



# The Behaviour of Non-finite Verbs in Translation: A Comparative Case Study of English, Malay and French

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## Abstract

Non-finite verbs are verbs which are void of tenses but have definite meanings. Their behaviour in translation may bring about meaning loss or gain. This study is an investigation on their translation behaviour from English into Malay and French. Analyses are carried out following Toury comparative translation theory for translation modeling. The text used is Shakespeare's Hamlet; it is a literary text whose findings are expected to be reflexive to other genres. The analysis reveals that English language use more non-finites verbs than Malay and French; this behaviour is determined by some factors relative to language peculiarity and language norms in terms of translators' decisions and choices. Although English has historically some impacts on Malay language, it is found that Malay and French share more characteristics than do Malay and English as far as non-finite verb translation is concerned.

**Keywords:** Non-finite verbs, finite verbs, language peculiarities, translatability, translation norms, English- French translation, English-Malay translation

## 1. Introduction

The history of translation goes back to 3000 BC (Newmark, 1981) in Egypt. From that time up to now the main problem that has preoccupied the translators and linguists is the "what" and the "how" of a qualitative translation that will be, on the one hand, reflective accurately and faithfully to the source text and acceptable, on the other hand, to the target readership. To avoid nonsense in translation, linguists have suggested many theories and strategies with regard to methods of translation. The notion, therefore, of text linguistics has been given importance not only as a science but also as an object of inquiry. Dijk (1979a, discussed in Beaugrande and Dressler, 1981: 14) says that text linguistics is not limited to a single theory or method. It, however, deals with any work in language science whose commitment lies on text inquiry and analysis.

Since every language has its own specific textuality, the study aims at investigating the occurrence of the grammatical semantic features of non-finite verbs and their translatability. The paper, therefore, tackles comparativeness, which has become, as Toury (1985) points out, an important aspect in translation studies. In this perspective, Vinay and Darbalnet (1995: 9-10) state the usefulness of comparative analysis, whose focus is to "examine, how the constituent parts of a system function when they rendered ideas expressed in the other language." In this case Matthiessen (1995) clarifies:

Grammatical categories are grammaticalizations of semantic ones; even categories such as Subject which have been claimed to be purely grammatical. (Such claims are a reflection of one's approach to language, not of language itself.) In other words, both semantic and grammatical categories are categories of meaning... (Matthiessen 1995: 7-8)

This paper, therefore, focuses on a grammatical description with respect to the behaviour of non-finite verbs in translation from English into Malay and French. It depends on the systemic functional grammar theory by Halliday (1985), comparative theory by Toury (1985) on translational phenomena.

The objectives of this paper are:

- (a) to describe the behaviour of non-finite verbs;
- (b) to establish the effects of linguistic factors on non-finite verbs translation;
- (c) to construct a translation model for non-finite verbs.

It is intended to give an insight about the linguistic and translational phenomena that may occur in translating from English into Malay and French to linguists, translators, interpreters, and students of languages.

## 2. Methodology

This study is a quantitative and qualitative study about one grammatical aspect, which are non-finite verbs in translating from English into Malay and French. In doing so, the English source text is abbreviated EST, the Malay target text is abbreviated MTT, the French target text is abbreviated FTT, target texts are abbreviated TTs, English source language is abbreviated ESL, Malay target language is abbreviated MTL, and French target language is abbreviated FTL. The text used is literary text whose analysis components can be reflexive to other genres.

All the texts concerned are read. Then the data are identified and collected. The reading is carried out in the EST, then the MTT, and then the FTT. The identification has been done first in the EST, then the TTs; the collection of the data has been done first in the EST, then in the TTs. All data from the EST, MTT, and FTT are presented in the result

section. After that, the data are analyzed in the EST and the TTs, compared between the EST and TTs, and then compared between the MTT and FTT.

In the analysis, Malay and French examples are put in italics. The analyzed occurrences are underlined in bold. If the occurrence does not occur in any form in the TTs, its supposed location is only underlined for more clarification. In addition, due to the quantity of the occurrences and space constraints, some occurrences and page numbers are presented in the appendices.

The choice of these three languages, English, Malay, and French is not only for convenience but also for their status as official languages that are widely used in many countries. The placing of English as a source language reflects the fact that English has become a major language in which many intellectual works are written and from which many translators translate to their native languages in order to spread knowledge and facilitate communication. The choice of the literary text is due to the fact that it can be reflexive to other genres for its linguistic richness.

