

CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter, I presents the theories related to the topic of the research in this chapter. I use translation techniques to analyze the data. This activity needs any related literature such as definition of translation, translation techniques by Molina and Albir, Subtitling or Audio-Visual Translation, Process of subtitling.

2.1 Translation

2.1.1. Definition of Translation

Definition of translation from Brislin in his book titled “Translation Applications and Research” states that translation is the general term referring to the transfer of the thoughts and ideas from one language to another language (Brislin, 1976, p. 01). In his book Brislin outlines a comprehensive approach to translation, emphasizing the importance of cultural competence and intercultural communication skills for effective translation. He argues that translation should aim to convey not only the meaning of the original text, but also its cultural context and intended impact. The most important thing in translation is to understand the meaning of written text or spoken form, the main focus of the translation is to deliver the message well. The result of translation is also the written message of a statement in another language, a process of diverting a text from source language into the other language.

And then, based on what Brislin stated he also emphasizes the importance of taking into consideration the target audience and their cultural background, as well as the purpose and context of the translation. He argues that translators should aim to produce translations that are not only accurate and culturally appropriate, but also culturally

sensitive, taking into consideration the potential impact of cultural references and idioms in the target language. In conclusion, Brislin's definition of translation emphasizes the importance of cultural competence and intercultural communication skills for effective translation. He argues that translation should aim to convey not only the meaning of the original text, but also its cultural context and intended impact, and that translators should be mindful of the target audience and their cultural background.

Another definition is from Newmark. Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988, p. 05). From the definition of Newmark, it means that when we translate a text, we have to think about the purpose of the writer in the source text, the translator should find the most equivalent words which can express that message well in the target text. Newmark considers a translation nativity as a rendering activity which relates to the author's intention. He argues that translation should aim to convey the meaning and intent of the original text to the target audience, while taking into consideration cultural, social, and linguistic factors. The translators should aim to produce translations that are both accurate and culturally appropriate, and that they should be mindful of the potential impact of cultural references and idioms in the target language.

I take a definition of translation from a book "Basic Theory of Translation" from Mukhtar and Repelita (2016). They said "A translation is a text derived from another text in another language, exhibiting qualities of equivalence to that source text, such that the derived text can be taken as a substitute for the original text" (Mukhtar and Repelita, 2016, p. 03). From the definition of Mukhtar and Repelita, we can say that translation is a product of translating in the form of text,

which is derived from another text in another language. Muchtar and Repelita also said that a translation is indicating a quality of equivalence to that source text, so the target text can be taken as a substitute or equivalent meaning for the original text.

Pickering Nida and Taber (1974) in Repelita's book titled "Translation Theory and Practice" (2019) states that "Translation is rewriting of the message contained in the source language into the target language to find similarities" (Pickering Repelita, 2019, p. 07). Nida and Taber argue that translation should aim to produce the same impact on the target audience as the original text has on its audience. They emphasize the importance of taking into consideration the cultural context and intended impact of the original text, and argue that translations should aim to convey the meaning of the original text in a way that is culturally appropriate for the target audience. The main idea of Nida and Taber definitions is that the translator can produce a translation which has the similar message as the source text. Referring to Nida and Taber's definition, we can say that delivering or rewriting the message or the meaning of the source language into the target language is the crucial thing in translation.

2.1.2. Translation Techniques by Molina and Albir

Molina and Albir have proposed several translation techniques that can be used in different translation scenarios. These techniques are designed to help translators make informed decisions and ensure that their translations are accurate, culturally appropriate, and accessible to the target audience. Molina and Albir (2002, p. 510 - 511) propose eighteen techniques of translation, as follow;

1. Adaptation

Adaptation translation technique according to Molina and Albir is a translation technique used to find the cultural equivalency that are typical in SL with cultural elements in TL. This technique can be used if the cultural elements or elements have an equivalent in target language (Molina and Albir, 2002, p. 510). For example:

SL : “The tallest NBA player in history is Gheorghe Muresan with **7 '7 feet high**”.

TL : “*Pemain NBA tertinggi dalam sejarah adalah Gheorghe Muresan dengan tinggi 2.31m*)

In this example, the target language, Bahasa Indonesia, is unfamiliar with the unit "feet." Indonesians are more familiar with the unit "meter," so the Adaptation translation technique is used to make the meaning of the SL easier for audiences to understand. Another example as follow;

2. Amplification

Amplification translation technique is a technique that adds more detailed information that does not exist in the source language text. This technique is used to help translate the message or understand the reader. (Molina and Albir, 2002, p. 510).

For example:

SL : “Is it dangerous to swim in **the Nile**?”

TL : “*Apakah berbahaya berenang di sungai Nil ?*”

If we refer to the context of the SL of the example above, we can think that the word “the Nile” refers to the Nile River. So, the translator adds more detailed information in the TL to make the audiences understand the context of the SL.

