

CHAPTER 2

REVIEW OF RELATED LITERATURE

Theory is an important thing in analysis. This thesis used theory for basic information and it is used to analyze the data.

In this study, the researcher used some theories. Translation has typically been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers (Ordudari, 2007:1).

In translation study, there is a translation process to make a good translation. As Harianto's statement, there are two concepts in translation process; old concept and modern concept. Old concept translation means that it just transfers the message from the source language into the target language. While in modern concept which is proposed by Nida and Taber in Harianto (2004:14) 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 results of analysis into the similar message in 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, they 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. Translation is pre-eminently the occupation in which the translator has to be thinking several things at the same time.
2. The referential level, the level of objects and events, real or imaginary, which progressively has to be visualized and built up, and which is an essential part,

first of the comprehension, then of the reproduction process. One should not read a sentence without seeing it on the referential level, whether text is technical or literary or institutional, one has to make up mind summarily and continuously.

3. The cohesive level, which is more general and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which the language level has to be adjust. This level also links the first and the second level. It follows both the structure and the moods of the text.
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.

On 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: 2005:188). In the process of translation, the translator should not change the meaning and the message from the source language to the target language. To make the audience or the readers understand more easily.

1.1 Translation

Translation is transferring an idea from the source language (SL) to the target language (TL). Every country has its own language, therefore a translation

is needed to communicate from people in the world. In another way, translation has been used to transfer written or spoken of the SL into the TL.

In translation, the form of the source language is replaced by the form of receptor (target) language. "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 1988b:7). According to Newmark's statement the message of language is very important. Study translation can avoid a misunderstanding for the source language to the target language. Producing a good translation, the translator has to be able to understand ideas and thoughts, including the messages expressed in the source language and representing the target language. Translation has an important function in language, without translation we will not know the meaning from another language.

Larson (1991) states that the ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended audience who is unfamiliar with the source text will readily understand it. The success of a translation is measured by how closely it measures up to these ideals. The ideal translation should be:

1. Accurate: reproducing as exactly as possible the meaning of the source text.
2. Natural: using natural forms of the receptor language in a way that is
3. appropriate to the kind of text being translated.
4. Communicative: expressing all aspects of the meaning in a way that is readily understandable to the intended audience.

Translation involves a risk of spilling-over of idioms and usages from the source language into the target language, if it is practiced by relatively bilingual but limited proficient person. On the other hand, inter-linguistic spillages have also served the useful purpose of importing calques and loanwords from a source language into a target language that had previously lacked a concept or a convenient expression for the concept. Translators and interpreters, professional

as well as amateur, have thus played an important role in the evolution of languages and cultures.

The language to be translated is called SL, whereas the text to be translated is called the source text (ST). The language that is to be translated into is called the TL; while the final product is called the target text (TT).

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.

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 consider 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, 2003:110). In interlingual subtitles, a translator can apply some strategies in translating the SL subtitle into the TL one.

Translation subtitling is different from the translation, especially translation of written text. When translate a film or a TV program the translation subtitler, 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 (in Venuti 2000:160) 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. Besides that, there are some constraints of subtitle that must be obeyed. Gottlieb (1992:164) discusses in different terminology, what he calls the formal (quantitative) and textual (qualitative) constraint of subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor. The time factor in particular, plays a pivotal role in the decisions translators have to make, although traditionally five to six seconds have been considered to be sufficient for reading a two-line sentence.

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To understand the subtitle, the translator uses translation process. The translation process divided into three steps, they are analysis, transfer, and

restructure (Nida and Taber, in Ismailia, 2011:32). Firstly, the subtitler 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.

1.2 Subtitling Strategies

Making a good and relevant subtitle is not easy, the translator must understand well the rules about subtitling. Another rule to translate the subtitle is applying the subtitling strategies. As translation procedures, subtitling strategies are also the technical devices in translation world. However, subtitling is used to transfer the meaning of dialogues in one language into a text in another language. (Fawcett in Bogucki: 2004:69).

