CHAPTER 2

REVIEW OF RELATED LITERATURE

Theory is important in data analysis. This thesis used theories for basic information to analyze the data. The review of related literature here are translation, translation process, translator, audiovisual translation, subtitle, and subtitling strategies.

2.1 Translation

Translation is the communication of the meaning of a source language text by means of an equivalent target language text. 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. In translation, the form of the source language is replaced by the form of receptor (target) language. The message of language is very important. Study translation can avoid a misunderstanding for the source language to the 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, 1988: 7). According to Newmark's statement, he said that translation can avoid a misunderstanding for the source language to the target language.

Suryawinata (1989:1) gives a statement as follows: Translation is the general term referring to the transfer of thought and ideas are languages (source) to another (target), whether the languages are in written or oral form: whether the languages have established or the grapiest or do not name such

standardization or whether one or both language is based on signs, as with sign languages of the deal.

Widely, according to Suryawinata (1989:8), translation is all human activities to translate a set of information or message oral or written from the source information to target information. But, the narrower translation is transference of the message of a text from one language source language (SL) by equivalent textual material in another target language (TL).

And the other quotation comes from Brislin (1976:1) who says that "Translation is the general term referring to the transfer of the thoughts and ideas from one language (SL) to another (TL), whether the language is written or in oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf." From the statement, we can conclude that translation is a process of transfering the writer's idea from source language into target language. The language here refers to the oral or written language.

Based on the definition above, it can be said that translation is an operation of some languages; it is a process of transferring ideas, thoughts, and purpose from one language (SL) into another language (TL). It can also mean delivery of message contained in Source Language (SL) into Target Language (TL), and the message transferred in Target Language (TL) is closely similar to that in Source Language (SL).

2.2 Translation Process

A translation process is a process to make a good translation in translation study. According Harianto's statement, there are two concepts in translation process; old concept and modern concept. Old concept translation means just transfering the message from the source language into the target language. While in modern concept which is proposed by Nida and Taber in

Harianto (2004), they state that translating process indicates and 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 into the target language.
3. Restructuring the transferred message into good target language by equivalent words.

Besides, depending on the unit of 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 of translation, the translator should 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.
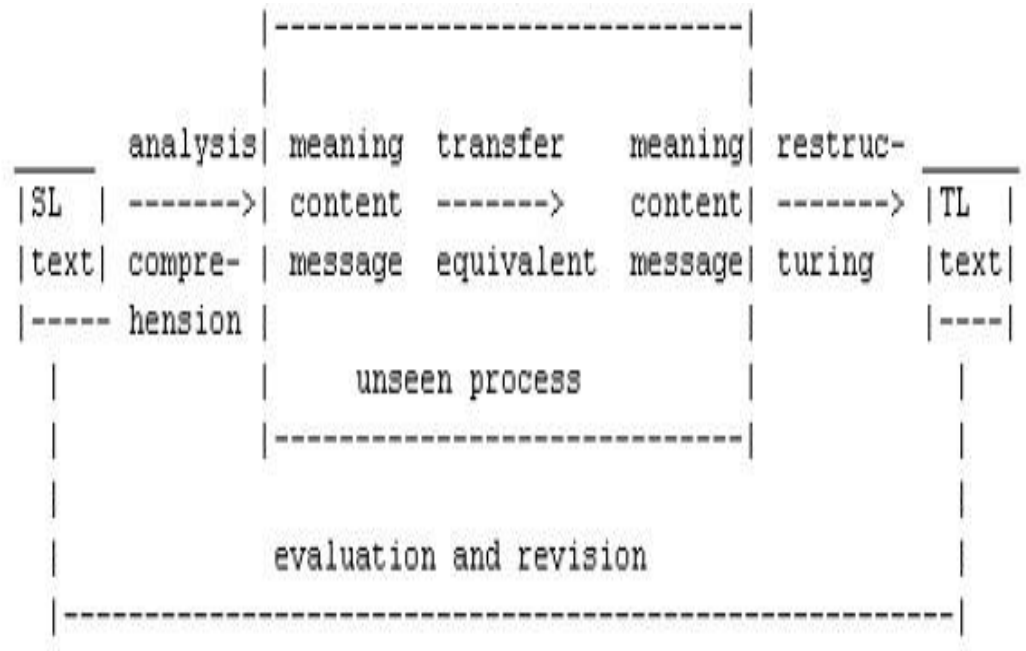
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          |------------------------------|
          |                              |
  _____    analysis| meaning  transfer     meaning| restruc-   _____
 |SL  |   ------->| content  ------->      content| ------->  |TL  |
 |text|   compre- | message  equivalent    message| turing    |text|
 |----- hension  |                              |            |----|
       |           |          unseen process      |            |
       |           |------------------------------|            |
       |                                                        |
       |                    evaluation and revision             |
       |--------------------------------------------------------|
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Figure 2.2 Process of Translation

