

Translation and Linguistic Strategies of English Oxymora into Japanese by Japanese Language Learners

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ABSTRACT

An oxymoron is a complex term as it contains inherent contradictions. This often results in confusion and miscommunication. In translation studies, despite the existence of quite a rich body of research on figurative language, the dearth of research that focuses on oxymoron further compounds this complexity. The objectives of this research are two-fold. First, is identifying whether or not the Japanese language learners are aware of the existence of oxymoron, whereas the second objective is to determine strategies used in translating English oxymoron into Japanese. This study used written translation tasks and follow-up online interviews as the methods. The study utilises purposive sampling technique and the respondents are 12 undergraduate students from the Universiti Malaya majoring in Japanese Language and Linguistics. Six of the respondents are Malay and six are Chinese. The oxymora are taken from the corpus of English texts at english-corpora.org/iweb. Data were manually collected and analysed using Aixelá's Culture-Specific Items classification as the framework for analysing translation strategies. The research found that the respondents have difficulties translating some English oxymora and the challenges lie in finding correct words to describe, if not similar oxymoron in the target language. Other than their existing knowledge, the respondents refer to online resources to help them with translation such as Google Translate and online dictionaries. However, with some unfamiliar oxymora, this strategy is insufficient as most online dictionaries directly translate figurative language. This study is intended to raise interest in the translation of oxymoron, because this topic is not often the subject of study and application in practice. This study will help language instructors in understanding the process of translation of oxymoron and in implementing this subject as a syllabus in the translation studies.

Keywords: oxymora; translation strategy; English; Japanese; figurative language

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INTRODUCTION

The genesis of this paper was motivated by one of the authors' own experience with her daughter's confusion with regards to oxymoron. Since the Covid 19 pandemic struck in 2020, almost every education process had to be done through online procedures. The author's daughter was preparing documents for an online interview to secure a foreign scholarship. In the offer letter, it stated that candidates had to email scanned documents of original copies to the scholarship's sponsor. After reading that offer letter, the daughter thought that she had to scan and email the copied version of the documents. As the daughter's mother tongue is Malay, and the letter was in English, most likely, she mechanically, or as they say in the field of translation, applied direct translation, regardless of the semantic load of the word 'copy'. Since she is also well versed in English, usually she had no issues in understanding the language directly but this particular oxymoron had somehow confused her. She was not aware that 'original copy' actually means an original document, not a copied document. Luckily our author was aware of the mistake that her daughter was about to make.

This real-life anecdote cited above epitomizes the confusion arising from the misunderstanding of contradictory semantics in oxymoron, which, in our mind, produces both practical (making mistakes) and conceptual understanding (perception) of what a message is attempting to convey. In a study on speech rhetoric, Campbell (1973, p. 78) refers to such misunderstandings as "violations of the reality structure". Here, Campbell asserts that oxymoron is "a genre without a rhetor, a rhetoric in search of an audience, that transforms traditional argumentation into confrontation, that 'persuades' by 'violating the reality structure' but that presumes a consubstantiality so radical that it permits the most intimate of identifications" (p. 86). On the other hand, direct understanding also leads to absurdities in the understanding of meanings, giving rise to the problem of the strategy of translation equivalence (Amira, 2011). Perhaps, this complexity is best explained by Shestakova (2009) who asserts that oxymoron is one of the most semantically concentrated manifestations of the inconsistency of being. In effect, oxymoron is a term that in itself is full of self-contradiction, producing a conflict that can hamper communication as proven in our anecdote.

This has led us to explore whether the students of language programs know how to deal with oxymora by looking at their understanding and strategies of translating them into the target language. Elsewhere, we have argued that pragmatics scholars note that while teaching a second language, special attention should be paid to the language forms and expressions used in distinct cultural contexts and not being able to employ a second language in accordance with the cultural context might lead to misunderstanding and miscommunication (Jamila, et. al., 2020). Al-Halawani et al. (2016) stated the issue of translating an oxymoron into another language, pointing out problems such as unfamiliarity with English oxymora, vagueness of some oxymora, inability to achieve equivalence in the target language, and lack of cultural awareness.

For these reasons, this paper aims to investigate the challenges in translating oxymoron into another language, in which we chose translation of English oxymora into Japanese by illuminating the strategies used in the translation of oxymoron by the learners of the Japanese language. We believe that having knowledge of oxymoron is also important for language learners as it is not only a figurative form of the language that would expose students to the cultural dimension of the language but also help them to avoid making mistakes when using the language. We chose learners of Japanese language because we realized that even though oxymoron is important in figurative speech, it was not covered in the translation studies in the Japanese language program. We would argue that translating oxymoron involves linguistic knowledge, as well as some cultural background phenomena that are exposed through language properties such as an oxymoron. For example, Flayih (2009) stated that the oxymoron reflects

the complexity and irony of life itself and the fact that things are not quite what they seem. Moreover, in terms of cultural peculiarities, Shestakova's work (2009) shows that the oxymoron, was formed due to the development of the "culture of transitivity" in Western literature and is a socio-cultural phenomenon that is not indifferent to the mentality of cultural carriers, its evolution, the creation and maintenance of cultural memory. In this case, understanding such figures of speech also reflects a learner's increasing proficiency not only in language competency but also in sociocultural knowledge. In other words, it is about a society's social ideals and behavioural standards, as well as how these values and norms are expressed through language. Oxymoron as a figure of speech appears as an intra-textual source that emphasizes an emotionally rich interpretation of the meaning (Kholina, 2013).

In the Japanese language teaching and learning process, translation is used in many aspects especially at the elementary level because it helps students to understand the meaning of Japanese vocabulary and language structures faster (Leonardi, 2010; Cargi, 2013; Levy and Steel, 2015). Teachers and learners of the Japanese language use translation a lot, be it consciously or unconsciously. We opine that translation itself is not a language learning process; indeed, cognitively, translation is common for native speakers who are learning a second language. This is more likely the process of adapting the information received through the acquired second language. As student's language proficiency increases, translation becomes more challenging due to the need for and expectation to find and use more accurate vocabulary to demonstrate understanding of the different cultural backgrounds of the languages involved such as in translating oxymora. On the other hand, El-dali (2010, p. 29) stated that "the focus of translation studies shift away from linguistics and increasingly to forms of cultural studies [*sic*]", which require a person to have more in-depth knowledge of cultural aspects, and not just linguistic understanding.

