

CHAPTER 2

THEORITICAL FRAMEWORK

2.1 Translation

In addition to the four fundamental English language skills that learners must master – speaking, listening, reading, and writing – translation is regarded as an additional ability. With so many benefits, translating abilities are becoming increasingly important in our daily lives, particularly as the percentage of people speaking different languages increase. When someone is expert in translation, they can effectively communicate with people in other languages and with audiences in the target language from a wide range of written content, including instruction books, novels, poems, text books, journals, magazines, and commercials. The method of changing a document, word, or speech's meaning into another language is known as translation, according to the Oxford English Dictionary (Press, 2020).

The process of translating can be used to characterized the activity of translation. When translating a text from one language to another, translators frequently use the translation process as a guide. According to Nida and Taber (1993:57), translation is the process of determining the most appropriate natural equivalent in the target language, with an initial emphasis on meaning transmission and a subsequent concentration on preserving the style of the original text to effectively transmit its meaning. The following are the translation processes they outline:

- a) Examining the semantic interpretations and grammatical relationships of individual words and word pairings is necessary for the analysis.
- b) The translator's mind transferred the data from language X to language Z.

- c) The reorganization was done to make sure that the final message is perfectly appropriate in the target language with regard to vocabulary, syntax, and cultural context.

Larson (1984) puts forward a diagrammatic representation of the translation process as:

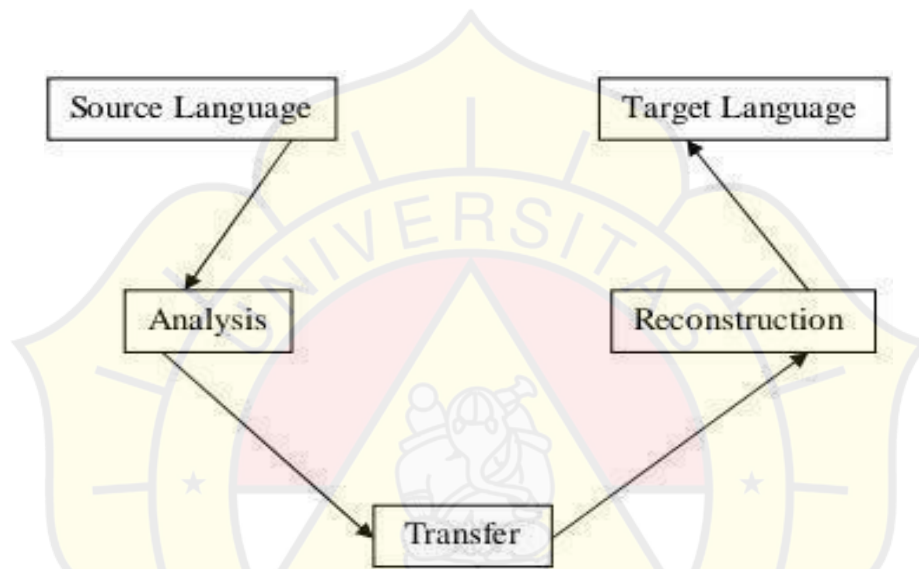


Diagram 2.1 Larson's Process of Translation (Larson, 1984)

Translation is a much more involved procedure than an overview would imply. Translators actually flip back and forth between the source and destination texts all the time. Translation efforts require a number of procedures in addition to the actual translation. (Larson, 1984)

1. There are two kinds of preparation involved in translation effort. The first kind requires the translator to get ready before starting the translation work. The second kinds relate to the planning a translator does in advance of a certain translation assignment.