Source: (Suryawininata, 1987:80)

2.3 Translator

A translation is someone who converts the written word from one language to another language. When translating every text, the translator has some rules. He not only transfers the idea from the source language to the target language but he should establish an equivalent translation from English to Indonesian since the two languages have different system and structure. Translators typically do the followings:

1. Convert concepts in the source language to equivalent concepts in the target language.

2. Speak, read, and write influently in at least two languages, including English and one more others.

3. Relay style and tone

4. Manage work schedules to meet deadlines.

5. Render spoken ideas accurately, quickly, and clearly.

Translators aid communication by converting information from one language into another. The goal of translator is to have people read the translation as if it were the original. To do that, the translator must be able to write sentences that flow as well as the original, while keeping ideas and facts from the original source accurate. They must consider any cultural references, including slang, and other expressions that do not translate literally. 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.

2.4 Audiovisual Translation (AVT)

Audiovisual translation is a specialized branch of translation which deals with the transfer of multimodal and multimedial texts into another language and or culture. Audiovisual Translation is about two forms, they are *Subtitling* and *Dubbing*. "Subtitling is visual, involving the superimposition of a written text onto the screen. Dubbing, on the other hand, is oral; it is one of a number of translation methods which makes use of the acoustic channel in screen translation" (Baker & Hochel, 1998).

In globalisation, exchanges of information as well as culture are inevitable, and translation between languages and cultures is a necessary thing. Audiovisual Translation (AVT) which translating, subtitling, and dubbing TV

programs, is a relatively recent category in the area of translation. Besides AVT, other writers refer to this translation category as *audiovisual language transfer*, which is a term used to recognize the process through which an audiovisual program containing materials in a source language is renderred clearly as well as accurately to be satisfactorily understood by the target audience, who are strangers to the source language (Ghaemi and Benyamin, 2010).

2.5 Subtitle

One of the ways to translate the foreign film and television program is subtitling. Subtitle (titling) derived from either a transcript or screenplay of the dialog or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen if there is already text at the bottom of the screen. They can either be a 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 deaf and hard of hearing to follow dialog, or people who cannot understand the spoken dialogue who have accent recognition problems.

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). 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 exist in two forms:

1. **open** subtitles are 'open to all' and cannot be turned off by the viewer.
2. **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.

2.6 Subtitling Strategis

Another rule to translate the subtitle is employing 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).

According to Gottlieb (1992: 166) there are ten (10) subtitling strategies, they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

2.6.1 Expansion

Expansion is used when the dialog in the SL needs an explanation to gain the audience comprehension because 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. **Yg** satu awet, satu**nya lagi hanya** sebentar.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)

2.6.2 Paraphrase

Paraphrase is 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 the 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 in Simanjuntak, 2013)

2.6.3 Transfer

Transfer refers to the strategy of 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 in Simanjuntak, 2013)

2.6.4 Imitation

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

Example:

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

(Munawaroh, 2008 in Simanjuntak, 2013)

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 in Simanjuntak, 2013)

2.6.6 Dislocation

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

Example:

Source Language	Target Language
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.**

(Astuti, 2009 in Simanjuntak, 2013)

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. **Nice to finally meet you.**	**Senang akhirnya bisa bertemu dengan anda.** **Sama-sama**

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010 in Simanjuntak, 2013)

2.6.8 Decimation

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

Example:

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

(Hastuti, Endang Dwi, Nunun Tri Widarwati, Giyatmi, and Ratih Wijayava, 2011 in Simanjuntak, 2013)

2.6.9 Deletion

Deletion refers to deal 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 in Simanjuntak, 2013)

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 in Simanjuntak, 2013)