Past studies (Beidelman, 1971; Hatim, 2012; Fenf, 2016; Sikander, 2018) show that issues arise when the translation involves cultural, poetic, linguistic, stylistic and technological aspects and conclude that the varied responses found in their surveys with respect to structure, understanding, punctuation, and expression show that translation is not an easy task. Moreover, Bassnett and Lefevere (1990), Forrai (2018), and Al-Harahsheh and Al-Omari (2019) emphasize that translation is a rewrite of an original text. Whatever their intentions, all rewritings reflect a certain ideology and poetics that resulted in modifying texts to operate in a certain way in a certain society. Another scholar (Amrollah, 2017), while researching the translation of sacred texts, notes the difficulty of translating texts that convey transcendental concepts. By the same token, in the study of Naudé and Miller-Naudé (2018, p. 180) it is shown that "the translation of sacred writings provides a particular fertile field for the exploration of translation as an emergent phenomenon in light of the fact that the concept of an emergent, complex adaptive system characterises both sacred writings as source text and sacred writings as target text".

Translation challenge could be seen especially when translating figurative expressions as it requires connotative knowledge of a word. One example of a commonly used figurative speech is an oxymoron. An oxymoron is a two-word paradox, which appears to be a contradiction, but makes sense and is used widely in daily conversation and written text. The word 'oxymoron' is derived from the Greek words 'oxys' (sharp) and "moros" (dull) which makes the word itself oxymoronic. Examples of well-known English oxymorons are 'sweet sorrow', 'deafening silence', and 'open secret'. Oxymoron also exists in the Japanese language such as '無知の知' *muchi no chi* (unknown knowledge), '小さな巨人' *chiisana kyojin* (small giant), '公然の秘密' *kouzen no himitsu* (open secret), etc. However, there are limited studies of oxymoron translation. A few that are referred to are by Al-Halawani et al., (2016) for English into Arabic, as well as Chirsheva and Cherniga (2021) for English into Russian

As a stylistic device in figurative speech, oxymoron is an original speech phenomenon along with other forms. Moreover, the main subject-logical meaning of the definition in an oxymoron interacts in a special way in the contextual emotional meaning, expressing irony, sarcasm, and other emotions. A correct translation can preserve such elements in translation into another language, which makes it important to preserve these original characteristics of the source language. For example, in the Japanese oxymoron '*akarui otaku*', it is important to indicate the preservation of the cultural understanding of the word *otaku* (geek) that originates from Japanese culture, which means, "a person having an intense or obsessive interest especially in the fields of anime and manga" (Merriam-Webster online dictionary). The image and stereotype of the *otaku* in the Japanese subculture is subject to changes in time. Recently, the image of the *otaku* within the framework of the isolation of their interests and antisocial behavior, defined as a person, "socially inept, obsessed maniac, slowly but surely becomes cool" (Dela Pena, 2011, p.11) and "smoothly changes to a new image with a much more positive connotation" (ibid). In this context, the phrase "*akarui otaku*" (*akarui* - bright; *otaku* - geek) has a semantic meaning that has a positive color with a more sociable character than a person closed in their world. Context plays a significant role in defining the meaning and effect of oxymoron.

In the field of translation research, many issues have been analyzed in relation to the cultural aspects of translation such as phrases, idioms, fixed expressions, as well as figures of speech (Beidelman, 1971; Liu, 2008; Hatim, 2012; Shojei, 2012; Feng, 2016; Kenny, 2017; Sikander, 2018). According to a study by Shojaei (2012), the most important factors in the translation of interlingual idiomatic pairs include sociolinguistic elements, cultural aspects, linguistic and stylistic considerations, and some specific metalinguistic factors. The oxymoron, as an integral part of figurative speech, has a need for expressive translation and it "correlates with the concepts of irony, paradox, absurdity, nonsense through nature, the nature of the implementation of the contradiction, the specifics of the sense of reality, originality of goal-setting attitudes, relationship with normative and information systems for the realization of meaning, and functional specifics of the game moment" (Shestakova, 2009, p.3). Naturally, the translation of the absurd does not make sense, but the uniqueness of the oxymoron is that the imaginary absurdity has a direct and real meaning. It is the correct presentation of this semantic load to students that reveals the importance of the semantic understanding of the translation of the oxymoron.

This study serves as a direction for further research in the field of understanding categorical approaches in the translation of oxymoron, since word formation of oxymoron can bring deeper aspects of semantic forms discoveries.

The objectives of this study are as follows:

1. To identify whether or not the Japanese language learners are aware of the existence of oxymoron.
2. To determine the translation strategies used in translating English oxymoron into Japanese.

RESEARCH ON OXYMORON

According to the Oxford English Dictionary, 'oxymoron' is a phrase that combines two words that seem to be the opposite of each other, for example a 'deafening silence'. As a figure of speech, oxymoron can express irony, humour or paradox, or perhaps merely an expressive, poetic or rhetorical way of speaking. Lederer (2008) explained that oxymoron itself is oxymoronic because it is formed from two Greek roots; *oxys* or "sharp, keen" and *moros* or "foolish" which oppose each other. Lederer fit a taxonomy of an oxymoron in deriving from

single word like "pianoforte" which means literally, "soft-loud", as well as forming form of "doublespeak oxymora" that deliberately intended to confuse such as "mandatory option" and "opinion oxymora" that has an editorial opinion designed to provoke a laugh like "peacekeeper missile". In terms of classification, Shen (1978) has divided oxymoron into two groups: direct and indirect oxymora. Having examined the oxymoron on a large poetic based corpus, he concluded that the indirect oxymoron is dominant in the literary-poetic corpus, while the direct oxymoron is very weakly manifested in this poetic aspect. In conclusion, Shen (1978), Gibbs (1994), Girard (2007), Flayih (2009) characterize the indirect oxymoron as poetic and the direct oxymoron as non-poetic.

Be that as it may, the understanding of an oxymoron is determined by conceptual knowledge that is determined by the structure of a particular oxymoron. According to Shen (1978), the semantic internal structure of direct oxymoron consists of two terms which are antonyms like '+/-' in opposition pole. These structures can be seen in expressions such as 'a feminine man' and 'living death' in which two opposites are used. Regarding indirect oxymora, Shen (1978) and Gibbs (1994) point that one of the two elements in the structure is a "hyponym of its antonym" (Shen, 1978, p. 109). Semantically, this manifests itself in structures where the two lexical elements that make up this oxymoron are not directly antonymous. For example, in the expression 'cold fire', according to Shen (1978 p. 110) 'fire' is the hyponym rather than a direct antonym of the category "warm entities," which is the antonym of 'cold'. Reja'a (2009) concluded that oxymoron combines two words usually thought of as opposite or incompatible, it is intentional, short and self-contained. He further adds that oxymora emphasise ideas or meanings can employ antonyms or quasi-antonyms and can be used in production of various rhetorical functions.

