CHAPTER 2
THEORITICAL FRAMEWORK

This following chapter discusses the theories used in this chapter to provide the research and previous studies related. I use Newmark's theories and other linguist theories then provide more details in definition of translation, methods of translation, process of translation, definition of subtitle, and subtitle translation.

2.1. Definition of Translation

The term translation is derived from the Latin word's trans, across, and datum, to convey. Translation, according to its nomenclature, is the link between two separate languages. Every expert has a different notion about the definition of translation, yet they all serve the same function. In this study, I use the definitions of certain experts as a resource for understanding the meaning of translation.

According to Newmark (1988:5), "translation is rendering the meaning of a text into another language in the way the author intended the text." From the definition of Newmark, it means that when we are translating a text, the translator should have find the most equivalent words which can be express that the message well transferred to the target text. According to Newmark, a translation nativity is a rendering action that is related to the author's intention. He contends that translation should seek to convey the meaning and intent of the original work to the intended audience while taking cultural, social, and linguistic elements into account. The translator must ensure that the translation is accurate as well as culturally suitable.

Translation is the process of converting a written document from the Source Language (SL) to the Target Language (TL), according to Hatim and Munday (2004, 6). They do not state expressly in this definition that the object being communicated is a meaning or message, they place a focus on the process of translation.

According to Mukhtar and Repelita as cited in Dandy (2023, 7) states "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." 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. Mukhtar 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.

It is generally believed that there are numerous definitions about translation. according to Baker as cited in Selviana (2018, 7) states that for some professional translators, translation is an art, which requires aptitude practice and general knowledge nothing more. However, translation is an act of transforming form from one to another. According to Larson (1984, 3) states that "Translation consists of transferring the meaning of the source language into the receptor language. This is done going from the form of the first language to the form of a second language by way of semantic structure." The meaning that is being transferred must be held constant, only the form changes. It can be seen from his explanation above that translation is not an easy task to do, because every language may have their own ways and grammatical structure in saying some terms that might be different in another language.

Peter Newmark, *a textbook of translation*. p.5. "Translation is also rendering the meaning of of a text into another language in the way that the author intended the text." Robert T Bell. *Translation and Translating* (1998, 20) Translation is the replacement of representation of a text in one language by a representation of an equivalence text in a second language.

Another definition of translation is provided by Brislin as cited in Selviana (2018, 7) who points out that translation is a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one of both languages is based on signs, as with signs of the deaf. This is further supported by Wilss (1982) who states that translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic,

the semantic, and the pragmatic understanding and analytical processing of the source text. Syntactic understanding is realated to style and meaning. Understanding of semantics is meaning related activity, pragmatic understanding is related to the message or implication of a sentence.

According to Catford as cited in Selviana (2018, 8) remarks that translation is defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). To elaborate, Catford observes that the important thing in process of translation is a way to find the equivalent meaning between source language (SL) and target language (TL) and the readers or listeners can understand and does not misunderstanding with the meaning with the meaning of translation product. According to Newmark (1988,5) that "Translation is rendering the meaning of a text into another language in the way the author intended the text."

According to Nida and Taber as cited in Selviana (2018, 8) state that translating consist 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. It can be concluded that in reproducing and transferring the message, there is an equivalent relationship between Source Language and Target Language. Additionally, Nida mentions the definition of style. It refers to the stylistic of linguistic aspect. Translator needs to pay attention to the style of source language in order to maintain the naturalness the target language in the target text so the target readers could easily understand the content of the text. According to Nida and Taber (1982, 12) states that translating entails recreating the message from the Source Language in the receptor language as closely as possible to its natural equivalent.

In addition, according to Nida and Taber in Repelita's book titled "Translation Theory and Practice" as cited in Dandy (2023, 8) states that "Translation is rewriting of the message contained in the Source Language into the Target Language to find similarities." Referring to Nida and Taber's definition, we could say that delivering or rewriting the message or the meaning of the Source Language into the Target Language is the crucial thing in translation.