3. Borrowing

Borrowing is a technique of taking a word or expression from the SL. This borrowing translation technique can be in the form of pure borrowing (Pure Borrowing) and naturalized borrowing (adjusted to the phonetic system and morphology of the target language). (Molina and Albir, 2002, p. 510).

For example:

SL : I want to try **asparagus**

TL : *Aku ingin coba **asparagus***

The example above is pure borrowing, the word “asparagus” from the SL, also translated as “*asparagus*” in Bahasa Indonesia.

Another example for the naturalized borrowing;

SL : I hate **music**

TL : *Aku benci **musik***

The word “Music” in the SL is translated into “*Musik*” in the TL, this is what we called as naturalized borrowing. The word “*Musik*” in the TL is adjusted by the phonetic system of the TL.

4. Calque

Calque translation technique is a technique used to translate a foreign word or phrase literally, it can be lexical or structural. This technique is similar to literal translation, but the difference is in the structure of the SL that still exists in the TL or the lexical of the SL that

still exists in the TL but in the structure of the TL. (Molina and Albir, 2002, p. 510).

For example:

SL : **Directorate General**

TL : *Direktorat Jendral.*

From the example above we can see that the SL structure still exists in the TL structure. The SL “Directorate General” translated into “*Direktorat Jendral*” there is no change in the structure of the SL and the TL. (Molina and Albir, 2002, p. 510). Another example:

SL : Normal job

TL : *Pekerjaan normal*

The example above shows us the change of the structure of the TL, the structure of the SL is no longer exist in the TL. But the lexical of the SL is still exist in the TL, this is the example of the lexical of the SL that still exists in the TL but in the structure of the TL.

5. Compensation

Compensation is a translation technique that aims to introduce a SL element of information or stylistic effect in another place or with another term in the TL because it cannot be reflected in the same place as in the SL. (Molina and Albir, 2002, p. 510).

For example

SL : If there's a place you got to go

I'm the one you need to know

If there's a place you got to get

I can get you there, i bet

TL : *Jika kau mencari tempat*

Aku lah orang yang tepat

Jika kau mencari lokasi

Akulah yang kau cari

In the example above, the compensation technique prioritizes the stylistic effect from SL into TL to make it seem more poetic. Another example as follow:

SL : A pair of pants

TL : *Sebuah celana*

6. Description

The description translation technique is used to replace a term or expression from SL with a description in the TL. This technique is usually used if a term in SL has no equivalent term in TL. (Molina and Albir, 2002, p. 510).

For example:

SL : *Upacara Ngabennya sudah selesai*

TL : The Ngaben (traditional balinese cremation ceremony) is over.

7. Discursive creation

Discursive creation is a translation technique to present unexpected or out of context temporary equivalences. This technique is usually used to translate book titles or film titles. (Molina and Albir, 2002, p. 510). For example:

SL : *Perempuan Tanah Jahannam*

TL : Impetigore

In the example above, the translator translates the title of the Indonesian film “*Perempuan Tanah Jahanam*” into “Impetigore”. The translator uses the discursive creation technique to translate the title. If we refer to Oxford Dictionary the title “Impetigore” it’s from word “Impetigo” which is “a disease that causes painful areas on the skin”. The translator uses the context of the film to translate the title, the film shows us that there is a village with a curse, and the curse is impetigo.

8. Established Equivalent

Established equivalent is a technique for using terms or expressions of the SL that are common/recognized in the TL dictionary. (Molina and Albir, 2002, p. 510). For example:

SL : He’s my brother in-law

TL : *Dia saudara iparku*

Established equivalent used for the word from the SL in the word of TL that is formally equal. in this case the word “My brother in-law” is equal with the word “*Saudara iparku*” in the TL.

9. Generalization

Generalization translation technique is a technique that uses a more general or neutral term (Molina and Albir, 2002, p. 510). For example:

SL : *Aku baru saja menabrak becak itu*

TL : I just hit that vehicle

In TL, the word “*Becak*” translated into “Vehicle” to make the audiences relate to the context of the subtitle, the reader of TL which is

an international audience, is unfamiliar with the word “*Becak*”, so the translator translated it into “Vehicle” in order to make it more general.

10. Linguistic amplification

Linguistic amplification is a technique of adding linguistic elements to TL. This technique is used in consecutive interpreting and dubbing (Molina and Albir, 2002, p. 510). For example:

SL : What?

TL : *Ada Apa?*

The translator adds linguistic elements of the SL in the TL to clarify and simplify the delivery of messages in the form of text or subtitling of the film to the audience (Setiawan, p. 38, 2017)

11. Linguistic compression

Linguistic compression is a technique of compressing (unites or collects) linguistic elements in the SL in order to reduce the amount of words in the TL. This is often used in simultaneous interpreting and in subtitling. This technique is used to simplify the linguistic elements in the TL. (Molina and Albir, 2002, p. 510).