It is important to highlight here that there are also many oxymora in the Japanese language. For example, 冷たい情熱 *tsumetai jounetsu* where 冷たい *tsumetai* (cold) and 情熱 *jounetsu* (passion) in combination will produce an expression that dares to betray the premise that "passion is hot". Another oxymoron, 白いカラス *shiroi karasu* combines 白い *shiroi* (white) and カラス *karasu* (crow), originally came from Hempel's ravens and adopted into Japanese, which describes something or someone that cardinaly differs from the others.

A FIGURE OF SPEECH AND TRANSLATION

Translation from one language into another is a multifaceted activity of linguistic work, "in which merit of the original work is so completely transfused into another as to be distinctly apprehended by the native speaker of the country to which that language belongs as it is by those who speak the language of the original work" (Sikander, 2018, 27). In essence, translation activity is the correction, so to speak, of the meanings of the source language into the target language. During the translation process, different types of translations are used, either as literal translation or semantic translation. However, this process can be much more complicated if the translation touches upon the cultural-sociological, literary-poetic, and stylistic aspects of the linguistic environment of the source language. An interesting point is made by Taylor (1998), who writes that great freedom is given in translation, in which the semantics of the source language remains unchanged. From this position, a question arises: it is possible to transfer from one language to another without structural semantic losses.

In early period, some scholars propounded that translation is impossible due to unequalness of language environments (Sapir, 1921; Whorf, 1959; Lotman, 1978; Lилоva 1993), while others stated that it is possible with some certain additions (Jacobson, 1959; Nida and Taber, 1974). In modern theory it is stated that translation is an adequate interpretation of a source language's code unit and equivalence is impossible (Bassnett, 2002), while other scholars stated that translation is a form of rewriting (Lefevere, 1992; Shuping, 2013). Be that

as it may, the reality is that if we live in a metaphor and where conceptual metaphors are commonplace in language (Lakoff, 1992; Lakoff and Johnson, 2003), then the entire surrounding linguistic reality is literally saturated with a cultural aspect, in which the features of linguistic speech are clearly expressed, and first, the existence of such concepts as the figure of speech.

As already mentioned, the translation itself is a multifaceted process affecting many aspects of linguistic activity. The translation of words or word combinations in which cultural meanings are saturated, such as figures of speech, looks especially interesting. Many scholars (Newmark, 1980, 2001; Elaheh, 2011; Durdureanu, 2011; Elahen and Ali Rahimib, 2015; Popescu, 2015; Jabbari, 2016) have engaged in the translation of figures of speech such as metaphors, idioms, metonymy, etc. The challenging aspect of translating figures of speech is in dealing with finding hidden meaning in the source language first, and second is to find cultural meaning and appropriate equivalence in the target language. Aspects of figurative expressions such as metaphor and idiomatic constructions have been studied more deeply than oxymoron (La Pietra and Masini, 2020). The problem of oxymoron translation has been touched upon by a few scholars (Al-Halawani et al., 2016; Sikander, 2018; Chirsheva and Cherniga, 2021). For instance, in the analysis of smiles and oxymoron, Shen (2007) examined their distribution in poetic discourse and investigated the psychological processes involved in the way people perceive them. He found that poetic language deviates from the norms characterizing the usual use of language and poetic discourse, both cross-linguistically and cross-culturally; therefore, he strongly advocates the use of a cognitively simpler version.

In short, oxymoron is viewed by scholars from the standpoint of a paradox (Abrams, 1999), typological differentiation (Shen, 1987), cognitive and discursive understanding (Ruiz, 2015). However, the process of building a translation strategy into another language is poorly covered. This then raises the question on how do respondents in the translation process understand the oxymoron and how do they build a translation strategy?

STRATEGIES IN TRANSLATION OF FIGURE OF SPEECH AND OXYMORON

The linguistic approach in translation is of great importance because it involves two different languages. The main important part of a meaningful translation is to consider what strategies can lead to the successful translation. It seems that a critical part of translators' approaches towards the text is to constitute translation strategies by conveying the text from source language into the target language. According to Newmark (1988, p 81), "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language". There are two general strategies that relate to what happens to the texts, and others relate to what happens in the process of translation. Since a figure of speech encompasses plenty of Culture-Specific Items (henceforth CSI) and an oxymoron can be considered one of them, the translation strategy of oxymoron can be adopted from these well-established techniques. Newmark (1988) proposed five domains for categorisation of CSI: 1) Ecology (flora, fauna, winds, plains, hills); 2) Material culture (food, clothes, houses and towns, transport); 3) Social culture (work and leisure); 4) Organizations, customs, activities, procedures, concepts (political and administrative, religious, artistic) and 5) Gesture and habits, and later introduced different strategies for translating CSI strategy for better transfer of meaning from the source language.

The translation strategy has a particular importance, in relation to the so-called figurative expressions which are interspersed with sentences and enriching semantic content. Newmark (1988) stated that "the central and problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor", meaning by metaphor "any figurative expressions" (Newmark, 1988. p. 104).

However, it is crucial to note that figurative expressions are linguistic items related to different cultural understandings of the environment and represent linguistic turns that are problematic in translation. The figurative expression “incidentally demonstrates a resemblance, a common semantic area between two or more or less similar things - the image and the object” (Newmark, 1988 p. 104). While being a part of the figure of speech, an oxymoron contradicts or opposes this image and object and at the same time logically highlights the meaning coloured in emotion. In the oxymoron “terribly excellent”, “terribly” includes several meanings like awfully, hellishly, frightfully, infernally, while “excellent” with meaning of great, cool, classy, magnificent, interferes ‘awfully’ and the other meanings in such a way that the opposition emerges. However, the final meaning of ‘terribly excellent’ is reinforced with the meaning of ‘good’.

It is worth noting that oxymoron translation has been rarely discussed, and the translation strategy was not considered as such. One of such works is the work of Ali Al-Halawani et. al, (2016), who investigated the problems of translating oxymoron from English into Arabic. According to his findings, the learners of English faced the difficulty of translating an oxymoron in several directions because of several reasons, namely: 1) unfamiliarity with English oxymora; 2) vagueness of some oxymora; 3) inability to achieve equivalence in the target language; and 4) lack of cultural awareness. As a result, if we consider the fact that “unfamiliarity with English oxymora” and “vagueness of some oxymora” lie in the ontology of knowledge of words, then “inability to achieve equivalence in the target language” and “lack of cultural awareness” correlate with a lack of understanding of the translation strategy and the cultural aspect of the object under study.