According to the definitions offered by the linguist above, translation is the task of dealing with two different types of language. The first is the source language, or the language that will be translated, and the second is the target language, or the form of language that will be translated.

Based on the definition provided, it is possible to conclude that translation is the process of transmitting a message from one language to another. Translation can be a difficult task. A translator concerned with transmitting meaning will discover that the receptor language has a manner of expressing the intended meaning, even if it differs from the source language form. It is often assumed that translation is mostly a change of form. When we talk about language form, we mean the actual words, phrases, clauses, sentences, and paragraphs that are spoken or written. The surface structure of language refers to these types.

2.1.1. Methods of Translation

In two perspectives, according to Newmark (1988,1), translation method is a method of translation that is not only has one way to translate, but there are several ways. It depends from whom and for what is the purpose that how we want to translate. Newmark explains eight translation methods. The first emphasizes the Source Language (SL), while the second emphasizes the Target Language (TL). When the translator translates the text, they follow what is common or normal in the Source Language, such as structure, lexis, and culture, whereas the Target Language means the translator follows the target language structure, lexis, and culture to help the readers understand the translation text better. Each viewpoint provides four translation methods. The first perspective provides word-for-word translation, literal translation, literal translation, faithful translation, and semantic translation, and semantic translation methods and the second perspective provides adaptation, free translation, idiomatic translation, and communicative translation methods.

Those methods will be described in flattened V Diagram below:

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Figure 2.1 Diagram "V" by Newmark (1988, p.45)

From the figure above, it can be explained that the eight methods of translation are:

a. Word-for-word translation

The Source Language word-order is preserved and the words translated singly by their most common meanings out of context. Cultural words are translated literally. The use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

b. Literal translation

The Source Language grammatical constructions are converted to their nearest Target Language equivalents, but the lexical words are translated singly, out of context, this indicates the problems to be solved. The translation process in this method is almost the same as word-for-word translation, then words are adjusted to grammatical arrangement of target language.

c. Faithful translation

Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraint of the Target Language grammatical structure. It attempts to be completely faithful to the intentions and the text-realization of the source language writer.

d. Semantic translation

It may translate less important cultural words by culturally neutral third or functional terms but not cultural equivalent and it may take other small concessions to the readership.

e. Adaptation

This is the "freest" form of translation. It is used mainly for plays (comedies), a poetry, the Source Language culture converted to the culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other explanations have 'rescued' period plays.

f. Free translation

It reproduces the matter without the manner, or the content with the form of the original. It is usually a paraphrase much longer than the original.

g. Idiomatic translation

Idiomatic translation reproduces the message of the original but tends to distort the nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

h. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

2.1.2. Process of Translation

The process of translation is series of activities which can be done by a translator at the time transfer the message from the source language into target language (Nababan,1997:6). According to Nida and Taber in Hoed (1993:57) four levels or less consciously translated in mind, the process of translation are:

a. Analysis (learning the source text). It is the first step in which the content and the purpose in the source text is entirely be read and be understood.

b. Transfer (replacing the substance of source language with its equivalence substance of target language). In this step, the message in the source text is transferred into the target text. The message can be a content, idea or thought.

c. Restructure (adapted the translated text to the turn of reader). Restructure means rearrange. In other word, after translating the message from the source text into target text, a translator has to rearrange.

According to Newmark as cited in Febryanto (2021, p.118) describes the translation process starting with choosing the translation method. Second, when translating, four levels need attention, namely:

a. The level of the Source Language text,
b. The referential level,
c. Cohesive level,
d. Natural level.

According to Robinson as cited in Ferbryanto (2021, p.118) formulated the translation process by translating intuitively then editing after that sublimating, meanwhile Ben & Candlin as cited in Febryanto (2021, p.118) recommend two phases of the translation process, namely:

a. Analysis of one specific Source Language text into universal (non-specific language) semantic representations, and
b. Synthesis of that semantic representation into specific Target Language text.