There are many writers and literary works in English, but the choice of William Shakespeare's *Hamlet* reflect its literariness and that Shakespeare due to his rich literary contribution, his works are among the most translated books in all official languages for academic, moral, and entertainment reasons. Therefore, the corpuses are: Shakespeare's *Hamlet* (1992), Shakespeare's *Hamlet* (1973), and Shakespeare's *Hamlet* (1998).

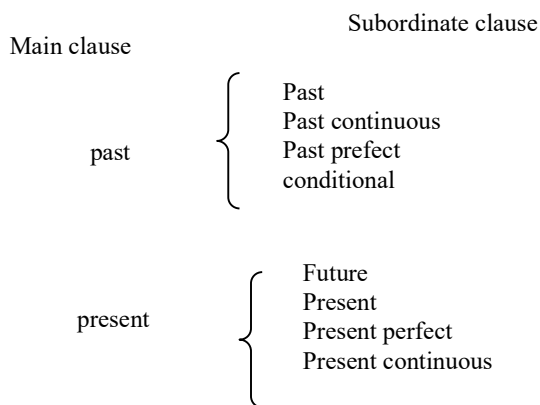
### 3. Literature Review

Delisle (1988) is of the approach and theory that translation is an intellectual activity dealing with thought, language, and reality. It requires the translator to have skills in language, general knowledge, comprehension, and re-expression. For Campbell (1997) translation is an approach that must shift from "a focus on product to a focus on process" which really permits the understanding and comprehension of textual competence development and textual phenomena as a processed activity instead of a problematic one in language learners. However, Hatim (2001: 8-11) argues that translation studies nowadays are but a house of many rooms, and that makes translating "a multi-faced activity". It plays a big role for interdisciplinary collaboration, and consolidating its self as an independent, evolving, and reliable discipline. Translation has become a testing ground for linguistic theories, and is now focusing on the implications of translators' ideology in their re-writing process, i.e. translating.

Caffarel (2006: 4) points out that "grammar is modelled systematically as resource for construing meaning in wording; on the other hand it prioritizes functional categories across a spectrum of different modes of meaning over grammatical classes." One of the aspects of grammar is verb. It is a word that expresses an action, a state, or an event. The English verb is classified into (1) auxiliary verbs, e.g. be, have, do, shall, can, dare, etc.; they are also known as peculiars, and (2) ordinary verbs, e.g. to go, to translate, to write, etc.

Ordinary verbs are divided into dynamic verbs and stative verbs. They can be transitive or intransitive. They are inflected in English for tenses and mood. English has also three main tenses, present, future, and past; each has its own subdivisions. English and French have almost the same tenses. But, sometimes, they vary in function, for example. The simple present in English is not used to express progressive actions unless the verb is stative, and in that case it replaces the progressive, e.g. he smells the flower. Unlike English the French simple present can be used to express continuous actions, for example. *Qu'est-ce que tu fais? Je mange.* This is problematic when we translate from French into English because the meaning depends on the context. Moreover, Byrne and Churchill (1986: 372 – 6) mentions that verbs construction can be deceptive. This is because it happens that, sometimes, English and French verbs with prepositions are not in need of preposition to attain their semantic goal, for example: *attenter à* = to attain; *ordonner de* = to order; but *chercher* = to look for; *viser* = to aim at, etc. This impels, therefore, the translator to handle carefully the verbs in both languages in order to avoid mistranslation. Verbs are conjugated according to the tenses they have to be, following the time shift in independent sentences. But with subordination, the verbs have to follow the sequence of tenses imposed, sometimes, by the main clause.

Sentences in both English and French can contain a main clause and one or more subordinate clauses. In other words, the sentence can be composed of an independent clause and one or more dependent clauses. The dependent clause or clauses depend on the independent clause without which the dependent clause cannot make sense. The sequence of tenses in English depends on the verb of the main clause. The following figure from Moindjie (2003:19) illustrates:



In French the sequence of sentences is different from that of English in that the tense does not depend on the verb of the main clause. It depends on the intended sense, for example:

Main Clause	Subordinate Clause
<i>Je pense que</i>	<i>tu mange maintenant.</i> <i>tu a mangé hier.</i> <i>tu avait mangé du salade avant midi.</i> <i>tu mangeras du pilau demain.</i> <i>tu auras mangé toute la nourriture avant la fin de ce mois.</i>