THE CORPUS

For this study, we used excerpts of texts from the corpus of English texts (english-corpora.org/iweb) containing oxymora and asked the respondents to translate them into Japanese. The list of three English oxymora used in this study are (1) open secret, (2) original copy, and (3) deafening silence.

The three texts that were used in this study are as follows:

1. It was now an **open secret** of how to purchase a gun.
2. Each document set serves both automation and record purposes. The **original copy** is for scanning.
3. For a moment, there was a **deafening silence** throughout the now-wrecked street, the only noise being the giant's growling.

We chose these three oxymora that have their own characteristics, a choice of those that are considered as; a common and easy to understand oxymoron (open secret), a common but has tendency to be mistakenly understood oxymoron (original copy), and a not so commonly used oxymoron (deafening silence).

METHODOLOGY

FRAMEWORK

This paper employs the framework of Aixelá's (1996) CSI model of Conservation: Orthographic Adaptation and Linguistic (Non-cultural) Translation. In Orthographic Adaptation, the translation includes procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target

readers use. In Linguistic (Non-cultural) Translation, the translator chooses in many cases a denotatively very close reference to the original but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text.

This research is based on a qualitative method of written translation task and follow-up interviews. Content analysis method was employed, where the data was analysed manually because it is the most appropriate option to use since the study includes the interpretation of the translated discourse. In this research, the translation strategy, according to Aixelá (1996), is taken as the basis of the methodology.

The study employs purposive sampling technique. To achieve the objectives, the respondents selected for this study consist of 12 undergraduate students from the Japanese Program, Department of Asian and European Languages, Faculty of Languages and Linguistics, Universiti Malaya. The respondents are 3rd year and 4th year students. Six are Malay, while another six are Chinese respondents. The respondents are labelled as Respondent 1 (R1) until Respondent 12 (R12). R1 to R6 are Malay respondents and R7 to R12 are Chinese respondents. Prior to this study, the respondents had taken a course on Japanese translation, enabling them to possess basic foundations in translation. The level of the Japanese language proficiency of the students is between Level N1 and N2 of the Japanese Language Proficiency Test (JLPT). The JLPT is a standardised criterion-referenced test that evaluates and certifies non-native speakers' Japanese language competency.

Due to the Covid-19 pandemic, we were not able to conduct face-to-face meetings with the respondents, therefore, the study was conducted online. The survey consists of two written test tasks and a follow up structured interview. The written tasks were conducted in two steps, in which in the first survey the respondents were asked to translate based solely on their knowledge without referring to any sources. The first written test task was conducted via Google Meet where the respondents and researchers attended a session for about one hour and a half, and respondents completed the task of translating the sentences in Google Form. Researchers were present at the Google Meet throughout this session, explained the task and waited until the respondents completed their task. After the respondents submitted their translation tasks in that session, they were asked again to translate the same sentences, in their own time and were allowed to refer to outside sources as they wish which turned out to be Google Translate, translation websites, online dictionaries, etc. This second written test task was also in Google Form and could be submitted the latest two days later.

The follow-up structured interviews were conducted after the data analysis was completed. Among the questions asked during the follow-up interviews were whether the respondents are aware of the existence of oxymoron, do the respondents know the meaning of each oxymoron in the survey, as well as difficulties they faced and the strategies they used to translate English oxymoron into Japanese.

This paper employs Aixelá (1996)'s CSI model of Conservation: Orthographic Adaptation and Linguistic (Non-cultural) Translation framework. According to this model, with the support of pre-established translations within the intertextuality, the ratio of one word in an oxymoron to another ensures the transformation of meaning in each semantic context. This relationship has a defining semantic character of the target language because it uses the linguistic transparency of CSI. Therefore, the translator in many cases chooses a denotatively very close reference to the original but increases its intelligibility by offering a version in the target language that can still be recognized as belonging to the cultural system of the original text.

Since the oxymoron is a figurative expression, and the CSI approach is used in the strategy for translating the figure of speech, it should be assumed that this strategy can be used in translating the oxymoron. A typical approach in CSI translation strategy is given by Aixelá

(1996) and Davies (2003). Aixelá (1996) classification is given in Table 1 and each explanation is accompanied by a quote from his work. He divided the classification into two meta-groups: Conservation and Substitution, with several subgroups for each.

TABLE 1. Aixelá's (1996) CSI classification

	Categories	Explanations
Conservation	Repetition	<i>The translator keeps as much as they can of the original reference.</i>
	Orthographic Adaptation	<i>Translation includes procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target readers use.</i>
	Linguistic (non-cultural) Translation	<i>The translator chooses in many cases a denotatively very close reference to the original but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text.</i>
	Extratextual Gloss	<i>The translator offers some explanation of the meaning or implications of the CSI by using footnote, endnote, glossary, commentary/translation in brackets, in italics, etc.</i>
	Intratextual Gloss	<i>The translator includes their gloss as an indistinct part of the text.</i>
Substitution	Synonymy	<i>The translator resorts to some kind of synonym or parallel reference to avoid repeating the CSI.</i>
	Limited Universalization	<i>The translator seeks another reference, also belonging to the source language culture but closer to their readers another CSI.</i>
	Absolute Universalization	<i>The translator does not find a better-known CSI or prefer to delete any foreign connotations and choose a neutral reference.</i>
	Naturalization	<i>The translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture.</i>
	Deletion	<i>The translator decides to omit it in the target text due to the unacceptable on ideological or stylistic grounds, or it is not relevant, or it is too obscure, or do not want to use procedures such as the gloss, etc.</i>
	Autonomous Creation	<i>The translator decides that it could be interesting to put in some non-existent cultural reference in the source text.</i>

As can be seen in Table 1, Aixelá (1996) distinguishes eleven procedures that can be combined and notes that CSI can only be identified with reference to a specific target language and text. He added “In translation, a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture” (Aixelá 1996, p. 57).

As shown in Table 2, in systematization, Davies (2003) has grouped CSI classification into a broader spectrum than Aixelá (1996). Davies emphasizes that considering individual CSIs as components of these broader sets of references may lead to a more systematic and consistent treatment.

TABLE 2. Davies (2003) CSI classification

Categories	Explanation
Preservation	<i>If the object does not have a close equivalent in the target culture, then a process of lexical borrowing occurs, through which elements of one language pass into another.</i>
Addition	<i>When simple preservation of the original CSI may lead to obscurity, the translator can preserve the original element, but supplement the text with any information he deems necessary.</i>
Omission	<i>It is meant to omit a problematic CSI altogether, so that no trace of it is found in the translation.</i>
Globalization	<i>The process of replacing culture-specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds.</i>
Localization	<i>To avoid loss of effect, translators may instead opt for the opposite strategy; instead of aiming for “culture-free” descriptions, they may try to anchor a reference firmly in the culture of the target audience.</i>
Transformation	<i>When the modification of a CSI seems to go beyond globalization or localization and could be seen as an alteration or distortion of the original.</i>
Creation	<i>When translators have actually created CSIs not present in the original text.</i>

After giving all considerations on characteristics of oxymoron translation, this paper uses the Aixelá (1996) CSI model of ‘Conservation: Orthographic Adaptation and Linguistic (Non-cultural) Translation’ as its framework. This is because, in the case of most oxymora, they combine two or three opposite words that mostly are common words that exist in all languages and do not so much have a cultural background to deal with.