2. To find a suitable lexical counterpart in the target language, a detailed examination of the words is necessary during the analysis step. Consulting dictionaries and encyclopedias for further information might be necessary in this case. Determining the fundamental meaning components that need to be communicated is crucial. When a lexical equivalent is decided on, the translator should record the decision for later use. Words that are important and need careful thought should be given more attention during the translation process, keeping in mind the particular context in which these essential terms are used.
3. The translation process continues from the analysis of the semantic structure to the preparation of the first translation draft during the transfer phase. The translator experiences this mental shift. Understanding the meaning or message contained in the source text is crucial for the translator to do throughout the translation process. The translator creates an equivalent in the target language during the transfer process. As a result, the translation process produces the first draft of the translation.
4. There are connections between the preparation, analysis, transfer, and first drafting processes. When the translator starts working on the first draft, they can discover more material that needs to be examined. In addition, students might need to go over the background material again or look it up in a dictionary.
5. Waiting to improve the draft version until an important part is complete. A translator can then approach it from a new perspective and offer a more objective analysis. Verifying the preliminary version's accuracy and naturalness is a necessary step in improving it. Text must be processed using a variety of methods, including borrowing and modification, which will be covered in more detail later.

2.2 Translation Techniques

In translation, the term “technique” or “procedure” refers to the strategies translators use to deal with difficulties they have while translating. According to Baihaqi (2017), translation method is a useful strategy for locating and resolving problems that occur during translation work. Molina and Albir (2002) state that there are eighteen translations in all, with examples provided for each.

a) Adaptation

With this technique, a more easily recognized feature from the Target Language (TL) is used to replace a cultural or social aspect from the Source Language (SL) with the intended audience. For instance, using “cookie” (US) instead of “*biskuit*” (UK).

b) Amplification

This technique is used to add information that isn’t explained clearly in the source language. It can be done by adding words or details, paraphrasing, clarifying, or adding footnotes to improve the translation’s clarity and facilitate understanding by the intended audience. In order to further explain this, Molina mentions a number of methods, including the explication provided by SCFA (Vinay & Darbelnet), Delisle’s addition, Margot’s valid and illegitimate paraphrases, Newmark’s explicative paraphrase, and Delisle’s quotation marks. In contrast to reduction, amplification is achieved through the use of footnotes.

Example:

Source Language: she has a cup of coffee while working on her thesis.

Target Language: *sambil mengerjakan skripsinya, dia meminum secangkir kopi.*

c) Borrowing

Using a word or phrase straight out of another language is a good idea. There are two sorts of borrowing: natural borrowing and pure

borrowing. When a word from the Source Language is borrowed into the Target Language without any changes, this is known as pure borrowing. For example, the English word “keyboard” is borrowed into Indonesian. When there is not a similar term in the target language, translators frequently turn to direct borrowing. On the other hand, natural borrowing includes modifying the word from Source Language to match the Target Language spelling rules. The goal of this procedure is to make sure the translated word is more widely used and accepted in the target language.

Example:

Source Language: This week, the medical forum will discuss Tourette syndrome.

Target Language: *Forum medis akan membahas tentang sindrom turette minggu ini.*

d) Calque

A foreign word or phrase can be translated either lexically or structurally, effectively keeping the original meaning.

For example:

Source Language: The terrorist attack in Jakarta is the fault of the Ministry of Defense.

Target Language: *Menteri Pertahanan bertanggung jawab atas serangan teroris di Jakarta.*

e) Compensation

It is not possible to duplicate a stylistic element or piece of information in the same area as in the Source Language; instead, the goal of this method is to insert it into another part in the Target Language.

Example:

Source Language: A swarm of birds is heading north.

Target Language: *Sekawanan burung terbang kearah utara.*

f) Description

In order to explain phrases or words from the source language that the target language may not be familiar with, this strategy uses descriptive language.

Example:

Source Language: A type of Indonesian traditional food made mostly of local specialties and veggies.

Target Language: *Gado – gado*

g) Discursive creation

This technique is used to provide a short appearance that is completely different, unexpected, and unconnected. It is widely used when translating book titles or other types of literary works.

Example:

Source Language: Love has an open door.

Target Language: *Cintamu yang indah.*

h) Established equivalence

The technique uses well-known words or expressions from dictionaries or common language usage as their translations into the target language. The target language's meaning and style correspond with those of the source language.