For example:

SL : Yes, then?

TL : *Lalu?*

The translator compresses or unites the linguistic elements of the SL in the TL, instead of using the same number of words, the translator compresses it to simplify the message of the SL in the TL without changing the meaning.

12. Literal translation

This technique is used to translate a word or an expression word for word (Molina and Albir, 2002, p. 510). For example:

SL : No matter how rich you are

TL : *Tak peduli seberapa kaya kamu*

13. Modulation

Modulation translation technique is a technique used to change the point of view, it can be lexical or structural. (Molina and Albir, 2002, p. 510). For example:

SL : The stars went out

TL : *Pagi menjelang.*

14. Particularization

Particularization is the opposite of the generalization translation technique; this technique is using a more precise or concrete term. (Molina and Albir, 2002, p. 510).

For example

SL : I want to try aerobic **exercise**

TL : *Aku ingin mencoba **senam** aerobik*

The translator using specific term which is “*senam*” instead of “*olahraga*”

15. Reduction

Reduction is a technique that is omitting an SL information item in the TL. This technique is aims to compress little information from SL into the TL. (Molina and Albir, 2002, p. 510). For example:

SL : rejected and repudiated.

TL : *Ditolak*

16. Substitution

This technique is used to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as Thank you. It is used above all in interpreting. (Molina and Albir, 2002, p. 510).

17. Transposition

Transposition is a technique which is used to change a Grammatical category (Molina and Albir, 2002, p. 511). For example:

SL : White house

TL : *Rumah putih*

18. Variation

Variation is a technique to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes in textual tone, language style, social dialect, geographic dialect, etc. (Molina and Albir, 2002, p. 511).

Example for textual tone:

SL : “Tell me where he is?”

TL : “*Kasih tahu gue dimana dia?*”.

2.2. Subtitling

2.2.1. Subtitling or Audio-Visual Translation

Subtitling and audio-visual translation (AVT) refer to the process of adding text to a video or audio recording in order to provide subtitles or captions in a different language. This type of translation is unique in that it must take into consideration not only the language, but also the visual and auditory elements of the media. Subtitling is the process of adding written text to the bottom of a video, often synchronized with the audio in order to provide a translation of the dialogue. This type of translation must be concise, as the written text must be small enough to fit on the screen and must not distract from the visual content. The translator must also take into consideration the timing of the dialogue and ensure that the subtitles are synchronized with the audio.

Pickering Cintas and Remael in their book titled “Subtitling Concepts and Practices” states that the impact of Audiovisual Translation (AVT) has grown and changed the way people consume audiovisual content and what kind of programs get translated. AVT used to just be for enhancing international feature films, but now it covers many different types of audiovisual productions such as TV shows, documentaries, commercials, and educational videos, among others. The digital world has also affected how newspapers are read, and they now often include translated videos with subtitles. (Cintas and Remael, 2020, p. 03). Based on what Cintas and Remael stated, I conclude that the reach and scope of Audio-Visual Translation (AVT) has greatly expanded. AVT and subtitling used to just be for commercial purposes to increase international engagement, but now it has no limits and is

used for a variety of purposes, such as commercial, entertainment, and documentaries.

2.2.2. Process of Subtitling

The process of creating subtitles involves several stages, from the start of the project to when the audience can finally watch them on screen. Establishing an efficient workflow can be difficult, as different companies have different methods. These stages of the process of subtitling were taken from Cintas and Remael (2020). The first stage, Typically, a production or distribution company, television station, or film festival contacts a language service provider (LSP) to commission them for subtitle work. The client provides information such as their name, the title of the audiovisual production, the number of languages required, the deadline, and the contact information for the project manager and translator(s). It's worth noting that the marketing departments usually handle the translation of film and episode titles in order to attract more viewers and increase revenue. This usually happens when creating the marketing campaign, before the film moves to the translation stage. (Cintas & Remael. 2020. p. 33)

The next stage in the process is known as timing and cueing. This involves determining the start and end times for each subtitle in a film, deciding when the subtitle should appear and disappear on screen. Ideally, experienced translator would perform this task themselves, but with the digital technology and the widespread distribution of multilingual content via DVDs, Blu-rays, and streaming, technicians proficient in the source language now typically handle this task. They create a template for the source language file, which serves as a reference for the target language subtitles. (Cintas & Remael. 2020. p. 34)

In the next stage the master file then forwarded to the translator, although it is not uncommon in the profession for subtitles to have to work without access to the images, or directly from the soundtrack without a copy of the written dialogue. (Cintas & Remael. 2020. p. 34). The subtitle sometimes has to work without access to the images, they are just using the sound of the film. This happens in order to avoid the illegal copies, to avoid an image/video leak. The production/distribution company wants to keep the exclusivity of the film.