In a 1992 study, Henrik Gottlieb, an experienced translator in the area of audiovisual translation, formulated a number of fundamental classifications of subtitling strategies. There are ten strategies included under these classifications (Gottlieb, 1992:166). Although Gottlieb himself does not give a complete and detailed explanation on each of these strategies, other writers citing him have put efforts to comprehensively explain all of his strategies. The following are Gottlieb's subtitling strategies as exemplified by Taylor (2000), Ghaemi and Benyamin (2010), Saputra (2003: 23), Harianto (2005: 14) and several other writers.

In this thesis, the researcher uses subtitling strategies from Hendrik Gottlieb (1992:161-170). There are ten (10) subtitling strategies, they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

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

1. Expansion

Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language. Example:

DIALOGUE	SUBTITLE
Oh, you know who's great? Sandy Poopack	Kau tahu siapa yang hebat? Sandy Poopack.
Poopack (<i>laugh</i>)	Poo-Pack (<i>kantong tinja</i>)

(Friends episode 1 (Miranty, 2001))

2. Paraphrase

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

Example:

DIALOGUE	SUBTITLE
<i>It itches like hell.</i>	<i>Gatal sekali.</i>

(Apt Pupil in Saputra, 2003)

3. Transfer

Transfer refers to the strategy of translating the source text completely and accurately.

Example:

DIALOGUE	SUBTITLE
<i>Your Majesty, I present to you the sword of Shan Yu.</i>	<i>Yang Mulia, kupersembahkan pedang Shan Yu.</i>
<i>I know what this means to you, Captain Li. Your father would have been very proud of you.</i>	<i>Aku tahu apa artinya ini bagimu, Kapten Li. Ayahmu pasti bangga sekali.</i>

(Mulan in Saputra, 2003)

4. Imitation

Imitation is maintains the same forms, typically with names of people and places.

Example:

DIALOGUE	SUBTITLE
SECRETARY: Who are you?	Siapa kau?
MICHAEL: My name is <i>Michael</i>	Namaku <i>Michael</i>

(Knight Rider, 1990)

5. Transcription

Transcription is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.

Example:

DIALOGUE	SUBTITLE
<i>Gesundheit!</i>	<i>Cepat sembuh.</i>

(Friends episode 4 (Miranty, 2004))

6. Dislocation

Dislocation is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

Example:

DIALOGUE	SUBTITLE
Spider-Pig, Spider-Pig, does whatever a Spider-Pig does, can he swing, from a web? No he can't, he's a pig, Look out! He is Spider-Pig.	Babi Labalaba, Babi Labalaba. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.

(The Simpson Movie, 2007)

7. Condensation

Condensation would seem to be the typical strategy used, that is, the shortening of the text in the least obtrusive way possible.

Example:

DIALOGUE	SUBTITLE
Maybe I should call your father.	Mungkin ibu harus menelepon ayahmu.
<i>No. I'm not talking to him. There's no way.</i>	<i>Tidak mungkin aku bicara padanya.</i>

(A Walk To Remember in Saputra, 2003)

8. Decimation

Decimation is an extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted.

Example:

DIALOGUE	SUBTITLE
Listen, I need a good lie.	Aku perlu satu kebohongan bagus.
Ok, ok. How about a man walking on the moon thing. <i>You know, you can see the string, people!</i>	Bagaimana kalau soal manusia berjalan di bulan? <i>Talinya kelihatan.</i>

(Friends episode 8 (Miranty, 2004))

9. Deletion

Deletion refers to the total elimination of parts of a text.

Example:

DIALOGUE	SUBTITLE
Not knowing when to shut up.	Kau tak tahu kapan harus diam.
<i>Yupp, that my thing.</i>	<i>Itu keahlianku.</i>

(Friends episode 1 (Miranty, 2004))

10. Resignation

Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

Example:

DIALOGUE	SUBTITLE
BRAD: Beeyotch!	NO TRANSLATION

(Malibu's Most Wanted, 2004)