Example:

Source Language: Cold

Target Language: *Dingin*

i) Generalization

This technique is applied to replace particular terminology with neutral or general terms; for example, it is used to translate Indonesian nouns into English, such as *becak*, *bajaj*, *bemo*, and *delman* vehicle. This method is different from the technique of defining concepts that are exclusive.

j) Linguistic amplification

This technique, which is frequently used in consecutive interpreting and dubbing, contains linguistic elements. It is not the same as linguistic compression.

Example:

Source Language: Absolutely right!

Target Language: *Ya, itu benar sekali!*

k) Linguistic compression

It is used to condense linguistic information in order to be short, taking into consideration time and space limits, as opposed to linguistic growth. Simultaneous interpretation and subtitling both commonly use in this technique.

Example:

Source Language: let it go.

Target Language: *Bebaskan.*

l) Literal translation

This method is employed for word translation, phrases, or expressions literally. For this technique to be applied correctly, it is imperative that the shape match the word and its intended meaning.

Example:

Source Language: As delightful as honey is your smile.

Target Language: *Senyummu semanis madu.*

m) Modulation

This method is utilized to alter the perspective, emphasis, or cognitive classification in connection with the Target Language.

Example:

Source Language: Watch your step!

Target Language: *Awashlah!*

n) Particularization

By using this method, which is opposite of generalization, the Target Language is produced that is more precise, concrete, and

detailed than the Source Language. For instance, the Indonesian words *becak*, *bajaj*, *bemo*, and *delman* can be translated from the English word “vehicle”.

o) Reduction

In contrast to amplification, this translation technique involves reducing information from the Source Language into the Target Language. This might include taking off or pointing at specific details.

Example:

Source Language: I have spent my entire life looking for it.

Target Language: *Seumur hidup*.

p) Substitution

Using this technique, words are substituted for nonverbal cues like signs and gestures, or vice versa.

Example:

Source Language: (A nodding head). (Hindi)

Target Language: No. (English)

q) Transposition

Grammatical classifications can be changed using this technique, including changes to class, unit, structure, and level/rank. The translation of the English noun “peace” into the Indonesian verb “*berdamai*” serves as an example of this.

Example:

Source Language: I accept the history as it is.

Target Language: *Aku berdamai dengan masa lalu*.

r) Variation

It refers to the way that linguistic or paralinguistic components (intonations, gestures) are altered in order to affect linguistic variation. These aspects can include style, changes in textual tone, social and regional dialect, and more.

For example:

Change of dialect indicators for characters when translating for the theater.

Target Language: *Sebabkan pesta ataupun makan coklat itu.*

This translation techniques show how they can be classified into three categories: those that give priority to the source language's culture, those that give priority to the target language's culture, and those that combine parts of the cultures of the two languages. Technique focused on the source language include direct translation, calque, pure borrowing, and borrowing. On the other hand, strategies focused on the target language include naturalized borrowing, description, discursive construction, compensation, adaptation, generalization, modulation, particularization, reduction, substitution, transposition, and variation. Amplification and the combination of source language and target language-oriented translation processes are examples of techniques that can also be seen as somewhat aimed towards both the cultures of the source and target languages. The study focuses on strategies that are frequently used in subtitling movies.

2.3 Subtitle

The main area of study for the scholar is subtitling since it has developed to meet a variety of human requirements, such as those related to education, entertainment, and science. Hassanpour (2010:1) states that subtitling is the process of translating a television show or movie's spoken language into the language of the audience. The translated text usually appears at the bottom of the screen in two lines next to the original dialogue or narration. The bottom center of the screen is where the subtitles are displayed. The first line has about 40 characters (35 in Europe), while the second line is shorter and contains punctuation and spaces. A minimum of 3 seconds and

a maximum of 5 seconds should be given for each line, and 7 second and an 8-second maximum should be presented for two lines. These definitions suggest that subtitling is a type of translation that is employed especially for dialogue in films and television shows. It is an effect of audio-visual translation. In order to achieve the greatest results for the subtitles, there are a number of requirements that must be followed when subtitling a film. The standardization of subtitling will be further discussed in the points that follow.