But in subjunctive subordinate clauses, French makes the subordinate depend on the tense of the independent sentence. If the verb in the main clause is present or future the subordinate verb must be either in the present or past. If the verb in the main clause is in the past, the subordinate must be in the past continuous or past perfect continuous, for example:

*Je veux/voudrai qu'il me téléphone.*

*Je doute qu'il a mangé quelque chose.*

*J'ai voulu/ je voulais/ j'avais voulu qu' il me téléphona.*

*.....qu' il m'eut téléphoné.*

The change from present subjunctive to past subjunctive, and from past continuous subjunctive to past perfect subjunctive is problematic. The present subjunctive and the past continuous subjunctive are intended to indicate simultaneity, whereas the past subjunctive and past perfect subjunctive are meant to denote anteriority of an action. The problem here is that the sequence of tenses is not similar and may lead to syntactic disorder. Like subordination, coordination links linguistic units together but without time restrictions (Moindjie, 2003: 19-20).

Verbs in Malay occur without alteration "to denote mood, tense, number, or person." It is formed from verbs, nouns, adjectives by using affixes. The tense is indicated by independent markers of time like *sekarang* (now), *kelmarin* (yesterday), *akan* (will/shall), *ada* (for progressive tense), *sudah* (for perfect tenses) (Freese, M.A., 1914:31-34). Hamilton (1980: 50) states that, in Malay language, "verbs undergo no inflexion to denote either mood, tense, voice, number or person." In addition, Omar and Subbiah (1989: 6) point out that verbs have not any time indicators in Malay language; time can only be expressed by using adverbs of time with the verb.

Halliday and Matthiessen (2004:337) state that the verbal group is structurally logical and it is characterized by three tenses: (1) present, expressed by the -s, (2) past, expressed by the verb have plus the -en in been, (3) present, expressed by the verb be plus the -ing.

Greenbaum (1996: 992-993) discusses that there are three main structural types of clauses: finite clause whose verb is conjugated in a tense, non-finite clause whose verb has no tense, and verbless clause where no verb is used. He also classifies non-finite clauses into: (a) to-infinitive, (b) bare infinitive, (c) -ing participle, and (d) -ed participle. Their usage frequency is that (a) and (c) are used in English most frequently, whereas (b) and (d) are used rarely.

Non-finite clause is a dependent clause in that it cannot stand alone. It has, therefore, no deictic tense markers. Its relation in a clause is hypotactic and may have no indication of its logical-semantic function (Halliday and Matthiessen, 2004:337; Halliday, 1984: 204; Caffarel, 2006: 32-33; Kuiper, and Allan, 1996:261).

#### 4. Synopsis of Hamlet

This story is a tragic story of Hamlet and his family. It is the tragic story of hypocrisy, infidelity, and revenge. Hamlet is torn between the reasons of the death of his father and the hasty marriage of his mother with his paternal uncle, Claudius. These two acts had become a nightmare to Hamlet, which was spurred on by his father's ghost which revealed to him the causes of his death. This led him and his uncle to enter into suspicions and plotting, which brings about the death of Polonius, Hamlet's mother, Getrude, Claudius, Ophelia's brother, Laertes, and Hamlet. Shakespeare may want to give a moral lesson that 'a bad penny always turns up'.

The writer of the story is a native English speaker, writing to an English audience, and readers who share in common language and culture. Some words and syntaxes are typical of the English of the 16<sup>th</sup> century. But the translations are done by native speakers of other languages, in this case, Malay and French to make their compatriots, Malay speakers and French speakers understand the works of Shakespeare. The words, and sentences are, therefore formal and standard. The tragedy work was both written to be spoken in theatrical form and heard, and to be read as a text. The function of the language in the original text and in the translation texts is expressive in that it is abundant in literary and figurative words, figures of speech, imagery, symbolism, and allegory.

## 5. Results

### 5.1 Infinitive

EST	Frequency	MTT	Frequency	FTT	Frequency
To+ infinitive	137	Literal		Literal	
Bare infinitive		- <i>untuk</i> + verb	35	- <i>pour</i> + verb	24
		- <i>bagi</i> + verb	3		22
		- <i>supaya</i> + verb	5	- <i>à</i> + verb	32
		Translation shift	94	- <i>de</i> +verb	
				Translation shift	59

### 5.2 -ing participle

EST	Frequency	MTT	Frequency	FTT	Frequency
- ing participle	45	Translation shift	45	Literal	10
				Translation shift	35