According to Hansen as cited in Febryanto (2021, p.118) sees that the translation process is everything that happens, from the time the translator starts working on the source text until he finishes the target text. They cover, from every pencil move to the use of all kinds of tools, and the entire process involved in making decisions, solving problems, and making corrections.

From the definition above, they show how to adjust the forms of the Source Language in a translation text to discover meaning. Everyone who understands the translation process as outlined by the expert above can translate correctly. This is because the steps detailed above provide explanations that anyone may follow.

2.2. Definition of Movie Script

A movie script or screenplay is a piece of writing written expressly for a film or television show. Scripts for films can be original works or adaptations of previously published works. Trottier also narrates the characters' movements, actions, facial emotions, and conversations. Movie scripts frequently include not only character dialogue but also online footage of the film's action. It can help with reading and describing the movie screenplay.

The pace with which knowledge is distributed is affected by advances in science and technology. The educational world, as an information user, must adapt to the stream of information flows. Adjusted or updated information is highly helpful in the growth of education, particularly learning media.

According to Carrick as cited in Susanti (2020, 21) states that the element of movie script enables students to realize that reading is an activity that permits experimentation. According to Collins as cited in Susanti (2020, 21) states that movie script is the written text that provides the basis for a film production. It usually includes only the dialogue spoken by the characters but also shot-by-shot outline of the film's action. It may be adapted from novels or stage plays or developed from original ideas suggested by the screenwriters or their collaborators.

According to Haag and Cole as cited in Susanti (2020, 22) say that the format of movie script is structured in a way that one page usually equates to one minute of screen time. In a movie script, each scene is numbered, technical direction may be given. In a draft in various stages of development, the scenes are not numbered and technical direction is at a minimum.

Additionally, according to Haryanto (2005:100). Is the source of material that will be converted into the target text is referred to as the "movie script", he claims. The original script and the script intended for the movie translator are two different types of scripts.

Based on the explanation above, I conclude that the movie script is a good media for kids who struggle with comprehension. Movie script can serve as a reference for describing plot material.

2.3. Definition of Subtitle

Subtitles are textual versions of the dialogue in films and television programs. It can be defined as the transcription of film or TV dialogue presented

simultaneously on the screen (Baker, 2001: 247). According to Gottlieb in (journal analysis by Naomi and Achmad Basari, 18), subtitles are displayed in the bottom of screen and in the middle position, one line consists of 42 characters and the second line is shorter than the first one, including space and punctuation.

According to Sanchez (2004: 9), subtitles are described as being seen at the same frame when a speaker begins and ends their speech, with the occasional frane shift to respect to respect a movie's takes or permit reading time, take change allowed. Although the statement is merely an expectation, there are situations when the audience may nevertheless be perplexed if the subtitle text begins before the speaker has finished speaking or if they do not appear right away. In dubbing, subtitles are still one method of translating a movie.

The minimum duration is 3 seconds and the maximum one is of 5 seconds for one line. For two lines, the duration is 7 seconds and the maximum is 8 seconds. Traditionally, there are two types of subtitles, there are interlingual subtitles, which imply the transfer from a SL to a TL, and intralingual subtitles, for which there is no change of language (Díaz, 2007).

2.4. Subtitle Translation

Subtitle translation may be describe as a translation practice that consist of rendering in writing, usually at the bottom of the screen, translation into the Target Language of the original dialogue exchanges uttered by different speakers. Subtitle translation differs from translation of written material in non-audio-visual medium. When translating a film or a television program, the translator first watches the visual images and listens to the audio (sometimes with access to a written transcript of the dialogue as well) sentence by sentence, and then rewrites the subtitles in the target language so that they correspond to the meaning of the source language. Subtitles can be used to translate meanings in movie dialogs from a foreign language to the audience's native language. It is the quickest and least expensive means of translating foreign films.