Four different standards are used by Karamitlogou (1998:1) to group subtitling standards.

a) Primary objective

By maximizing the text's readability and clarity, the main goal of designing and structuring subtitles for television or movies should be to improve the audience's comprehension and pleasure of the content. The goal of translation is to make sure that the spoken and visual elements work together to effectively communicate the plot.

b) Spatial parameter / layout

- 1) The lower section of the screen, which is usually occupied by less significant visual elements, should be covered with subtitles. To help with reading, it is suggested that the bottom line of the subtitles can be positioned at least 1/12 of the total screen height from the bottom of the screen. Furthermore, it is important to make sure that there is sufficient space on the x-axis to prevent the audience from having to go far around the screen's edges to read a subtitle. In order to do this, subtitle line must have a minimum of 1/12 of the total screen width given to the left of the first character and a minimum of 1/12 of the total screen width given to the right of the last character. By positioning the translated text

at the bottom of the screen, viewers may read the text and identify visual cues simultaneously, using both of their senses-visual and auditory.

- 2) A maximum of two lines of subtitles, or the bottom line if the subtitle is one line, should be displayed at a time to minimize interference with the backdrop image. For readability, the translation text should not exceed 35 characters per line.
- 3) Text alignment: the subtitled text needs to be centered on the given line or lines. Because the majority of the visual action takes place in the middle of the screen, this arrangement helps the viewer's eye move a shorter distance in order to read the subtitle. To follow the conventions of printed literature, the alignment of "double text," which consist of conversation exchanges represented by dashes and shown simultaneously on a two-line subtitle, should be to the left side of the screen. To make sure that the subtitle matches the visual material, it is necessary to keep the timing between the language and the image during translation. Additionally, the translation should make an effort to maintain the original dialogue's tone and manner in the original language.
- 4) The maximum number of characters per line in subtitles should be 35 in order to guarantee that enough of the spoken text being translated can be fit in without requiring a large amount of text to be cut or deleted. Because of the unavoidable reduction in font size, more characters per line than 40 can make the subtitles less readable. Translators choose what to include in their translations in addition to how to translate the original text and all of its components. Translators must make sure that each subtitle reads as a full

text and as a logical unit while also keeping the audience in mind.

- 5) To prevent eye strain on viewers, characters should be colored a pale white. It has been demonstrated that it is easier for the eye to read against an exact background, therefore they should be presented against a translucent grey “ghost box” as opposed to a curved layout. The “ghost box’s” grey color is visually neutral and creates the illusion that it does not entirely cover the background image. For readability and visibility, the text should be positioned in relation to the background.

c) Temporal parameter / duration

- 1) Depending on how quickly the “average” viewer reads, a two-line subtitle should be two lines long in order to produce effective communication. Studies have indicated that viewers from the upper-middle socio-educational class, aged 14 to 65, can read 150-180 words per minute, or 2 ½ - 3 words per second. Thus, the ideal duration for a two-line subtitle to appear on the screen is less than five and a half seconds, with a total of fourteen to sixteen words. To make up for the extra ¼ to ½ second that the brain needs to process the subtitle, it is suggested to increase this time to about 6 seconds. If the subtitle remains visible on the screen for longer than six seconds, some readers – especially those who read quickly-may automatically reread it. As a result, it’s critical to find a balance between giving students plenty of reading time and preventing needless repetition. To guarantee that viewers can understand the content with simplicity, translators ought to take consideration how long a whole two-line subtitle is.