### 5.3 -ed participle

EST	Frequency	MTT	Frequency	FTT	Frequency
- ed participle	15	Translation shift	15	Literal	5
				Translation shift	10

## 6. Analysis

### 6.1 Infinitive

The infinitive is found to be introduced only by *to* +verb in English, but in Malay it is found to be introduced by *untuk*, *bagi*, and *supaya*. The French infinitive, like Malay, is introduced by *pour*, *de*, and *à*. For example:

EST	MTT	FTT
But <b>to recover</b> of us, by strong hand and terms compulsory, those foresaid lands so by his father lost. (p.1067)	<b>Untuk merubat</b> dari kita dengan kekerasan dan paksaan, kawasan negeri yang dulunya telah terampas dari ayahandanya.(p.7)	Or il n'a d'autre but (et cela est prouvé à notre gouvernement) que <b>de reprendre</b> sur nous, par un coup de main et par des moyens violents, les terres susdites, ainsi perdues par son père.(p.12)

The use of *to* before the verb in the EST is obligatory here since it is not preceded by verbs like *make*, *let*, etc. it indicates semantically purpose or just a mere structure of the infinitive; the verb therefore has no tense. In the Malay text, *untuk* is more used compared to *bagi*, which literally means *to* or *for*, and *supaya*, which means *so that*; *untuk* semantically indicates purpose in the sense of *for*, or with a view *to*. In any case, they all indicate purpose. In the Malay text, the use of *untuk*, *bagi*, *supaya* are not determined by language syntactic peculiarity; their use depends on the choice of the translator. The frequent use of *untuk* is that the word is more commonly used than *bagi* and *supaya*. In the FTT, *de*+verb is more used than *pour* or *à* + verb and that is not a translator's choice as the preposition, in the French language, is structurally decided by the previous word, e.g. *être fier de*, *continuer à*, etc. This literal occurrence is found to occur elsewhere in the texts as presented in the appendices. However, oblique translation cases are found to occur as far as the infinitive is concerned. For example:

EST	MTT	FTT
... ; for there be of them that will themselves laugh, <b>to set on</b> some quantity of barren spectators <b>to laugh</b> too, through in the meantime some necessary question of the play... (P.1089)	Kerana ada di antara mereka yang mahu ketawa sendiri <b>supaya</b> beberapa penonton yang bodoh juga <b>turut ketawa</b> ; walaupun pada waktu itu ada bahagian lain;...(p.92).	... ! car il en est qui se mettent à rire d'eux-mêmes <b>pour faire rire</b> un certain nombre de spectateurs ineptes,... (p.63)

In the EST, *to set somebody to laugh*, is translated with *supaya beberapa penonton turut ketawa*. In the EST, there are two infinitives *to set on*, and *to laugh*. In the Malay text, there are also two verbs, *turut* and *ketawa*. Unlike the EST, one preposition, *supaya* is used for both two successive verbs, *turut ketawa*. This structural case occurs in the FTT, whereby the preposition *pour* is used to embrace both *faire* and *rire*. This reflect the fact that in English the infinitive is mostly preceded by *to*, whereas in Malay and French when two infinitive verbs succeed, the first one is only preceded by an infinitive preposition. This means that there is not always a systematic word-for-word translation as far as the infinitive is concerned. The following is another example:

EST	MTT	FTT
...; by Cock, they are <b>to blame</b> . Quoth she, 'before you tumbled me, you promised me <b>to wed</b> .'"	... ; <i>ya Tuhan, merekalah yang bersalah!</i> <i>Katanya, 'Sebelum aku kaurebahkan! Berjanjilah dengan aku kaunikah (p.143)</i>	<i>Par Priape, ils sont à blamer!</i> <i>Avant de me chiffonner, dit-elle, vous me promîtes de m'épouser.</i>

In the EST, non-finite infinitives are used in the form of to blame, and to wed. in the Malay text, a modulation is applied by the translator in that the non-finite infinitive occurrences are modulated to finite clause, in this case, *merekah yang bersalah*. And *berjanjilah dengan aku kaunikah*. However, there is a meaning loss in the MTT. In the "they are to blame", the precedent verb, be indicate an obligation, and this sense of obligation or necessity is lost in the MTT. Again, in the sentence, you promised me to wed, the infinitive preposition is not translated into Malay because it would sound strange if the sentence translated *berjanjilah dengan aku untuk kaunikah*. This is because *bejanji* is a transitive verb which should be followed by a object as a noun or a bare verb without an infinitive preposition. However, in the FTT, the non-finite infinitive is translated literally with *à+verb* and *de+verb*. The variation of the prepositions is due to the verbs that preceded; the former, *être*, goes with the preposition *à* to give the meaning of obligation, whereas the latter, *promettre quelqu'un de*, require syntactically the preposition, *de*, to precede the second verb. But modulation is found to occur sometimes, in the FTT, for example:

EST	MTT	FTT
...;and blest are those whose blood and judgement are so well commedded that they are not a pipe for Fortune's finger <b>to sound</b> what stop she please. (P. 1089)	<i>Dan berbahagialah mereka yang akal budi dan kegairahannya begitu baik campurannya hingga mereka tak akan jadi suling permainan Nasib, untuk mengeluarkan bunyi yang disukainya. (p.94)</i>	<i>Ils ne sont pas sous les doigts de la fortune une flûte qui sonne par le trou qu'elle veut. (p.64)</i>

In the EST, a non-finite verb, to sound is used. It is literally translated in the MTT with *untuk mengeluarkan bunyi*. However, a modulation is used in the FTT in that a finite clause in the form of a relative clause is used, *qui sonne*. The difference in terms of meaning is that in the EST and MTT, the meaning of to sound is not fixed to any tense, whereas in the FTT, the finite clause is in the present tense, which can give limited interpretations of the present. *Une flûte qui sonne* can mean either a pipe that is sounding or a pipe that habitually sounds. It would sound strange if the sentence is translated literally here as *une flute pour/de/à sonner par le trou qu'elle veut* because the French conceptualization in this aspect is not a pipe to be sound, but a pipe that sound. This modulation occurrence is found to occur elsewhere in the texts as presented in the appendices.

## 6.2 -ing participle

It is found that the English non-finite -ing participle is replaced by finite verbs, infinitive, or adjectives. For example:

EST	MTT	FTT
Horatio says 'tis but our fantasy, and will not let belief take hold of him <b>touching</b> this dreaded sight twice seen of us. (p. 1066).	<i>Menurut Horation, itu hanya khayalan kita semata, dan dia tak mahu percaya akan penglihatan yang menakutan ini, yang telah dua kali kita lihat. (p.3).</i>	<i>Horation dit que c'est uniquement notre imagination, et il ne veut pas se laisser prendre par la croyance à cette terrible apparition que deux fois nous avons vue. (p. 10).</i>

In the EST, a non-finite verb, touching, is used. In contrast, a finite verb in the form of a relative clause, *yang menakutan ini* is used in the MTT; however, the non-finite verb is abstract in the FTT. The use of relative clause is found to be more used in the MTT and FTT. In the MTT, it reflects the fact that the Malay language has no occurrence on the structure and function of the English non-finite -ing verb. So the translator has to modulate it into a finite verb. This case is found elsewhere in the texts as it is presented in the appendices. As far as French is concerned, the French has at its disposal the present participle, which is the equivalent of the English present participle. For example:

EST	MTT	FTT
O villain, smiling, damned villain ! (p. 76).	<i>O, bangsat; celaka yang tersenyum-senyum! (p. 39).</i>	<i>Ô scélérat! Scélérat! Scélérat souriant et damné! (p. 30).</i>

In the EST, a non-finite verb, smiling is used. In contrast, a finite verb in the form of a relative clause is used in the MTT, *celaka yang tersenyum-senyum*. This makes the verb have a tense, which is the present tense. So the translator used a modulation procedure in the MTT. However in the FTT, the translation procedure used is literal in that the same structure is used. The French present participle, *souriant* is the literal translation of the English non-finite -ing verb,

smiling. It is devoid of tense like the English one. But it is found that it occurs sparingly in French. There is a preference of using more a finite verb on the form of a relative clause like the Malay language, for example:

EST	MTT	FTT
Do you consent we shall acquaint him with it, as needful in our loves, <b>fitting</b> our duty? (p.1068).	<i>Setujukah engkau supaya dia kita beritahu, sebagai tanda kasih yang sesuai dengan tugas kita. (p. 10).</i>	<i>Consentez-vous à cette confiance, aussi impérieuse à notre dévouement <u>que conforme</u> à notre devoir? (P. 14).</i>