The next section presents the findings and discussions of this research. For the purpose of ensuring that both survey and interview data can be understood simultaneously, the findings from both methods are presented together and this is followed by the discussions. The purpose is to ensure continuity and aid comprehension.

FINDINGS AND DISCUSSIONS

The focus of this research is in discovering how respondents translate English oxymoron into Japanese language and convey the entire semantic concept. The translated texts have been carefully studied using Aixelá’s CSI model of Conservation of Orthographic Adaption and Linguistic (Non-cultural) Translation. From the findings, it is understood that due to limited linguistic and cultural-knowledge of oxymoron in both English and Japanese, all respondents faced difficulty in transferring figurative meanings. During the first survey, the respondents' tendency was to do direct translation. On the other hand, in the second survey, the respondents used various sources such as Google Translate and online dictionaries to help them translate English oxymoron into Japanese.

The results in the first survey show that all 12 respondents did fairly well in translating all three English sentences into Japanese by scoring 3 or 4 among given 5 scores. Their basic knowledge in translation study has helped them tremendously in dealing with translation. Students have completed their second course in Translation Studies where the program provides two courses in Two-way Translation in Japanese. However, as predicted, they faced

some difficulties in translating some parts of the oxymora, mainly because they did not know the meanings. The other reason was that they did not know what the correct translation was in Japanese or how to explain in Japanese even though they knew the meaning in English. This could be seen in the first survey. On the other hand, the results in the second survey show that most respondents translated oxymoron correctly with the help of references they made using Google Translate etc. This section discusses the research findings.

The first oxymoron is “open secret” which means something that is officially a secret or a supposed secret that is in fact known to many people. This oxymoron is commonly heard and used in English conversation. The oxymoron for “open secret” in Japanese is 公然の秘密 - *kouzen no himitsu*. The sentence used in this study was, ‘It was now an open secret of how to purchase a gun’. Table 3 shows whether the respondents know the meaning of “open secret” oxymoron during the first survey, what translation and strategy they used in the first and second surveys, as well as what strategy and reference they used to translate in the second survey.

TABLE 3. ‘Open Secret’ Japanese Translation

	Did you know the meaning of ‘Open Secret’?	First Survey: Translation of ‘Open Secret’ (Strategy Used)	Second Survey: Translation of ‘Open Secret’ (Strategy/Reference Used)
R1	Yes	もう秘密じゃなくなった. <i>mou himitsuja nakunatta</i> - was no more a secret. (own knowledge)	もう公然秘密でした. <i>mou kouzen himitsu deshita</i> . - was an ‘open secret’. (online dictionary)
R2	Yes	もう秘密ではない. <i>mou himitsudewa nai</i> - is no more a secret. (own knowledge)	公然の秘密である. - <i>kouzen no himitsu dearu</i> . - is an ‘open secret’. (online dictionary)
R3	Yes	もう秘密ではない. <i>mou himitsudewa nai</i> . - is no more a secret. (own knowledge)	公然の秘密である. <i>kouzen no himitsu dearu</i> . - is an ‘open secret’. (online dictionary)
R4	Yes	すでに秘密じゃない. <i>sudeni himitsuja nai</i> . - is already not a secret. (own knowledge)	普通の人さえ知っている. - <i>futsuu no hito sae shitteiru</i> . - even ordinary people knew. (online dictionary)
R5	Yes	秘密ではありません. <i>himitsudewa arimasen</i> . - is not a secret. (own knowledge)	公然の秘密. - <i>kouzen no himitsu</i> . - ‘open secret’. (Google Translate)
R6	Yes	秘密ではない. - <i>himitsudewa nai</i> . - is not a secret. (own knowledge).	公然の秘密です. - <i>kouzen no himitsu desu</i> . - is an ‘open secret’. (Google Translate)
R7	Yes	公開の秘密でした. <i>koukai no himitsu deshita</i> . - was an open secret. (based on Mandarin)	公然の秘密でした. <i>kouzen no himitsu deshita</i> . - was an ‘open secret’. (dictionary)

R8	Yes	もう公開の秘密になった。 <i>mou koukai no himitsu ni natta.</i> - became an open secret. (based on Mandarin)	公然の秘密になりました。 <i>kouzen no himitsu ni narimashita.</i> - became an 'open secret'. (online dictionary)
R9	Yes	もう公開的な秘密になりました。 <i>mou koukaitekina himitsu ni narimashita.</i> - became an open secret. (based on Mandarin)	公然の秘密になりました。 <i>kouzen no himitsu ni narimashita.</i> - became an 'open secret'. (online dictionary)
R10	Yes	公開の秘密である。 - <i>koukai no himitsu dearu.</i> - is an open secret. (based on Mandarin)	公然の秘密である。 <i>kouzen no himitsu dearu.</i> - is an 'open secret'. (Google Translate)
R11	Yes	公然の秘密となりました。 - <i>kouzen no himitsu to narimashita.</i> - became an 'open secret'. (own knowledge gained from Japan)	公然の秘密でした。 <i>kouzen no himitsu deshita.</i> - was an 'open secret'. (confirmed with Google Translate)
R12	Yes	公然の秘密です。 - <i>kouzen no himitsu desu.</i> - is an 'open secret'. (own knowledge gained from Japan)	もう公然の秘密でした。 <i>mou kouzen no himitsu deshita.</i> - was already an 'open secret'. (confirmed with online dictionary)

For “open secret”, as expected, all respondents knew the meaning of this oxymoron from the beginning. In the first survey, as in Example 1, all six Malay respondents translated as “no more a secret” or “not a secret”, such as もう秘密ではない - *mou himitsudewa nai*, 秘密じゃない - *himitsuja nai*, 秘密ではありません - *himitsudewa arimasen*, that they translated based on their knowledge and translation skill in Japanese. The respondents increased comprehensibility by offering an explanation in a target language can still be recognized as belonging to the cultural system of the source text (Aixelá, 1996).

Example 1 (R3): 今は鉄を買う方法がもう秘密ではない。 *Ima wa juu o kau houhou ga mou himitsudewa nai.* (It was now not a secret of how to purchase a gun.)