Translating subtitle texts of a film to be appeared on screen is not an easy task for the translators. Hatim and Mason (in Venuti 2000) state that there are four kinds

of difficulties working on subtitling matters. 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 and last but not least is the requirement of matching the visual image. To understand the subtitles, the translator conducts a translation process.

Nedergaard-Larsen (1993, p.208- 237) stated that subtitle translation is a special language transfer type which is written text transferred from original spoken language text. In this definition, the transfer of language text form is the core of emphasis. But translating subtitle is not just simply transferring source languages into target languages, subtitle translator must carefully concern many complex parameters, such as synchronization, constrains of time and space, cultural-bound terms and audience reception and etc.

According to Gambier (1993, 276), referenced in Hastuti (2015, 59), states that subtitling is one of two approaches that can be used to provide the translation of a movie's conversation. In this approach, the movie's original dialogue soundtrack is kept while the translation is printed down the bottom. This means that the subtitles allows moviegoers to enjoy a foreign film by reading the translating text at the bottom of the screen without having to ponder confusing ideas.

Subtitle translation, according to Gambier (1994, 22), is the process of translating meaning from one language to another, whether it be through spoken or written text, in addition, it combines the understanding of spoken conversation with the use of the symbols or another semiotic system.

The translation process divided into three steps, they are analysis, transfer, and restructure (Nida and Taber in Ismailia, 2011: 32). Firstly, the translators receive the script of the movie. Secondly, they analyze and transfer it into the target language, and then they rearrange or restructure it to be finally displayed onto subtitles. From the definition above, I conclude that subtitle is a transferred dialogue from the Source Language to Target Language.

2.5. Previous Related Studies

Some researchers undertook translation research. There was other research that gave a similar discussion to the one provided in this study. Pagi Indonesia Metro TV News Program: Nida's Equivalence and Newmark's "V" Diagram in English and Indonesian language Languages Subtitles of New Zealand Gamelan: A Descriptive Analysis by Selviana (2018). This study looks at the translation of the other words in the subtitles of the Selamat Pagi Indonesia Metro TV News Program episode New Zealand Gamelan. Several words cannot be translated explicitly due to differences in culture between the Source Language (Indonesian language) and the Target Language (English). As a result, its ideas and methods are being utilised in the execution of this subtitle translation of New Zealand Gamelan. Pagi Indonesia Metro TV News Program.

The second study, by Mirda Ratna Dewi (2020), is titled "Translation Methods from English To Bahasa Indonesia In Anton Chekhov's "A Blunder" Short Story." The research objectives are to determine which translation method is most commonly used in translating short stories and to examine the results of the translation method to determine the equivalent translation utilized in translating Anton Chekhov's A Blunder short story. The author employs qualitative research methodologies and descriptive analysis. The main sources are 31 data points based on the short story entitled A Blunder.

The third study, by Waqidahtul Umairoh (2022) entitled: Gottlieb's Subtitling Strategies Used In "Aladdin 2019" Movie Script. This study seeks to identify and analyze the subtitle methods used in each scene of the "Aladdin 2019" movie script that have been translated from source text to target text. Every word in the "Aladdin 2019" movie script that employs one of the ten methods serves as the unit of analysis for this study. The study adopts a qualitative methodology since it collects data without generalizing it. According to the findings of this study, the number of subtitling strategies found in the screenplay of "Aladdin 2019" is 81 utterances. The most often employed strategy in "Aladdin 2019" is paraphrase, with 15 data points out of 81.

There are some similarities and differences of the previous related studies reviewed above with this study. The three discussions above discuss the types of translations methods and subtitle, and the accuracy used to develop the legibility

and readability of a translation in a film as a tool for developing translation text. This research focuses only to the translation methods used and what are the methods oftenly used in process of translating the movie "Shazam 2019".