In the EST, a non-finite verb, fitting is used. By contrast, a finite verb on the form of a relative clause is used in the MTT, *sebagai tanda kasih yang sesuai dengan tugas kita*. It is to be noticed that the verb in the MTT is transposed to an adjective. This is because the word, *sesuai*, is not a verb in Malay language; it is an adjective which plays in this structure the role of the compliment of the subject. In Malay language the verb to be, thinking from the English structure, which means *jadi* or *wujud* cannot be applied as a linking verb to link the subject with its complement as it is the case in English. therefore, the translator modulated the structure to fit the peculiarity of the Malay language. The same occurs in the FTT; the English non-finite verb, fitting is modulated by using a finite verb on the form of a relative clause, *notre dévouement que conforme à notre devoir*. The only difference between the MTT and the FTT as far as this structure is concerned is that the verb used, *conforme*, is not a linking verb; it is a transitive verb. This is found to occur elsewhere in the texts as it is presented in the appendices. Very few occurrences on the form of a non-finite infinitive is found to replace the non-finite –ing verb, for example:

EST	MTT	FTT
Ay, or <b>drinking, fencing, swearing, quarreling, drabbing</b> – you may go so far. (p.1077).	<i>Ya, atau minum, main anggar, carut marut, berkelahi, main perempuan- boleh sampai sejauh itu. (p.47).</i>	<i>Oui; ou de boire, de tirer l'épée, de jurer, de se quereller, de courir les filles : vous pouvez aller jusque-là. (p. 36).</i>

In the EST, drinking, fencing, swearing, quarreling, drabbing are nonfinite –ing verbs. However, in the MTT they behave as nonfinite infinitives: *minum, main anggar, carut marut, berkelahi, main perempuan*. Although it is a different category of non-finite verbs, the nonfinite infinitive retains the characteristics of non-finite verbs in that it is devoid of tense. The same happens in the FTT, *de boire, de tirer l'épée, de jurer, de se quereller, de courir les fille*. Even though the same structure can be produced as *boirant, tirant, jurant, se querellant, courant*, it would sound strange and artificial, but in this context, the use of the infinitive like the case in the Malay text sound natural and acceptable.

### 6.3 -ed participle

EST	MTT	FTT
Horatio says 'tis but our fantasy, and will not let belief take hold of him touching this dreaded sight twice <b>seen</b> of us. (p. 1066).	<i>Menurut Horation, itu hanya khayalan kita semata, dan dia tak mahu percaya akan penglihatan yang menakutan ini, yang telah dua kali kita lihat. (p.3).</i>	<i>Horation dit que c'est uniquement notre imagination, et il ne veut pas se laisser prendre par la croyance à cette terrible apparition <u>que deux fois nous avons vue</u>. (p. 10).</i>

In the EST, the past participle is used, this dreaded sight twice seen of us ; it is devoid, therefore, of tense. However, in the MTT, a finite verb in the form of a relative clause is used, *yang telah dua kali kita lihat*. The use of the adverb, *telah*, gives the verb a meaning of the past tense. The same occurs in the FTT; a finite verb in the form of relative clause is used, *apparition que deux fois nous avons vue*. The tense used is the past participle. It can be noticed, therefore, that translation procedure of modulation is used in both MTT and FTT. Literal translation is found to be used in the French text, whereas in the Malay texts an infinitive intransitive verb is used, for example:

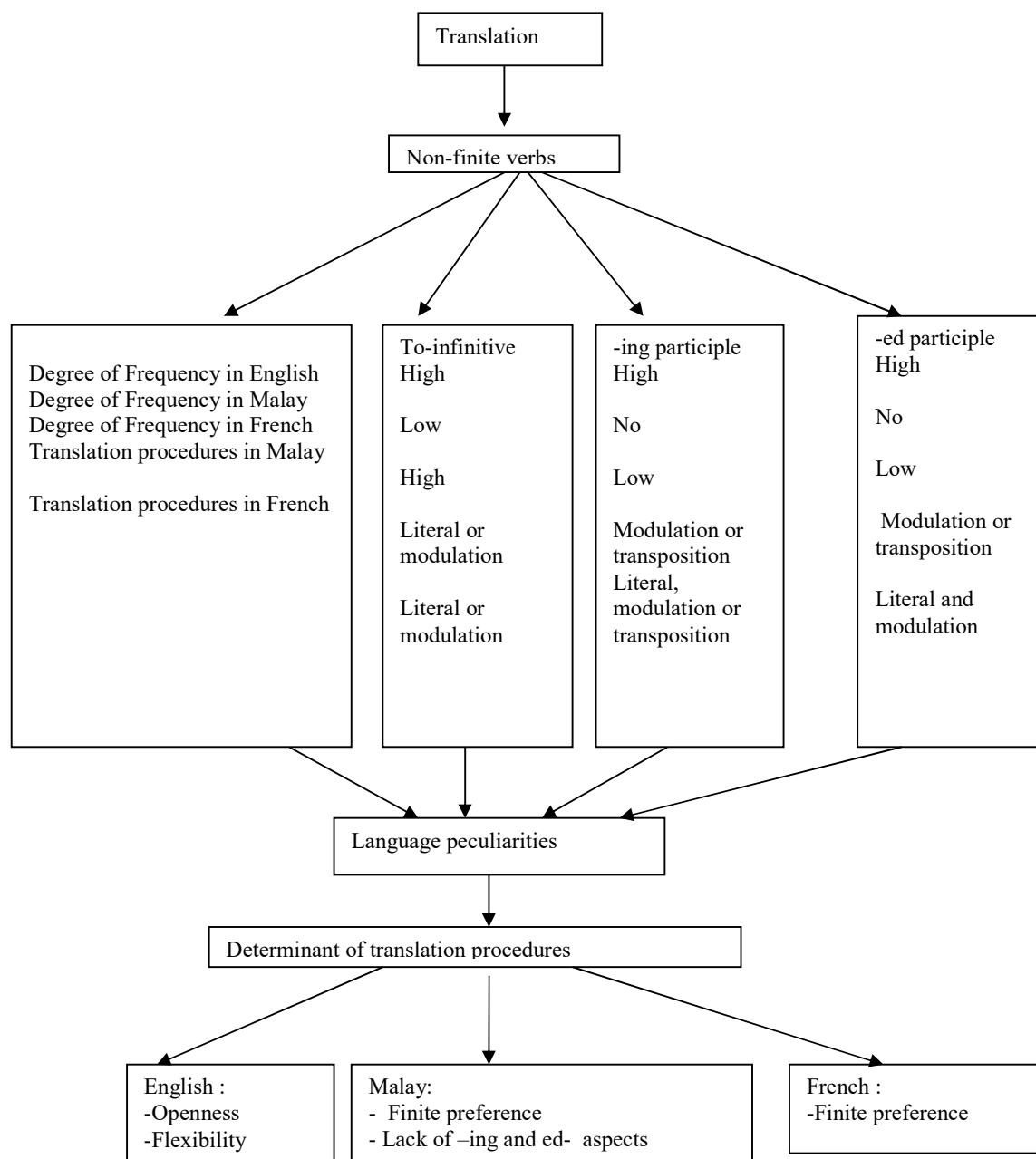
EST	MTT	FTT
<b>Armed</b> , say you ? <b>Armed</b> , my lord. (p.1071).	<b>Bersenjata</b> katamu? <b>Bersenjata</b> , tuanku. (p.21)	<b>Armé</b> , dites-vous? <b>Armé</b> , monseigneur. (p.20).

In the EST, the past participle is used by changing the verb to arm to the past participle, armed. The same happens in the FTT, where the verb, *armer* is changed to the past participle, *armé*. This reflect the fact that French has in its disposal the past participle. Unlike EST and FTT, an infinitive is used in the MTT. The word, *bersenjata* is an intransitive verb, which is formed by *ber*+noun, i.e. *ber*+*senjata*. In Malay language, when *ber*- is attached to nouns, it indicates either having, using, or wearing. In this context, it has the meaning of having. It can be noticed that the non-finite –ed participle is replaced by another non-finite category in the MTT, which is the infinitive. It is observed that the translation procedure used here is not modulation but transposition. Other aspects like a verb on the structure of *ber*+base verb, a noun, and a passive voice can replace the ed-participle, for example:

EST	MTT	FTT
Thus was I, sleeping, by a brother's hand of life, of crown, of queen at once <b>dispatched</b> , <b>cut off</b> even in the blossoms of my sin, <b>unhoused</b> , <b>disappointed</b> , <b>unaneled</b> , ....(p.1075).	<i>Demikianlah, ketika tidur, aku kehilangan hidup, mahkota, ratu oleh perbuatan seorang saudara. Dipetik ketika pada puncak kemekaran dosa-dosaku, tak ada doa, tak bersedia, tak dipersuci, tak bertobat, ... (P.38)</i>	<i>Viola comment dans mon sommeil la main d'un frère me ravit à la fois existence, couronne et reine. Arraché dans la floraison même de mes péchés, sans sacrements, sans préparation, sans viatique, sans m'être mis en règle, ... (p.30).</i>