On the other hand, as shown in Example 2, four Chinese respondents use 公開的な秘密 or 公開の秘密 - *koukaitekina himitsu* or *koukai no himitsu* which later known during the follow-up interviews as these are the Mandarin words meaning “open secret”. It was observed that proficiency in Mandarin had an influence in this oxymoron. This procedure is at the heart of the process of lexical borrowing, by which elements of one language pass into another and may over time become fully integrated into this host language (Davies, 2003). This unique feature of Japanese-Mandarin similarity exists because originally Sino-Japanese vocabulary or *kango* (漢語) is derived from Chinese.

Example 2 (R9): 今は鉄を買う方法がもう公開的な秘密になりました。 *Ima wa juu o kau houhou ga mou koukaitekina himitsu ni narimashita.* (Now it became an open secret of how to purchase a gun.)

However, as in Example 3, two Chinese respondents (R11 and R12) wrote 公然の秘密 - *kouzen no himitsu* which is the Japanese oxymoron for “open secret”. From the follow-up interviews, these two respondents said they have had a chance to study in Japan for about a year and this Japanese oxymoron is the knowledge they acquired during their stay in Japan.

With this knowledge, the respondents chose a denotatively very close reference to the original (Aixelá, 1996).

Example 3 (R11): 今は鉄を買う方法がもう公然の秘密となりました。 *Ima wa juu o kau houhou ga mou kouzen no himitsu to narimashita.* (Now it became an ‘open secret’ of how to purchase a gun.)

In the second survey, eleven respondents translated ‘open secret’ as 公然の秘密- *kouzen no himitsu*, which is Japanese oxymoron for ‘open secret’. This resulted from their references to sources such as Google Translate, online dictionaries and translation websites. The respondents were able to choose a denotatively very close reference to the original (Aixelá, 1996).

However, as in Example 4, one Malay student (R4) translated as 普通の人さえ知っている - *futsuu no hito sae shitteiru* means ‘even ordinary people knew’ which he found from a translation website. This demonstrates that the respondent tried to increase comprehensibility by providing an explanation in a target language which can still be identified as belonging to the cultural system of the source text (Aixelá, 1996).

Example 4 (R4): 現在、銃の購入仕方は普通の人さえ知っている。 *Genzai, juu no kounyuushikata wa futsuu no hito sae shitteiru.* (It was recently that even ordinary people knew how to purchase a gun.)

The next oxymoron is “original copy” which means the original document. This oxymoron is commonly heard and used in English conversation. However, many think that this means the copy but actually it is the original document. There is no equivalent oxymoron for “original copy” in Japanese. The sentence used in this study was, ‘Each document set serves both automation and record purposes. The original copy is for scanning’.

Table 4 shows whether the respondents know or not the meaning of “original copy” oxymoron, what translation and strategy they used in the first and second surveys, as well as what strategy and reference they used to translate in the second survey.

TABLE 4. ‘Original Copy’ Japanese Translation

	Did you know the meaning of ‘Original Copy’?	First Survey: Translation of ‘Original Copy’ (Strategy Used)	Second Survey: Translation of ‘Original Copy’ (Strategy/Reference Used)
R1	Yes	オリジナルのコピー - <i>orijinaru no kopii</i> - copy of original. (own knowledge)	原本のコピー <i>genpon no kopii.</i> - copy of original document. (own knowledge & online dictionary)
R2	Yes	本物 - <i>honmono</i> - original (own knowledge)	原本 <i>genpon</i> - original document. (online dictionary)
R3	Yes	オリジナルコピー <i>orijinaru kopii.</i> - (Katakana letters). (own knowledge)	原本 <i>genpon</i> - original document. (online dictionary)
R4	Yes	オリジナルのコピー <i>orijinaru no kopii</i> - copy of original. (own knowledge)	オリジナルのコピー <i>orijinaru no kopii</i> - copy of original. (own knowledge)
R5	Yes	オリジナルコピー <i>orijinaru kopii</i> -	原本 <i>genpon</i> - original document.

		(Katakana letters). (own knowledge)	(Google Translate)
R6	Yes	オリジナルコピー <i>orijinaru kopii</i> - (Katakana letters). (own knowledge)	原本 <i>genpon</i> - original document. (online dictionary)
R7	Yes	オリジナルコピー <i>orijinaru kopii</i> - (Katakana letters). (own knowledge)	オリジナルコピー <i>orijinaru kopii</i> - (Katakana letters). (own knowledge)
R8	Yes	オリジナルコピー <i>orijinaru kopii</i> - (Katakana letters). (own knowledge)	原本 <i>genpon</i> - original document. (online dictionary)
R9	Yes	オリジナルコピー <i>orijinaru kopii</i> - (Katakana letters). (own knowledge)	原本 <i>genpon</i> - original document. (online dictionary)
R10	Yes	元のコピー <i>moto no kopii</i> - copy of original. (own knowledge)	原本 <i>genpon</i> - original document. (online dictionary)
R11	Yes	原本 - <i>genpon</i> - original document. (own knowledge)	原本 <i>genpon</i> - original document. (confirmed with online dictionary)
R12	Yes	オリジナルコピー - <i>orijinaru kopii</i> - (Katakana letters). (own knowledge)	原本. <i>genpon</i> - original document. (online dictionary)

For “original copy”, all respondents said they know the meaning but actually most of them were not aware of the real meaning and chose “copy” instead of “original” as the main meaning. In the first survey, as in Example 5, only two respondents (R2 & R11) knew the meaning and translated as 本物 - *honmono* (original) and 原本 - *genpon* (original document). Upon knowing the meaning, the respondents chose to translate using very close reference to the original (Aixelá, 1996).

Example 5 (R11): それぞれのドキュメントセットは自動化と記録の目的がある。原本はスキャンングするのに使う。 *Sorezore no dokyumentosetto wa jidouka to kiroku no mokuteki ga aru. Genpon wa sukyaningusuru noni tsukau.* (Each document set serves both automation and record purposes. The original copy is for scanning.)

Seven respondents wrote オリジナルコピー *orijinaru kopii*, which are merely the word “original copy” written in Katakana letters in which no translation was involved, as in Example 6. They took ‘copy’ as the meaning. Interestingly enough, Google Translate and some online dictionaries also added this オリジナルコピー *orijinaru kopii* as one of the translations for “original copy”. The respondents used orthographic adaptation (Aixelá, 1996) where the original reference in English is transcribed directly into Katakana, which is one of the three Japanese writing systems. Transferring English words to Katakana could be seen as a short-cut strategy to ‘translate foreign words into Japanese’ but in fact they do not reveal the meaning, unless the meaning were known from the beginning. In total, a majority of ten respondents did not know the meaning of “original copy”. This shows in this case they could not recognize the

linguistic phenomenon of this English oxymoron and have failed to grasp its meaning (Al-Halawani et. al., 2016).

