

CHAPTER 2

REVIEW OF RELATED LITERATURE

In this chapter, the researcher gives an explanation about some theories which are related to subtitling strategies in translation. These theories discuss about the definition of language, translation, and the classification of subtitling strategies by Gottlieb.

2.1. Language

Language is a system of regular spoken, manual, or written symbols with the intention of human beings, as members of a social group in its culture. Language has some important functions, such as communication, the expression of identity, play, imaginative expression, and emotional release.

Many definitions of language have been argued. Henry Sweet, an English phonetician and language scholar, stated: "Language is the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts." The American linguists Bernard Bloch and George L. Trager stated the following definition: "A language is a system of arbitrary vocal symbols by means of which a social group cooperates." Any succinct definition of language makes a number of presuppositions and begs a number of questions. The first, for example, puts excessive weight on "thought," and the second uses "arbitrary" in a specialized, though legitimate, way.

Language associates with every aspect of human life in the society, and it only can be understood if it is considered in relation to society. This article attempts to survey language in this light and to consider its various functions and the purposes it can and has been made to serve. Because each language is both a working system of communication in the period and in the community wherein it is used and also the product of its history and the source of its future development, any account of language must consider it from both these points of view.

The science of language is known as linguistics. It includes what are generally distinguished as descriptive linguistics and historical linguistics. Linguistics is now a highly technical subject; it embraces, both descriptively and historically, such major divisions as phonetics, grammar (including syntax and morphology), semantics, and pragmatics, dealing in detail with these various aspects of language.

2.2. Translation

The study of proper principle of translation is termed as translation theory. This theory, based on a solid foundation on understanding of how languages work, translation theory recognizes that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

Basically there are two competing theories of translation. In one, the predominant purpose is to express as exactly as possible the full force and meaning of every word and turn of phrase in the original, and in the other the predominant purpose is to produce a result that does not read like a translation at all, but rather moves in its new dress with the same ease as in its native rendering. In the hands of a good translator neither of these two approaches can ever be entirely ignored.

Conventionally, it is suggested that in order to perform their job successfully, translators should meet three important requirements.

They should be familiar with:

1. The source language
2. The target language
3. The subject matter

Based on this premise, the translator discovers the meaning behind the forms in the source language and does his/her best to produce the same meaning in the target language - using the forms and structures of the target language.

Consequently, what is supposed to change is the form and the code and what should remain unchanged is the meaning and the message (Larson, 1984).

The translator should understand perfectly the content and intention of the author whom he/she is translating. The principal way to reach it is reading all the sentences or the text completely so that you can give the idea that you want to say in the target language because the most important characteristic of this technique is translating the message as clearly and natural as possible.

The translator should have a perfect knowledge of the language from which he/she is translating and an equally excellent knowledge of the language into which he/she is translating. At this point the translator must have a wide knowledge in both languages for getting the equivalence in the target language, because the deficiency of the knowledge of both languages will result in a translation without logic and sense.

The translator should avoid the tendency to translate word by word, because doing so is to destroy the meaning of the original and to ruin the beauty of the expression. This point is very important and one of which if it is translated literally it can transmit another meaning or understanding in the translation.

2.3. Translation Process

In translation study, there is a translation process to make a good translation. There are two concepts in translation process; old concept and modern concept. Old concept translation means just transfers the message from the source language into the target language. While in modern concept which is proposed by Nida and Taber (1969: 55) states that translating process indicates and is been to undergo three phases; (1) analyzing or understanding the meaning, the concept, and the message of the source language, (2) transferring the result of analysis into the similar message into the target language, and (3) restructuring the transferred message into good target language by equivalent words. Besides that, according to Newmark (1988: 19), there are four processes of translation, there are:

1. The SL text level, the level of language, where one begins and which one continually (but not continuously) goes back to. This is the level of literary translation of the source language into the target language, the level of translation has to be eliminated, but also acts as a connective of paraphrase and the paper-down of synonyms.
2. The Referential level, to summarize in crude lay terms, to simplify at the risk of over-simplification, to penetrate the fog of words. The referential level where mentally sort out the text is built up of, based on, the clarification of all linguistic difficulties, and where appropriate, supplementary information. It build up the referential picture in mind when translate the source language into the target language text.
3. The Cohesive level, this level attempts to follow thought through the connectives and feeling tone, and the emotion through value-laden or value-free expressions, is, admittedly, only tentative, but it may determinate the difference between a humdrum or misleading translation and a good tone. This cohesive level is a regulator, it secures coherence, it adjusts emphasis.
4. The level of naturalness, of common language which is appropriate to the writer or the speaker in a certain situation. Natural depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written language more or less coincide.