- 2) Based only on calculation, the maximum length for a complete, single-line subtitle consisting of seven or eight words is often estimated to be three seconds. In actuality, though, it is three and a half seconds. This imbalance results from the fact that a single-line subtitle does not cause an acceleration in reading speed, whereas the visual bulk of the text in a two-line subtitle does. To provide readers enough time to read a single-line subtitle, it must remain on screen for at least 3 ½ seconds. It is also crucial to avoid displaying the same subtitle on screen for longer than 3 and a half seconds, as this may trigger automatic rereading, especially for quick readers. When the action in the movie moves quickly and the language is simple to understand lexically and syntactically, the length of the subtitles can be adjusted to correspond with the reader's speed (3 words per second or 1/3 of a second each word). A sentence's syntactic structure offers important information and facilitates comprehension of its meaning. It is frequently required to make syntactic modifications during translation in order to follow the Target Language's standards, such as changing the word order.
- 3) Regardless of how simple the term is, a single-word subtitle must last at least 1 ½ seconds. Anything less than this will cause the subtitle to flicker on the screen too quickly, which would annoy viewers. To make sure that viewers have enough time to read the subtitle, it is important to keep the duration at this minimum. It's also crucial to avoid going over the one and a half-second mark for a single-word subtitle. Since this can cause viewers-especially fast readers-to instinctively reread the subtitle. Every word in the subtitle

will be easily accessible, understandable, and time-efficient if this minimal duration is followed.

- 4) For the best viewing experience, the timing of the subtitle installation is important. According to research, subtitles should display $\frac{1}{4}$ of a second after the start of speech, not at once with it. This pause enables the brain to interpret the spoken words and move the gaze to the lower portion of the screen in preparation for the subtitle. The simultaneous appearance of subtitles can be startling for the audience, leading to disorientation and confusion as the brain tries to concentrate on the written text and the spoken words. It is advised to color code the subtitles to make it clearer which text the viewer should concentrate on.
 - 5) Even if no more utterance is made that follow the conclusion of the speech, the translation text needs to be removed from the image. This is crucial in order to guarantee that the spoken material is correctly translated in terms of timing and content. A longer lagging-out period may cause viewers to lose faith in the quality of the subtitles since they may begin to wonder if the text, they read truly reflects what was stated at the time.
 - 6) Camera movements, like cuts and takes, are essential for indicating changes in a movie's theme. To appropriately show the thematic shifts in the original content, these transitions should be removed from the translation text. The length of the translation text shouldn't be affected by additional camera tactics like varied shots, fades, and pns that don't indicate a substantial thematic change because they just serve to emphasize the speaker's point.
- d) Target text editing

- 1) A two-line subtitle is preferable to a lengthy one because it allows text to be spread out evenly over the lines. This is beneficial because viewers consider a two-line subtitle to be more significant, which helps the eye and brain read text more quickly.
- 2) The highest syntactic node should be used for segmentation to make sure that every subtitle flash includes a full sentence. The segmentation on each line should match the highest syntactic node if a sentence cannot fit in a single subtitle line and must continue onto a second line or a new subtitle flash.
- 3) Line length and segmentation are important factors which influence how readable subtitles are. For a two-line subtitle to have a balanced visual look, the upper and lower lines should be as long as possible. This is because, as a result of traditional printed materials like columns and pages having a rectangular format, viewers are more used to reading text in this format than in a triangular one. Finding a balance between syntax and geometry is crucial when segmenting subtitled material because of the significance of segmentation at the higher nodes. If forced to choose between the two, it is better to give syntax priority over geometry.
- 4) To guarantee that spoken words match the original text, they should line up with sentences that includes subtitles. In order to confirm the accuracy of the translation, viewers rely on this relation. The ratio of spoken utterances to subtitled sentences must be precisely equal. Because of this synchronization, viewers may easily follow the conversation because the subtitles show as soon as the speaker concludes. It is best to avoid combining more than one speech into a

single sentence with subtitles, unless there are time or space constraints.