Example 6 (R7): それぞれの資料のセットはオートメーションと記録するためです。オリジナルコピーはスキャニングするために使用します。 *Sorezore no shiryō no setto wa ootomeeshon to kirokusurutamedesu. 'Orijinarukopii' wa sukyaningusuru tameni shiyoushimasu.* (Each document set serves both automation and record purposes. The 'original copy' is for scanning.)

In the second survey, nine respondents wrote 原本 (*genpon* - original document) as they found out from references they referred to that “original copy” is the original document. Based on this, the respondents chose to translate using very close reference to the original (Aixelá, 1996). However, the remaining three respondents did not know the real meaning of “original copy” as two of them (R4 & R7) did not refer to any sources because they believed that their answers were correct, and one student (R1) had checked the meaning of “original copy” in the dictionary but still believed it is a copy, based on her fossilised mistake knowledge. Fossilization is basically a universal phenomenon in Second Language Acquisition where the unsolved linguistic features errors remain (Selinker, 1972).

Example 7 (R1): それぞれの資料のセットはオートメーションと記録するためです。原本のコピーはスキャニングするために使用します。 *Sorezore no shiryō no setto wa ootomeeshon to kirokusurutamedesu. Genpon no kopii wa sukyaningusuru tameni shiyoushimasu.* (Each document set serves both automation and record purposes. The copy of original document is for scanning.)

In both surveys for “original copy” oxymoron, there were no significant differences between Malay and Chinese respondents observed.

The third and last oxymoron is “deafening silence” which means a striking absence of noise, so profound that it seems to have its own quality. The secret to a deafening silence is the period of intense noise that comes immediately before it. When this period ends, the total lack of sound appears quieter than silence. The oxymoron for “deafening silence” in Japanese is 耳をつんざくような沈黙 - *mimi o tsunzakuyouna chinmoku*. The sentence used in this study was, “For a moment, there was a deafening silence throughout the now-wrecked street, the only noise being the giant's growling.”

Table 5 shows whether the respondents know the meaning of “deafening silence” oxymoron, what translation and strategy they used in the first and second surveys, as well as what strategy and reference they used to translate in the second survey.

TABLE 5. 'Deafening Silence' Japanese Translation

	Did you know the meaning of 'Deafening Silence'?	First Survey: Translation of 'Deafening Silence' (Strategy Used)	Second Survey: Translation of 'Deafening Silence' (Strategy/Reference Used)
R1	No	静か.- <i>Shizuka</i> . - quiet. (literal meaning)	静か.- <i>shizuka</i> . - quiet. (literal meaning)

R2	No	静かだった。 - <i>shizuka datta</i> – was quiet. (literal meaning)	本当に静かになってきた。 - <i>hontou ni shizuka ni natte kita.</i> – it became really quiet. (literal meaning)
R3	No	沈黙さえあり。 <i>chinmoku sae ari.</i> - there is even silence. (literal meaning)	沈黙さえあり。 - <i>chinmoku sae ari.</i> - there is even silence. (literal meaning)
R4	No	聞きにくい沈黙があり。 - <i>kikinikui chinmoku ga ari.</i> - there is a hard-to-hear silence. (literal meaning)	聞きにくい沈黙があり。 <i>kikinikui chinmoku ga ari.</i> - there is a hard- to-hear silence. (literal meaning)
R5	No	突然静かになってしまった。 - <i>totsuzen shizuka ni natte shimatta.</i> - suddenly it became quiet. (literal meaning)	沈黙の雰囲気。 - <i>chinmoku no funiki.</i> - atmosphere of silence. (literal meaning)
R6	No	とても静かです。 - <i>totemo shizuka desu.</i> - very quiet. (literal meaning)	耳をつんざくような沈黙。 - <i>mimi o tsunzakuyouna chinmoku.</i> – ‘deafening silence’ (online dictionary)
R7	No	聾する沈黙。 - <i>rousuru chinmoku.</i> - deaf silence. (literal meaning)	耳をつんざくような沈黙。 - <i>mimi o tsunzakuyouna chinmoku.</i> – ‘deafening silence’. (online dictionary)
R8	No	とても静か。 - <i>totemo shizuka.</i> - very quiet. (literal meaning)	耳をつんざくような沈黙。 - <i>mimi o tsunzakuyouna chinmoku.</i> – ‘deafening silence’. (online dictionary)
R9	No	静か。 - <i>Shizuka.</i> – quiet. (literal meaning)	無言の静寂が漂い。 - <i>mugon no shijima ga tadayoi.</i> - there is silent silence. (online dictionary)
R10	No	音が完全に消したよう静かにな った。 - <i>otoga kanzen ni keshitayou shizuka ni natta.</i> - it became quiet as if the sound was completely muted. (literal meaning)	耳をつんざくような沈黙。 - <i>mimi o tsunzakuyouna chinmoku.</i> - ‘deafening silence’. (online dictionary)
R11	No	静かになって。 - <i>shizuka ni natte.</i> - became quiet. (literal meaning)	静かになって。 - <i>shizuka ni natte.</i> - became quiet. (literal meaning)

R12	No	静かな. - <i>shizukana</i> . - quiet. (literal meaning)	耳をつんざくような沈黙. - <i>mimi o tsunzakuyouna chinmoku</i> . - 'deafening silence'. (online dictionary)
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For “deafening silence”, all respondents did not know the meaning as this oxymoron is not commonly heard or used. In the first survey, as in Example 8, all respondents translated “deafening silence” on their own, mainly focusing on the meaning of “silence” and using the word 静か- *shizuka* (quiet) or 沈黙 - *chinmoku* (silence). Based on these clues, this corresponds well with Aixela’s (1996) conceptualisation that the respondents dealt with comprehensibility by using an explanation in a target language which can still be recognized as belonging to the cultural system of the source text.

Example 8 (R8): 一瞬間に、壊れた街が突然とても静かになってしまって、残る声は巨人の声しかない。 *Isshunkan ni, kowaretamachi ga totsuzen totemo shizuka ni natte shimatte, nokoru koe wa kyojin no koe shika nai*. (For a moment, it became very quiet throughout the wrecked street, the only noise being the giant's growling.)

