

Gesturo-verbal translation includes several categories of gestural text to verbal language rendering; each faces its own constraints.

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