In the EST, the past participle used are dispatched, cut off, unhoused, disappointed, and unaneled. The tense aspect does not, therefore, play any role in the EST. In the MTT, the English past participle is translated by using finite verbs on the form of either the passive or active. Words like *dipetik, tak ada doa, tak bersedia, tak dipersuci, tak bertobat*. By comparison, three structures are used: a past participle, noun, and finite verb. So the following word, phrase, and sentence like *arraché, sans sacrements, sans préparation, sans viatique, sans m'être mis en règle* are used in the FTT. Like in the MTT, the use of a noun, and and finite verb are necessary for semantic reasons. Since the past participle exists in French, it could be formed as in English but the meaning would be strange and unacceptable in the FTT. This shows that English is more flexible in terms of past participle formation and semantic conceptualization than Malay language and French language. It is observed that as far as past participle is concerned in translation, the translation procedures of transposition and modulation can be used due to language specificity.

6.4 Non-finite translation modeling



## 7. Conclusion

The research reveals that non -finite verbs are, sometimes, determined by language peculiarities. English is found to use more non-finite verbs than Malay and French, which reflect its openness, flexibility, and richness in terms of grammatical variation.

As far as to-infinitive is concerned, it can be expressed in the Malay language and French language. However, Modulation is found to be applied in the Malay language when to- infinitives do not indicate purpose. In this case, the to-infinitive is modulated to finite clause. In the French text, modulation is, sometimes, used by using a finite relative clause which indicates purpose.

For -ing participle, it is found that it does not occur in Malay since it does not exist in the language; it is, therefore, modulated by using finite verbs, infinitive, or adjective. It found that non-finite, -ing occurs sparingly in French and like the case in the Malay language, it is often modulated by using finite verbs, infinitive, or adjective.

For the -ed participle, it does not exist in Malay but it is used in French. it is, therefore modulated in Malay language and sometimes in French language by using a finite relative clause. It is also found that -ed participle can be transposed in the Malay language by using an infinitive verb. Despite the fact that modulation is found to occur in French as far as -ed participle is concerned, it is often used in the French language.

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**Appendices***To- infinitive*

<b>EST</b>	<b>MTT</b>	<b>FTT</b>
1066, 1067, 1068, 1069, 1070, 1073, 1074, 1075, 1078, 1079, 1080, 1081, 1082, 1083, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, and 1115 .	3, 7, 9, 11, 18, 28, 29, 32, 37, 50, 53, 56, 61, 63, 66, 70, 81-87, 88, 91-94, 96, 97, 99, 101, 102, 107, 109, 112, 113-115, 119, 120, 121, 126, 127, 131, 132, 134, 137, 139, 140, 142-145, 147, 150, 153, 155, 158, 162, 163, 165-168, 172, 174, 177, 183, 184, 185, 187, 189, 190, 196, 198, and 199.	10, 12, 16, 18, 24, 26, 28, 37, 39, 41, 43, 45, 46, 50, 56- 60, 62, 63-64, 65, 69, 72, 73, 75-79, 80, 83, 87, 88, 88, 90, 91, 92, 93-95, 100, 101, 103, 107, 108-110, 113, 114-116, 119, 120, 120, 121, 122, 125, 126, and 127.

*- ing participle*

<b>EST</b>	<b>MTT</b>	<b>FTT</b>
1066, 1068, 1069, 1073, 1074, 1075, 1076, 1078, 1084, 1085, 1086, 1088, 1089, 1092, 1094, 1098, 1101, 1104, 1106, 1107, 1108, 1110, 1111, and 1116.	3, 9, 10, 11, 14, 28, 29, 33, 37, 38, 39, 42, 47-49, 76, 77, 82, 84, 88, 92, 103, 104, 107, 115, 127, 132, 139, 152, 158, 162, 165, 174, 177, 181, and 200	10, 14, 15, 16, 24, 25, 26, 29, 30, 35, 52, 53, 53, 57, 54, 62, 63, 70-72, 77, 84, 88, 91, 100, 103, 107, 108, 114, 115, and 127.

*ed- participle*

<b>EST</b>	<b>MTT</b>	<b>FTT</b>
1066, 1070, 1071, 1075, 1077, 1084, and 1090.	3, 19, 21, 36, 47, 35, 75, and 97.	10, 19, 20, 27, 52 and 65.