In the other hand, depending on the unit language to be translated, the translator has recognized three approaches to translation, such as translation at the level of word (word for word translation), translation at the level of sentence, and conceptual translation. Naturally and supposedly what changes are the form and the code and what should remain unchanged is the meaning and the message (Larson in Riazi: 2005). In the process translation, the translator should be not change the meaning and the message from the source language to the target language, in purpose to make the audience or the readers understand.

2.4. Translator

A translator is someone who has competence of both source and target languages. To conduct a translation is not an easy thing to do. When translating in every text, the translator has some rules. They not only just transfer the idea from the source language to the target language but they also should establish an equivalent translation from English to Indonesian since they have different system and structure.

Depending on the unit language to be translated, the translator has recognized three approaches to translation, such as translation at the level of word (word for word translation), translation at the level of sentence, and conceptual translation. All of the approaches are to make a naturally meaning without change the meaning and make it clearly.

In the process of translation need a person who understand well to translate the source language to the target language. A translator has competence both the source and the target language. Dealing with subtitles, the translator usually uses the subtitling strategies to analyze the source language. On the other hand, a translator should be familiar with culture, custom, and social setting of the source language and target language.

According to Bassnett (1991: 8), there are statements correlated to the ability that translators should have:

1. Accept the untranslatability of the SL phrase in the TL on the linguistic level.
2. Accept the lack of a similar cultural convention in the TL.
3. Consider the range of TL phrases available, having regard to the presentation of class, status, age, sex of the speaker, his relationship to the listeners and the context of their meeting in the SL.
4. Consider the significance of the phrase in its particular context-i.e. as a moment of high tension in the dramatic text.
5. Replace in the TL the invariant core of the SL phrase in its two referential systems of culture out of which the text has sprung.

Generally, translators should meet three requirements, first, familiarity with the source language, next, familiarity with the target language, and the last is familiarity with the subject matter to perform their job successfully. Based on this premise, the translator discovers the meaning behind the forms in the source language (SL) and does his best to produce the same meaning in the target language (TL) using the TL forms and structures.

2.5. Subtitle

One of the ways to translate the foreign film and television program is subtitling. Subtitling is an audiovisual translation or textual versions of the dialogue which is not in films only, but also in television programs and it is usually displayed on the bottom of screen. It can be form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language, with or without added information to help viewers who are deaf and hard-of-hearing to follow the dialog, or people who cannot understand the spoken dialogue or who have accent recognition problems (Wikipedia.com retrieved on September, 2013).

Subtitle 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, subtitles are displayed in the bottom of screen and in the middle position, one line is consist 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. Traditionally, there existed two types of subtitles, there are interlingual subtitles, which imply transfer from a SL to a TL, and intralingual subtitles, for which there is no change of language (Díaz Cintas, 2003). In interlingual subtitles, a translator can apply some strategies in translating the source language (SL) subtitle into the target language (TL).

Translation subtitling is different with the translation, especially translation of written text. When translate a film or a TV program the translation, translator firstly, watches the picture and listens to the audio (sometimes having access to a written

transcript of the dialogue as well) sentence by sentence, and then writes subtitles in the target language as same as the meaning of the source language. Subtitles can be used to translate dialog from a foreign language to the native language of the audience. It is the quickest and the cheapest method of translating content.

Translating subtitle texts, utterances or conversation in a film appeared on screen is not an easy task for the translators. Hatim and Mason (2000 : 35) in *Politeness in Screen Translating* 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 (2) above and last but not least is the requirement of matching the visual image.

To understanding the subtitle, the translator uses translation process. The translation process divided into three steps, they are analysis, transfer, and restructure (Nida and Taber,). Firstly, the translator maker received the script of the movie. Then, they will analyze and replace it into the target language, and the last is rearrange it to be suitable to be displayed into subtitle.

