

CHAPTER 2

FRAMEWORK OF THE THEORIES

In this chapter, I will explain about theories that I use as the basic to analyze the research. The theories include theory of translation and subtitling, and theory or translation strategies.

2.1. Definition of Translation

Translation is needed to overcome the language barrier between source text and target text. There are several translations presented in order to give more understanding about the research. According to Catford (1965:20), translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. From that statement, we can see that Catford says translation is to find equality of textual material that is connected with language only. On the other hand, based on Newmark (1988:5), the meaning of translation is rendering the meaning of a text into another language in the way that the author intended the text. The translation is not only finding the same words in the source text and target text, but it also changes the culture of the source text to the target text.

Larson (1991:17) states that the ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended audience who is unfamiliar with the source text will immediately understand it. The success of a translation is measured by how close it is to this ideal. The ideal translation should be: (1) Accurate: reproducing as closely as possible the meaning of the source text. (2) Natural: using the natural form of the receptor's language in a way that suits the type of text being translated. (3) Communicative: expressing all aspects of meaning in a way that is easily understood by the target audience.

According to Lefevere (1992:1), a translation is “a text written in a well-known language which refers to and represents a text in a language which is not as well known”. If a translation is, indeed, a text that represents another text, then that translation for all intents and purposes functions as a text in the receptor culture, certainly for members of that culture who do not know the language in which the text was originally written. Translations are made by people who do not need them for people who cannot read the original.

According to Nida and Taber (1974:12), translating consists of reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. The problem for the translator, according to Nida (1964:2), is that

The translator is under constant pressure from conflict between form and meaning. If he attempts to approximate the stylistic qualities of the original, he is likely to sacrifice much of the meaning, while strict adherence to the literal content usually results in considerable loss of stylistic flavor.

The translator's purpose may be the same as the source text author's, but not necessarily so: the translator may want to give the audience an insight into an alien society; may want to provide information purely and simply about the subject matter of the source text, or information about the form of the source text, or both; may want to accomplish these purposes with the further aim of eliciting a particular kind of response in the audience; may want the audience to with to behave in a certain way after reading target text, and so on (Nida, 1964:157-8).

According to Muliawan (2017), Machali (2000: 12) states that the translation is an effort to find an equivalent meaning from the source language into the target language. Equivalence is a key concept in modern translation theory of the 1960s and 1970s which defines the translational connection between an entire source text and a target text in terms of the degree of correspondence between the texts or the text units (Munday, 2009, p. 185). Translation equivalence is the most important matter in translation. Translator must be able to choose words, phrases, clauses, or sentences that are correct and suitable as well as equivalent in his or her translation so that the translation equivalence can represent the messages in the source text. According to Catford (1965:50):

Translation equivalence occurs when a source text and a target text or item are relatable to (at least some of) the same features of substance (the type of substance depends on the scope of the translation. For total translation it is situation-substance; for phonological translation it is phonic-substance; for graphological translation it is graphic-substance).

According to Jakobson (1959/2000) as cited in Munday (2001:37), equivalence focuses on the structure and terminology of language rather than any inability of target language to render a message from source language. Furthermore, Nida (1964) as cited in Bassnett (2002:34) divides equivalence into two types: those are formal equivalence and dynamic equivalence. Formal equivalence focuses on the message itself, in both form and content. It concerns with the formal relationship between source texts and target texts structures, such as when a noun phrase in the source text is substituted by a noun phrase in

the target text. It is also called by a “gloss translation” which aims to allow the reader to understand the source language context as much as possible.

On the other hand, dynamic equivalence is based on the principle of equivalence effect, where the relationship between receiver and message should aim at being the same as between the original receivers and the source language message. (Nida, 1964, cited in Bikri, 2017)

To make a good translation, the translator should know about the quality of translation. Nababan et.al (2012:44-45) says that translation quality must fill three aspects, namely accuracy, acceptability, and readability. Accuracy means that the meaning and message of the source language transferred correctly into target language, there are three levels: accurate, less accurate, and inaccurate. Acceptability means that the translation has been related in accordance with the rules, norms and the usual culture in the target language or not. Nababan adds that to assess the acceptability of subtitles is to use a total point from a scale of 1 to 3 and it is divided into acceptable, less acceptable, and unacceptable. Readability is about how easily the readers understand the subtitle of the movie. The high readability has 3 point, while medium readability has 2 point, and low readability has 1 point.

