

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter covers the explanation about the definitions of translation, process of translation, types of translation, translation methods, definitions of subtitles, process of subtitling, types of subtitling, definition of sentences (simple, compound, and complex sentences), and previous studies.

2.1 Translation

2.1.1 Definitions of Translation

There are many experts who give their ideas about the definition of translation. One of them is Newmark (1988, p. 5) who says that translation is “rendering the meaning of a text into another language in the way that the author intended the text”. Beside that, Munday (2008, p. 5) also mentions “the term translation itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating)”. In addition, Hatim and Munday (2004, cited in Munday 2009, p. 7) explain about the ambit of translation, which is defined as:

1. The process of transferring a written text from SL to TL conducted by a translator, or translators, in a specific socio-cultural context;
2. The written product, or TT, which results from that process and which functions in the socio-cultural context of the TL;

3. The cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2.

From the explanation above, the conclusion is translation can be called as transfer a language known as source language (SL) to another language or target language (TL) without changing the original meaning from the SL.

2.1.2 Process of Translation

According to Newmark (1981, p.144), there are three basic translation processes as follows:

1. The interpretation and analysis of the SL text;
2. The translation procedures, which may be direct, or on the basis of SL and TL corresponding syntactic structures, or through an underlying logical 'interlanguage';
3. The reformulation of the text in relation to the writer's intention, the readers' expectation, the appropriate norms of the TL, etc.

In addition, Nida and Taber (1969, cited in Munday 2008, p.40) also have three-stage system of translation, those are analysis, transfer, and restructuring.

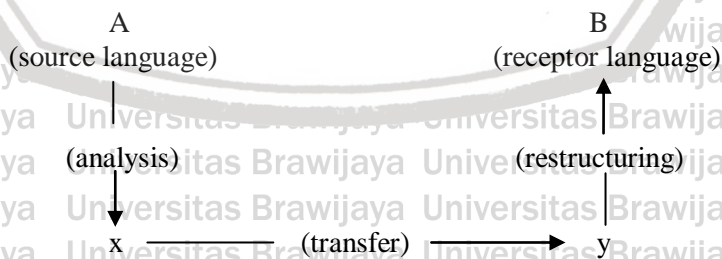


Figure 2.1 Three-stage system of translation (Nida and Taber, 1969)

Nida and Taber (1969, cited in Hatim 2001, p. 22) explain that the translator analyzes the message of the source language into its simplest and

structurally clearest forms. Next, the analyzed material is transferred in the mind of the translator from source language to target language, and then restructures it to the level in the receptor language which is mostly appropriate for the audience.

2.1.3 Types of Translation

Jacobson (1959, cited in Munday 2008, p.5) categorizes three types of translation as follows:

1. Intralingual translation or 'rewording'

This is an interpretation of verbal signs by means of other signs of the same language. It will occur when we rephrase an expression or summarize or rewrite a text in the same language.

2. Interlingual translation or 'translation proper'

It is an interpretation of verbal signs by means of some other language.

3. Intersemiotic translation or 'transmutation'

An interpretation of verbal signs by means of signs of non-verbal sign systems. This type of translation will occur if a written text is translated, for example, into music, film, or painting.

2.1.4 Translation Methods

In Macquarie Dictionary (1982, cited in Machali 2000, p. 48), "a method is a way of doing something, especially in accordance with a definite plan". In addition, Molina and Albir (2002, p.507) explain "translation method refers to the way of a particular translation process that is carried out in terms of the translator's objective, i.e., a global option that affects the whole texts". Newmark

(1988, p.45) classifies that there are eight kinds of translation methods, which are shown in V diagram below:



Figure 2.2 V diagram of translation methods (Newmark, 1988)

From the diagram above, Newmark (1988) then gives explanation for each method as follows:

1. Word-for-word translation

Word-for-word translation is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word order is preserved and the words translated singly by their most common meanings, out of context. The example of this method from Nababan (1999, p. 30) is:

SL: I like that clever student

TL: *Saya menyukai itu pintar anak*

2. Literal translation

In this method, the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context. The example of literal translation from Machali (2000, p. 51) is:

SL: It's raining cats and dogs

TL: *Hujan kucing dan anjing*

3. Faithful translation

Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. The example of faithful translation from Machali (2000, p. 51-52) is:

SL: Ben is too well aware that he is naughty

TL: *Ben menyadari terlalu baik bahwa ia nakal*

4. Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text. Semantic translation is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original. The example of semantic translation from Machali (2000, p. 52) is:

SL: He is a book-worm

TL: *Dia (laki-laki) adalah seorang yang suka sekali membaca*

5. Adaptation

Adaptation is the 'freest' form of translation and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. According to Machali (2000, p. 53), the example of this method can be found in the translation of Shakespeare's play entitled "Macbeth", adapted by W.S. Rendra and played in Taman Ismail Marzuki Jakarta in 1994. In this case, Rendra preserved all of the characters and plots from the original script but he changed and adapted the dialogues to Indonesian culture.

6. Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. The example of free translation from Machali (2000, p. 54) is:

SL: *Hollywood Rage for Remakes* (Time, May 28, 1990)

TL: *Hollywood Kekurangan Cerita: Lantas Rame-rame Bikin*

Film Ulang (Suara Merdeka, July 15, 1990)

7. Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. The example of idiomatic translation from Machali (2000, p. 55) is:

SL: *Mari minum bir sama-sama, saya yang bayar*

TL: I'll shout you a beer

8. 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. The example of communicative translation from Nababan (1999 p. 41) is:

SL: *Awas anjing galak!*

TL: Beware of the dog!

1.2 Subtitles

2.2.1 Definitions of Subtitles

Baker (1998, p.244) explains subtitles are “the transcriptions of film or TV dialogue, presented simultaneously on the screen”. According to Gottlieb (2001b, cited in Munday 2009, p. 148) subtitling can be defined as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in sync with the original written message”. Munday (2009, p. 6) defines “subtitling is also a form of intersemiotic translation, the replacement of an ST spoken verbal code by a target text (TT) written verbal code with due regard for the visual and other acoustic signs”.

Making subtitles is not an easy job because there are some rules that have to do to produce good subtitles. Subtitles usually consist of 30 to 40 characters (including spaces) that are written in one or two lines and it is placed at the bottom of the picture. Linde and Kay (1997, cited in Munday 2009, p. 149) state “the exposure time for each subtitle should be long enough to permit comfortable reading; three to five seconds for one line and four to six for two lines”. Antonini (2005, cited in Munday 2009, p. 148) says “the words contained in the original dialogues tend to be reduced by between 40 and 75 per cent in order to give viewers the chance of reading the subtitles while watching the film at the same time”.

2.2.2 Process of Subtitling

There are some processes to make subtitles. Baker (1998, p. 245) explains that cinema subtitlers usually work from paper to paper, translating dialogue from

a post-production script, the end product being a list of subtitles. Then, these subtitles are transferred onto the film by others. Television and video subtitlers, on the other hand, usually work from videotape to disk, creating, editing, and time-cueing the subtitles on PC-based workstation. Here, the subtitler's end product is a floppy disk ready for broadcast.

In addition, Antonini (2005, cited in Munday 2009, p. 148) mentions three principal operations that the translator must do to produce good subtitles. They are elimination, rendering, and simplification. In this case, elimination means cutting out elements that do not modify the meaning of the original dialogue but only the form as well as removing any information that can be understood from the visuals. Then, rendering, which refers to dealing with (in most cases eliminating) features such as slang, dialect and taboo language, while condensation indicates the simplification and fragmentation of the original syntax as to promote comfortable reading.

2.2.3 Types of Subtitling

From a linguistic point of view, there are two types of subtitling according to Baker (1998, p.247):

1. Intralingual subtitling

Intralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.

2. Interlingual subtitling

Interlingual subtitling is diagonal, in the sense that the subtitler crosses over

from speech in one language to writing in another, thus changing mode and language.

Besides those two types above, there is also another distinction of the types of subtitling on the basis of technical rather than linguistic process. It is explained as follows:

1. Open subtitles

This type is not optional (cannot be turned off and controlled by the viewer), which include:

- a. Cinema subtitles, which are either a physical part of the film (as in films for public viewing) or transmitted separately (for example at festival screenings).
- b. Interlingual television subtitles transmitted terrestrially and broadcast as part of the television picture.

2. Closed subtitling

This type is optional and accessed by the user. It includes:

- a. Television subtitles for the deaf and hard of hearing, selected by the individual viewer on a remote-control unit and generated by a decoder in the television set.
- b. Interlingual television subtitles transmitted by satellite, allowing different speech communities to receive different versions of the same programme simultaneously.

2.3 Sentences

Leech and Svartvik (2002, p. 388) define sentences as “units made up of one or more clauses”. In addition, according to Azar (2003, p. 343) “a clause is a structure that has a subject and a verb”. There are two kinds of clauses:

1. An independent clause or main clause (this clause can stand alone as a sentence).
2. A dependent clause or subordinate clause (this clause cannot stand alone as a sentence, so it must be connected to an independent clause).