- 5) It is imperative that a subtitle have no more than two phrases in order to uphold the idea of “segmentation at the highest nodes.” Whether the phrases are part of a conversation or a monologue, they must follow this rule: dialogues should be left-aligned with double text, while monologues should be centered.
- 6) Linguistic components from the original text that the audience can understand should be maintained, particularly if they are surrounded by new aspects that could make the utterance’s overall meaning unclear. Furthermore, it is important to translate these linguistic components literally.
- 7) Using canonical forms to simplify syntactic structures makes them typically more concise and understandable than complex ones. Prioritizing simpler structures is wise as long as the original semantic meaning, functional purpose, and decorative aspects are well balanced.
- 8) For the purpose of reducing character length and simplifying meaning signals, acronyms, apostrophes, numerals, and symbols can be utilized. But, it’s crucial to utilize them with caution and only in situations where they are clear and understandable.
- 9) It is crucial to make sure that a target language dialect-regardless of whether it is regional or social-is not phonetically or syntactically transcriptions from the spoken form when choosing one for subtitling. Subtitles should only use dialects that have been previously established in textual form in printed publications. For example, sociolect expressions such as “whaddayadoin?” are prohibited since

the translated material must be understood well and viewers will not be able to recognize and understand them right away. In contrast, biblical or antiquated forms, such as “thee” for “you,” are acceptable.

10) Taboo language: unless its excessive use requires its minimization for the sake of textual conciseness, taboo language should not be prohibited. Taboo language in translated materials should be replaced with polite, appropriate language that keeps the original meaning maintained.

11) There isn't a single, widely recognized way to translate languages that are culturally specific. Cultural transmission, transposition, transposition with explanation (simple explanation), and omission are five possible strategies.

2.4 Previous Related Studies

Technique or procedure in translation basically refers to the way of how the translators solve their problem. As Baihaqi (2017) stated that translation procedure is a practical step in analyzing and solving the problems in translation practices. according to Molina and Albir's (2002), there are eighteen translation techniques that can be used. They are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, establish equivalent, generalization, linguistic amplification, linguistic compression, literal, modulation, particularization, reduction, substitution, transposition, and variation.

Adaptation is a technique in process translating use subject-predicate structure that replaces the elements of the existing culture source language (SL) with elements culture that are similar and there on target language (TL). Amplification is a technique of translating that use explication paraphrasing, to inform an implicit in source language (SL). Borrowing is a translation technique that can be done by borrowing words or phrase from source language.

Calque means literal translation of a foreign word or phrase which can be lexical or structural. Compensation is a translation technique performed by transferring message from the other parts of translation. Description is a translation technique performed by replacing a term or expression with a description of its form or function. Discursive creation is to establish a temporary equivalence that is totally unpredictable out of context. Established equivalence is to use a term or expression recognized as an equivalence in the TL. Generalization is a translation technique used the more common term in the target language (TL) and more specific for the source language (SL). Linguistic amplification is a translation technique which is used to add linguistic element (mostly for consecutive interpreting and dubbing). Linguistic compression is a technique that is used to synthesize linguistic element in the target language (mostly for simultaneous interpreting and subtitling). Literal translation is a technique that is used to translate a word or an expression word for word. Modulation is a translation technique which is used to change point of view, focus or cognitive. Particularization is a translation technique which is used to use a more precise or concrete term. Reduction is a translation technique which is used to suppress a SL information in the TL. Substitution is a translation technique which is used to change linguistic element for paralinguistic element or vice versa. Transposition is a technique that is used to change a grammatical category, shift from plural into singular in the plural. Variation is a translation technique which is used to change linguistic or paralinguistic element (intonation, gesture) that effect aspects of linguistic variation (change of textual tone, style, social dialect or geographical dialect).

Hassanpour (2010:1) states that subtitling is the written translation of the spoken language (source language) of a television program or film into the language of the viewing audience (the target language); the translated text usually appears in two lines at the foot of the screen simultaneously with the dialogue or narration in the source language.

Subtitles are displayed in the bottom of the screen and in the middle position, one line is considered of 40 characters (35 characters in Europe) and the second line is shorter than the first one, including of space and punctuation. The minimum duration is 3 second and the maximum is 5 second for one line. For two line the duration is 7 second and the maximum is 8 second.

From the definitions stated above, the researcher concludes that subtitling is a kind of a translation and it is used for television dialogue or film caption, as a product of audio-visual translating. Subtitling the movie has many standards to be concerned. As it will lead us to the best result of subtitle. This bellow point will tell us about standardization of subtitling.