Subtitles exist in two forms; open subtitles are 'open to all' and cannot be turned off by the viewer; closed subtitles are designed for a certain group of viewers, and can usually be turned on/off or selected by the viewer - examples being teletext pages, DVB Bitmap subtitles, DVD/Blu-ray subtitles. Subtitles can appear in one of 3 types (Wikipedia.com retrieved on March 29, 2012) they are:

1. Hard (also known as hardsubs or open subtitles)we can see this subtitle in karaoke song lyrics that usually used various colors, fonts, sizes, animation (like a bouncing ball) etc. to follow the lyrics. However, these subtitles cannot be turned off.
2. Prerendered (also known as closed) we can find this subtitle on DVD. It is possible to turn them off or have multiple language subtitles and switch among them, but the player has to support such subtitles to display them.

3. Soft (also known as softsubs or closed subtitles) is like a captions, we can turn them on or turn them off. Softsubs are included with the video file, but sometimes the fansubbers (a fans of certain film that translated the subtitle into other language) release only the subtitle file and we have to download the video separately.

2.6. Subtitling Strategies

In this thesis, the researcher used Gottlieb (1992: 166) strategies to analyze the data. There are ten (10) subtitling strategies, they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Gottlieb's translation strategies for subtitling films are as follows:

2.6.1. Expansion

Expansion is used when the dialog in the SL need an explanation to gain the audience comprehension because they cannot retrieve the culture nuance of the SL.

Example:

Source Language	Target Language
You will have two marriages. One long, one short.	Kau bisa mengalami 2 kali pernikahan. Yang satu awet, satunya lagi hanya sebentar.

(Widiastuti, *Ni Made Ayu and Ni Putu Krisnawati*, 2010)

2.6.2. Paraphrase

Paraphrase is used used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL, in other words, the translation in the TL is syntactically different from the SL but then meaning is still maintained to be comprehended by the audience.

Example:

Source Language	Target Language
And when I look into your eyes, I hear dolphins clapping.	Dan saat aku menatapmu, Kudengar lumba2 mengepak.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

2.6.3. Transfer

Transfer refers to the strategy of translating translating the SL completely and correctly into the TL translating the SL completely and correctly into the TL.

Example:

Source Language	Target Language
...have many friends, many experiences.	...punya banyak teman, banyak pengalaman.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

2.6.4. Imitation

Imitation is used to translate the proper noun like names, places, country, product brand.

Example:

Source Language	Target Language
Amelia, will you let me dance with you?	Amelia, boleh aku berdansa denganmu?

(Munawaroh, 2008)

2.6.5. Transcription

Transcription is used when there exist unusual term, the third language and nonsense language in the SL.

Example:

Source Language	Target Language
No, divorziata.	Tidak, bercerai.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

2.6.6. Dislocation

Dislocation is adopted when the SL employs some sort of specialeffect, for example a silly song in a cartoon film, where thetranslation of the effect is more important than the content.

Example:

Source Language	Target Language
0:06:06.65>>0:06:10.18	0:06:06.48>>0:06:10.00
Who's your friend who likes to play? Bing Bong, Bing Bong!	Siapa teman yang ingin kau ajak bermain? Bing Bong, Bing Bong!

(Pein Akatsuki, *Inside Out*, 2015)

2.6.7. Condensation

Condensation is applied to solve the problem of limitation of subtitle lines. This can also create efficiency by eliminating the redunduncies.

Example:

Source Language	Target Language
So glad to finally meet you.	Senang akhirnya bisa bertemu
Nice to finally meet you.	dengan anda.
	Sama-sama

(Widiastuti, *Ni Made Ayu and Ni Putu Krisnawati*, 2010)

2.6.8. Decimation

Decimation is omitting important element that are confusing the audience and some taboo words.

Example:

Source Language	Target Language
What, drawn, and talk of peace?	Damai?
I hate the word	Aku benci kata itu

(Hastuti, Endang Dwi, Nunun Tri W, Giyatmi, and Ratih Wijayava, 2011)

2.6.9. Deletion

Deletion refers to deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

Example:

Source Language	Target Language
My son, please, please, please buy a ticket.	Anakku, tolong, tolong belilah tiket.

(Widiastuti, *Ni Made Ayu and Ni Putu Krisnawati*, 2010)

2.6.10. Resignation

Resignation is applied when the translator does not find the solution in translating the SL subtitle and that the meaning is inevitably lost.

Example:

Source Language	Target Language
It begins when the object of your affection...	NO TRANSLATION

(Widiastuti, *Ni Made Ayu and Ni Putu Krisnawati*, 2010)