2.3.1 Simple Sentences

Leech and Svartvik (2002, p. 388) say “sentences containing just one clause are called simple”. Then, Leech and Svartvik give the example of simple sentences which are shown below:

- Sue heard an explosion
- She phoned the police

2.3.2 Compound Sentences

According to Decapua (2008, p.282), compound sentences contain two main clauses which are combined with a coordinating conjunction or coordinator.

The coordinators itself are *and*, *but*, *or*, *yet*, or *for*. The example of compound sentences from Decapua (2008, p. 283) can be seen below:

Berry likes chocolate *and* he often buys it.

2.3.3 Complex Sentences

Unlike compound sentences, the two clauses in complex sentences are not equal. Decapua (2008, p.288) says that complex sentences consist of main clause and subordinate clause. In addition, the example of complex sentences according to Decapua (2008, p. 289) is:

I walked home *after* I called my mother

From the example of above, it can be seen that the main clause is “I walked home” and the subordinate clause is “after I called my mother”. Usually, a subordinate clause is introduced by a subordinator or subordinating conjunction.

In addition, Decapua (2008) classifies many kinds of complex clauses which are explained as follows:

1. Adverbial clauses

Adverbial clauses have a function to tell the information of the main clause. There are some types of adverbial clauses and its subordinators which can be seen below:

- Adverbial clauses of time : before, after, until, while, when, whenever
- Adverbial clauses of contrast : although, even though, though, while, whereas, inasmuch as
- Adverbial clauses of place : where, anywhere, nowhere, everywhere
- Adverbial clauses of cause : since, because, as, now that
- Adverbial clauses of result : so...that, such...that
- Adverbial clauses of purpose : so that
- Adverbial clauses of condition: if

- Adverbial clauses of manner : as if, as though

2. Relative Clauses

Relative clauses usually called as adjective clauses. It is a group of words which used to describe or modify a noun or noun phrase, or provide information about someone or something in the main clause. There are some types of relative clauses and its subordinators which can be seen below:

- Relative pronoun : who, whom, that, which, whose

- Relative adverbs : when, where, why

3. Noun Clauses

A noun clause is a subordinate clause that is used in the same ways a noun is.

Noun clauses usually follow the main clause and are introduced by subordinate conjunctions. These subordinate conjunctions are: that, whether (or not) if, wh-question words (who, what, when, where, why, which, how).

2.4 Previous Studies

In doing this study, the researcher reviews two studies that have been conducted by the other students. The first is the study by the student of Universitas Brawijaya, Nadziroh (2010). In her study entitled *The Translation of Metaphor from Bahasa Indonesia to English in "This Earth of Mankind"*, she identified the kinds of translation methods, translation procedures, and the appropriateness of translation in Indonesian novel that are translated into English.

In this case, the data of her study were 119 metaphorical expressions from the whole chapters of the novel. The result of her study showed that the translator uses six out of eight translation methods; they are ten metaphors used word-for-

word translation, forty-four metaphors used literal translation, forty-one metaphors used faithful translation, six metaphors used semantic translation, seven metaphors used adaptation, and two metaphors used free translation. She also found out that there is one metaphor that does not use translation methods because the translator does not translate it. In addition, the second result is she finds seven translation procedures used by the translator. They are reproducing the same image in TL, replacing the image in the SL with a standard TL image, translation of metaphor by simile, translation of metaphor by simile plus sense, conversion of metaphor to sense, deletion, and same metaphor combined with sense in which reproducing the same image in the TL is the most frequently used.

The second study is the study from the student of Universitas Airlangga, Nisa' (2008) entitled *An Analysis of the Translation Method used in the English Subtitle of an Indonesian Film entitled "Berbagi Suami"*. In this case, she analyzed the subtitles of Indonesian movie, which are translated into English. She found out the kinds of translation methods and the most frequently used method. In her analysis, she took thirty-three utterances from the movie and then found four out of eight translation methods used in her data. The result is twenty-one sentences used communicative translation, eight sentences used faithful translation, three sentences used free translation, and one sentence used adaptation. From that findings, the most frequently translation methods that she found is communicative translation.

There are some differences between those two previous studies above and this present study. The first study (Nadziroh, 2010) is very general because it

analyzes translation methods, translation procedures and the appropriateness of translation while this study only focuses on translation methods. The second study (Nisa', 2008) analyzed all the sentences including short sentences in the subtitles while this present study analyzed complex sentences and compound sentences. In addition, those two studies analyzed the translation with Bahasa Indonesia as the SL and English as the TL while the present study analyzes the translation with English as the SL and Bahasa Indonesia as the TL. Beside that, those two studies analyzed the data that have official translation while the present study investigated the unofficial translation because the data are the subtitles taken from the Internet.