In the second survey, ten respondents know the meaning of ‘deafening silence’ after referring to some resources such as Google Translate and online dictionaries. However, as shown in Example 9, only five respondents translated this as 耳をつんざくような沈黙 - *mimi o tsunzakuyouna chinmoku*, that is the Japanese oxymoron for “deafening silence”. In this case, the respondents are comfortable using the oxymoron in the target language in their translations despite just knowing that oxymoron.

Example 9 (R12): しばらくの間、破壊した通り全体に耳をつんざくような沈黙になり、唯一の騒音は巨人の唸りでした。 *Shibaraku no aida, hakaishita toori zentaini mimi o tsunzakuyouna chinmoku ni nari, yuuitsu no souon wa kyojin no unari deshita*. (For a moment, there was a deafening silence throughout the wrecked street, the only noise being the giant's howling.)

The other seven respondents prefer to translate by explaining the meaning instead of using the Japanese oxymoron for “deafening silence” as in Example 10. Through the follow-up interviews, it was found out that this is because the Japanese oxymoron of “deafening silence” sounds very unfamiliar to the respondents since this expression is not commonly used in both Malaysian and Japanese cultures; hence, they prefer to use the word 静か- *shizuka* (quiet) or 沈黙 - *chinmoku* (silence), as in the first survey.

Example 10 (R5): 一瞬間に、沈黙の雰囲気は壊れられた道を通して、残る唯一の声は巨人の咆哮しかない。 *Isshunkan ni, chinmoku no funiki wa kowareta michi o tooshite, nokoru yuuitsu no koe wa kyojin no houkou shika nai*. (In a moment, the atmosphere of silence passes through the broken street, and the only remaining voice is the giant's howling.)

In both the first and second surveys for “deafening silence” oxymoron, there were no significant differences in translation between the Malay and the Chinese respondents. It was clear that the respondents encountered problems in translating the text that has the “deafening silence” oxymoron. These factors included unfamiliarity with this English oxymoron, inability to achieve equivalence in the target language, and lack of cultural awareness (Al-Halawani et. al., 2016).

From the results, it is clear that for these three oxymora, the respondents mainly applied an orthographic adaptation and a non-cultural linguistic translation strategy (Aixelá, 1996), as

well as lexical borrowing strategy (Davies, 2003). The respondents prefer to use the orthographic adaptation (Aixelá, 1996) for ‘original copy’ oxymoron where the original reference in English is transcribed directly into the Japanese writing system, Katakana. On the other hand, the respondents tend to use a denotatively very close reference to the original in the case of oxymoron that they are familiar with, such as ‘open secret’. The respondents chose to increase comprehensibility by using explanations in the target language version which can still be recognized as belonging to the cultural system of the source text for the oxymora that they do not know the meaning of, such as ‘deafening silence’. It was also observed that Chinese students’ proficiency in Mandarin had an influence on the translation of the ‘open secret’ oxymoron in which they used the lexical borrowing strategy.

CONCLUSION

In conclusion, it was clear that respondents could translate English oxymora fairly well into Japanese based on their knowledge in both languages, as well as in general translation skills. However, they have difficulties translating some oxymora used in this study. The challenges lie in the understanding of the meaning of the oxymoron and finding correct words to describe, if not similar oxymoron in the target language. The oxymoronic character of oxymora is unique and it needs to be defined in a proper way. All three oxymora chosen are considered direct or straightforward in meaning but many respondents were not aware of oxymora, which shows that they need systematic guidance. Most importantly, respondents need to determine which of the two words in an oxymoron has the main meaning and which one is the adjective that modifies the semantic role of its referent. For unfamiliar oxymoron, even though the respondents referred to the open resources such as Google Translate or online dictionaries, some of them chose not to use the translation given due to the vagueness of the translation or they still believed in their existing knowledge. Moreover, some online dictionaries translate figurative language as direct translation.

This paper suggests for oxymora to be introduced in the Japanese translation subject as they are widely used and needed to be interpreted correctly. Many students are used to literal translation or direct translation whereas figurative speech like oxymora needs skills of understanding the cross-linguistic and cross-cultural aspects of source and target texts to translate properly according to its main meaning and modifier. This topic of oxymora is definitely an interesting point for discussions in translation class. We believe that translation of oxymoron needs to be taught in the translation subject in the language program. Our belief resonates well with studies done by Fadaee (2011), Al-Halawani et. al. (2016), Chirsheva and Cherniga (2021) who suggested students studying translation should get acquainted with various texts containing linguistic phenomena, such as oxymoron and other figurative languages for a better understanding of their meanings. They should be able to use translation strategies adequate to the text in order to convey the meaning and essence of the translation into the target language. This knowledge on translation strategy helps language instructors in understanding the process of translation of oxymoron as this area of teaching is not often the subject of study and application in practice.

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APPENDIX A

Translation I (翻訳 I)

Assalamualaikum and good afternoon. Please complete the personal details below. Then, please translate the following eight (3) sentences into Malay and Japanese. You are NOT allowed to refer to any outside resources. This will NOT involve an evaluation on you, the translation is only for research purposes. Thank you for your cooperation.

Email *

Name *

Your phone number (if needed for follow-up) *

Year of study at the Japanese program, JBAE, FBL, UM *

- 3rd year (coming semester)
- 4th year (coming semester)
- Already graduated (Year 2021)

1. It was now an open secret of how to purchase a gun. *

2. Each document set serves both automation and record purposes. The original copy is for scanning. *

3. For a moment, there was a deafening silence throughout the now-wrecked street, the only noise being the giant's growling.

APPENDIX B

Translation II (翻訳 II)

Assalamualaikum and good afternoon. Thank you for your participation earlier. Please translate the following eight (3) sentences, which are similar to the ones you did in an earlier task, into Malay and Japanese. You are ALLOWED to refer to any outside resources. This task will not involve an evaluation, it is only used for research purposes. Thank you for your cooperation.
Email *

Name *

Your phone number (if needed for follow-up) *

Year of study at the Japanese program, JBAE, FBL, UM *

- 3rd year (coming semester)
- 4th year (coming semester)
- Already graduated (Year 2021)

1. It was now an open secret of how to purchase a gun. *

2. Each document set serves both automation and record purposes. The original copy is for scanning. *

3. For a moment, there was a deafening silence throughout the now-wrecked street, the only noise being the giant's growling.

APPENDIX C

Follow-up Structured Interview's Questions:

1. During the First Survey, did you know these oxymora?
2. During the First Survey, how did you translate these oxymora?
3. During the First Survey, what strategies did you use to translate these oxymoras?
4. During the Second Survey, did you know these oxymora?
5. During the Second Survey, how did you translate these oxymora?
6. During the Second Survey, what strategies or references did you use to translate these oxymora?
7. What kind of difficulties did you face in translating oxymora?

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