In this stage the subtitle can start with the translation from the source to the TL, paying due attention to the actors' dialogue, but without forgetting other acoustic and visual elements that should also be translated, such as songs, inserts, newspaper headlines, or voices coming from a radio or a television set (Cintas and Remael. 2020. p. 35). According to what Cintas and Remael stated, we can see that the subtitles have to pay attention to the actor's dialogue, songs of the film, inserts, newspaper headlines, etc. It means, the subtitler not only translates dialogue to dialogue, but also many things that's important for the audience to know in the subtitle.

Once the translation has been completed, the subtitler should run final checks to ensure that it is error free, and only then email the file with the translation, in the requested format, to the person who commissioned the job at the LSP, unless they are working in the cloud, in which case the subtitles will be automatically saved on the platform and there will be no need for exchanging files. (Cintas and Remael. 2020. p. 35).

To guarantee a final product of high quality, after the subtitles have been received by the LSP or produced in-house from the complete translation, a revision is carried out by a proofer to detect any possible mistranslations, typos or inconsistencies. Spelling mistakes seem to be

more noticeable on screen than on a page and must be avoided at all costs, as their presence may not only be irritating but may also spoil the viewing experience. a linguistic corrector, who works mainly for public service broadcasters, may be called on to ensure that the language used on the screen abides by the stipulated linguistic rules. This stage in the subtitling practice is by no means habitual practice and, when it does happen, the subtitler may receive the proofread translation file once again and be asked to accept or reject the proposed suggestions and corrections. The completed translation file is then returned to the LSP or updated in the cloud. (Cintas and Remael. 2020. p. 35)

2.3. Previous Related Studies

In supporting this research, there are several previous studies that have similarities and differences with this research. Hereby proves the existence of research that uses same theory and approach with different objects of literature.

The first research is by Fadly (2013) with the title “The Analysis of Translation Procedures In Subtitle Hachiko Movie”. In this research, the writer concerns with the translation study, that is the translation procedures of English into Indonesian subtitle in Hachiko movie by Lasse Hallstrom. The aim of this thesis is to find out how the translation procedures are used in English language into Indonesian Language subtitle in the movie. The writer uses qualitative method to explore the objectives of the research. The writer uses himself in collecting data through several steps: watching the Hachiko movie, finding the translation procedures contained in the subtitle movie, selecting, classifying and analyzing them based on the theories of translation procedures. The finding obtained from the analyses of the related data show that: first, the translator uses four procedures in the process of translation from the source language into target language; these are transposition, modulation, addition and reduction;

second, the most frequent translation procedure applied in the novel is transposition.

The second research is by Firanti (2021). The thesis titled "An Analysis of Translation Techniques in the Raya and the Last Dragon Movie Subtitle" uses descriptive qualitative research to classify and describe the translation techniques used in the subtitle. This thesis aims to classify and describe the types of translation techniques, how the translator realized the techniques in subtitle, and why the dominant technique is used in the subtitle. The result show that first, there 14 translation techniques were found. Second, the translator realized the technique of translation as his explanation. Third, the dominant techniques is literal.

The third previous related study is from Rahmawati (2016) with the title "Analysis of Translation Techniques in Roth's Divergent". This final project is a study which analyzes translation techniques used in the translation of the novel Divergent by Veronica Roth. The translation techniques introduced by Molina and Albir (2002) is the theory used in this study. The object of the study is to explain the techniques used by the translator in translating Divergent. This research is classified into descriptive research. The total data are 671 direct speeches of Divergent. The total techniques of the data found are 671. The percentage of each techniques are as follows: (1) borrowing occurs 132 times and represents 19.7%, (2) literal occurs 119 times and represents 17.73%, (3) generalization occurs 97 times and represents 14.46%, (4) established equivalent occurs 94 times and represents 14.01%, (5) amplification occurs 76 times and represents 11.3%, (6) particularization occurs 52 times and represents 7.75%, (7) linguistic compression occurs 43 times and represents 6.41%, (8) reduction occurs 35 times and represents 5.22%, (9) transposition occurs 12 times and represents 1.79%, (10) adaptation occurs 5 times and represents 0.74%, (11) calque occurs 3 data and represents 0.45%, (12) discursive creation occurs 3 times and represents 0.45%.

Novelty is an important aspect of research as it refers to the originality and uniqueness of the ideas and findings presented. In academic research, novelty is often considered a key criterion for publication and academic recognition. The novelty in my research is that I analyze and describe the data one by one, while the 3 researches mentioned before just give samples for each translation techniques. I analyze and describe each datum in order to explain my analysis comprehensively, so I hope the reader will understand my analysis.

