

CHAPTER 1

INTRODUCTION

1.1 Background of the Problem

Since it was first discovered by Edison and Dickson, moving images have become entertainment for people throughout the world. It is amazing to see moving images now evolve into films that are increasingly popular amongst the societies. According to Variety Magazine, an American entertainment media company, Hollywood, the largest film market in the world, can produce more than 500 film titles in a year. Those fantastic numbers are larger compared to the others.

Nowadays, film is a phenomenal media that can be enjoyed by people anywhere around the world. Film is also an entertainment media for people in the midst of their busy lives. Various types of media platforms have sprung up with online streaming features. Films that could only be enjoyed through cinemas or television at home can now be enjoyed wherever and whenever in your convenience.

Along with the success of Hollywood films, it makes the movies translated into different languages depending on which country the movies are going to be imported. A good movie will be a good movie with the translation being done well and correctly. The translator must have the ability to translate the Source Language (SL) into the Target Language (TL), giving precise meaning and equality of what is being conveyed in a movie with adjustment to the culture cues and connotations of each language that is being translated. Furthermore, movie translators (subtitlers) must recognize any cultural cues and connotations that are particularly difficult to translate, as the amount of text fitted in the screen is limited. In the case of dubbing, it may sometimes be easier, for example, to explain or reword an expression is easier to do because of the support of intonations, yet the same expression cannot be easily accomplished with subtitles.

Subtitling in films is not an easy task for translators. Hatim and Mason (in Simanjutak & Basari, 2013:4) state that there are four kinds of difficulties working on subtitling. The first one is the shift in mode from speech to writing.

The second is the factor which governs the medium or channel in which meaning is to be conveyed. The third one is the reduction of the source text as a consequence of the previous two kinds, and last but not least is the requirement of matching the visual image. Besides that, there are some constraints of subtitle that must be obeyed. Gottlieb (1992:164) discussed in different terminology, what he calls the formal (quantitative) and textual (qualitative) constraint of subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor. The time factor in particular, plays a pivotal role in the decisions translators have to make, although traditionally, five to six seconds have been considered to be sufficient for reading a two-line sentence.

In other words, the translator's main attention should not be focused only on the accurate semantic transference of SL message into the TL, but also on the appropriate syntax and diction in the TL, which are explicitly the translator's domain of activity which displays his true competence.

Movies sometimes have mistakes or errors in translation. Translation error can be caused by various reasons such as lack of knowledge of the languages being translated, not paying attention to the context and lack of reference by the translator. The writer has found many errors in the translation from English into Indonesian language in American Netflix series *The Umbrella Academy*.

Based on <https://www.ign.com/articles/2019/02/22/umbrellaacademy-netflix-comic-cast-characters-explained>, retrieved on Friday, March 1st, 2019, *The Umbrella Academy* is an American superhero web television series developed by Steve Blackman and Jeremy Slater for Netflix. It begins when 43 superhuman infants are suddenly born to mothers who had shown no signs of pregnancy beforehand. A wealthy inventor and philanthropist, Sir Reginald Hargreeves, adopts seven of these children and raises them to be superheroes at the titular Umbrella Academy. Unfortunately, with Hargreeves being a ruthless taskmaster who cares only about results, these seven children grow up to be dysfunctional, psychologically damaged heroes.

The Umbrella Academy consists of seven members; each one of them adopted as an infant by Hargreeves and groomed to become superheroes. Each of the seven children were given a number by their father, ranking them in order of their abilities and usefulness: Number One (Spaceboy); Number Two (The Kraken); Number Three (The Rumor); Number Four (The Séance); Number Five; Number Six (The Horror); Number Seven (The White Violin).

The Umbrella Academy series was created by Gerard Way (best known as the lead singer of My Chemical Romance) and Gabriel Bá (artist and co-creator of the Image Comics series *Casanova*). The series was heavily inspired by Way's love for comics like *Grendel Tales* and *Doom Patrol*.

The Umbrella Academy has been translated to other languages, and in Netflix, it is available in Bahasa Indonesia. Therefore, I noticed the strategies that the translator has used in translating the source text sometimes does not fit with the general condition and situation in Bahasa Indonesia, and it makes movie lovers sometimes confused with the actual meaning in Bahasa Indonesia.

1.2 Identification of the Problem

Based on the background previously stated, the identification of the problem in this research is that there are many translation errors from English into Bahasa Indonesia in Netflix series titled *The Umbrella Academy* that are not equivalent to the target text.

Based on the identification above, the writer assumes that the errors in this translation occur because the translator does not use the right translation strategies.

1.3 Limitation of the Problem

From the identification of the problem exposed above, this research is limited to the description of the strategies used by the translator in translating the source text into the target text and how successful the strategies are in producing equivalent translations, the description of why it is an error translation, and the description of the right strategies to use in order to achieve equivalent translation between the source text and the target text of Netflix series *The Umbrella Academy*.

1.4 Formulation of the Problem

Based on the the limitation of the problem above, the problem in this research can be formulated as follow:

1. What are the translations errors found in Netflix series *The Umbrella Academy*?
2. What are the words, phrases, idioms, clauses and sentences that cause translation errors to occur in Netflix series *The Umbrella Academy*?

1.5 Objectives of the Research

Based on the formulation of the problems, this research has several objectives to make it focus. The writer conducts this research for the aims as follows:

1. To find out the translation errors in Netflix series *The Umbrella Academy*.
2. To find out the words, phrases, idioms, clauses and sentences that cause translation errors to occur in Netflix series *The Umbrella Academy*.

1.6 Method of the Research

To conduct this research, the writer uses qualitative approach by using descriptive method to analyze the translation strategies being used in this movie series. In this method, the writer describes and analyzes the data by using description.

The data analyses conducted consists of: first, this research is conducted by watching the movie and finds the translation errors. By watching the movie is the only way to find the mistranslation. Second, since this movie series is American's, the writer has to find the equivalent words, idioms, or sentences in both cultures American and Indonesian so that it will help the writer to find translation errors in Netflix series *The Umbrella Academy*.

1.7 Benefit of the Research

Practically, this study is expected to give an easier way to understand about translation strategies. The writer hopes that this research will help the students of English Language & Literature Department to understand more clearly about translation strategies and the importance of mastering both languages orally and written in translating a text.

The writer also hopes that this research can help other researchers or translator in minimalizing errors in translation.

And lastly, the writer hopes this research can be used as a reference for other writers in working on the research they are working on regarding translation errors.

1.8 Systematic Organization of the Research

Paper organization is used for this research. The paper organization is explained as follow:

CHAPTER 1 : INTRODUCTION

Chapter one explains about the background of the research, identification of problem, limitation of problem, formulation of problem, objective of problem, method of research, benefit of research and systematic organization of the research.

CHAPTER 2 : FRAMEWORK OF THE THEORIES

Chapter two explains some theories of translation such as translation strategies, methods and procedures of translation. Those mentioned theories will support this research.

CHAPTER 3 : TRANSLATION ERRORS IN NETFLIX

SERIES: *THE UMBRELLA ACADEMY*

Chapter three examines the data in order to answer the formulation of problem mentioned in chapter one. The analyses will be examined through theories mentioned in chapter two.

CHAPTER 4 : CONCLUSION

Chapter four concludes the analyses of this research and also gives suggestion.

ENCLOSURES : ATTACHMENTS

The chapters above are followed by references, scheme of the research, poster of the research, curriculum vitae, and other required attachments.