Baker (1998, p.244) explains that subtitles are “the transcriptions of the film or TV dialogue, presented simultaneously on the screen”. In some cases, subtitles may appear on the screen such as in Japan where are sometimes placed vertically on the side of the screen” (Gottlieb, 2001, cited in Pedersen, 2010:10). Subtitling is sometimes known as “captions” which are “transcriptions of film or TV dialogue presented simultaneously on screen” (Gottlieb, 2001:264).

According to the “Merriam Webster Dictionary” (1825), subtitle is a secondary or explanatory title, a printed statement or fragment of dialogue appearing on the screen between the screen during the scenes of a motion picture or television show in a foreign language. Therefore, in short, it is dialogues of foreign language movie and the replacement of the source text to the target text.

2.2. Translation Strategies

According to Gottlieb as cited by Simanjuntak and Basari (2016:22), the subtitle strategies that can be applied to this research are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Although Gottlieb himself does not give a complete detailed explanation on each of the

strategies, other writers citing him have put efforts to comprehensively explain all of his strategies.

There are several subtitling strategies according to Gottlieb as cited by Hastuti (2015:64) and Usroh (2017:4). It is said that translation strategies for subtitling films are:

- a) Expansion, used when the original text requires a description because of some cultural nuance not retrievable in the target language.

Example: (SL) I am attempting to resign.

(TL) *Saya berniat resign (berhenti).*

- b) Paraphrase, is resorted to in cases where the phraseology of the original language cannot be reconstructed in the same syntactic way in the target language.

Example: (SL) She is black-hearted person and I am done with her.

(TL) *Dia orang yang berhati jahat dan saya sudah tidak mau berurusan dengannya.*

- c) Transfer, refers to the strategy of translating the source language completely and accurately into target language.

Example: (SL) I need a drink.

(TL) *Saya butuh minum.*

- d) Imitation is typically with the names of people or place.

Example: (SL) Are you Richard Park?

(TL) *Apakah kamu Richard Park?*

- e) Transcription, is used in the cases where a term is unusual even in the source language.

Example: (SL) This is our way, amigo.

(TL) *Ini adalah jalan kita, teman.*

- f) Dislocation, is used when the original employs some sort of special effect.

Example: (SL) Spider-pig, spider-pig, can he swing from a web? No. he cannot, he is a pig!

(TL) *Babi laba-laba, babi laba-laba, dapatkah dia berayun dari jaringnya? Tidak bisa, dia seekor babi.*

The second research is a study by Nawafi El Bikri (UIN, 2017) entitled “Translation Procedures of English-Indonesian Subtitle in Peanuts Movie.” The focuses here is to find out the translation procedures in English-Indonesian subtitle in Peanuts Movie. There are ten translation procedures used in Charlie Brown's utterance and the most dominant procedure which is used by translators is shift and couplets, because there are 21 data out of 112 data using this procedure.

The third previous is a study by Andrey Pratama Putra (UKI, 2019) entitled “An Analysis of Subtitling Methods in the movie of Trolls.” The writer used Newmark’s theory and found 65 items of 126 samples used translation methods that are oriented to the source language and 61 items of 126 samples used translation methods that are oriented to the target language. The result shows that the translation of the subtitle in the movie of Trolls is used more widely the translation methods that are oriented to the source language.

There are similarities and differences research of the previous studies above with this research. The difference between previous research and this research lies in the data and objects of analysis, as well as in the limitations of the research so that it becomes more detailed. Also, the difference lies in the results of the study. In Anugrah's research, the focus is on quality of noun phrases. Whereas in Nawafi's research, he only focused on the translation procedures of Charlie Brown's dialogue. Then in Andrey's research, it is almost similar to Nawafi's research, the difference is that he focuses on translation which is still oriented to the source language. Meanwhile, for this study, I will use the newest theory about translation strategy on phrase and clause.