

CHAPTER I

INTRODUCTION

1.1 Background of the Study

English subtitles are added in many Indonesian movies because they are promoted and broadcasted abroad. Adding subtitles also happens in some platforms proposed for watching movies, such as Netflix, Viu, and Hooq. In those platforms, the audiences who access the movie provided come from many countries with different languages. Therefore, most movies provide English subtitles and/or dubbing to ease audiences from all over the world.

Hornby (1995) stated that subtitles are words that translate what is said in a movie into a different language and appear at the bottom of the screen. Hatim (2001) also declared that subtitling is a printed statement or fragment of dialogue that appears as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language. From the definitions provided by two experts above, it can be concluded that subtitle is a product of translation that used to transfer the dialogue of a movie into a foreign language.

Subtitling, which can be called as movie translation, is a different kind of translation because it is limited by time and space. Hatim (2000) states that subtitling involves complicated procedures that are not common in other translation work of written text because subtitling is limited both by the time of the character's expression in the movies as well as time for the reader to read the text and by the space of the

screen. One of the common issues in movie translation is rendering a concept in one culture to another.

According to Durdureanu (2011), the concept of equivalent in translation cultures becomes a problem. He also added that the translator could not ignore the cultural elements in a text because translation and culture are related to each other. Newmark (1988) defines culture as the way of life. It indicates that each community uses a particular language to express their feeling and ideas. From this statement, it can be agreed that each community has its specific cultural aspect expressed in their language. Thus, translation involves at least two different languages and cultures. The gap between the source language and the target language marks difficulties in interpreting the exact meaning of the source culture expressions. This is called Culture – bound problems.

According to Nedergaard-Larsen (1993), culture-bound problem deals with culture-bound elements which only exist in the source language culture. He also stated that culture-bound problems can be classified into two: extralinguistic culture-bound problem and intralinguistic culture-bound problem. In Nedergaard-Larsen's paper, an extralinguistic culture-bound problem was discussed more than an intralinguistic culture-bound problem. He classified the types of extralinguistic culture-bound problem into four types: geography, history, society, and culture, and further detailed elements in each type (Nedergaard-Larsen 1993, 211).

According to Mustapic (2016), several terms have been used to describe the same concept of extralinguistic culture-bound items, such as realia, extralinguistic

cultural references, extralinguistic cultural terms, etc. The lack of precise terminology and definition can be a source of confusion for both researchers and readers. Therefore, this study focuses on the Nedergaard-Larsen terminology of extralinguistic culture-bound items (1993). In translating extralinguistic culture-bound items, appropriate strategies have to be used to bridge the gap between different language systems. One of the translation strategies forwarded for rendering extralinguistic culture-bound items is Pedersen's (2005) extralinguistic culture-bound references (ECRs) theory.

Pedersen (2005) proposed culture-bound items that he classified into two: intralinguistic and extralinguistic culture-bound references. Extralinguistic culture-bound references may not have the specific vocabulary used for the analysis of translation in culture. The vocabularies that refer to culture-bound words can be indicated in two ways. Based on Akbari (2013) first, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept of reference is general but expressed in a way specific to the source language culture. According to Pedersen (2007) examples of culture-bound beyond language are people's names, food, and place.

It is already mentioned that the process of translating ECRs is difficult because of different concepts and aspects of culture and language. Taking this phenomenon, the writer researches Extralinguistic culture-bound references (ECRs) in the English subtitle of *Aruna dan Lidahnya* movie. This drama and food traveler movie is made in 2018 which pictures a group of friend stories on a road trip across the country, as they navigate professional obligations as epidemiologists to investigate a bird flu case. This

group of friend visit some cities in Indonesia, especially in East Java and West Kalimantan. They try some traditional food in those cities and there are a lot of cultural representations through the Indonesian language which are subtitled into English.

Aruna dan Lidahnya movie is adapted from Laksmi Pamuntjak's novel with the same name. This movie is different from other Indonesian films because it presents a food traveler genre that is rarely produced by Indonesian producers. The theme and style of this movie are very unique because the dialogue between the characters is not only about the activity but also about political and social issues in Indonesia, such as corruption and religion. Indonesian Minister of Finance, Sri Mulyani stated that this movie becomes her favorite movie because there is much knowledge about a culture that could be found in the storyline. Those reasons above prompt the writer to choose *Aruna dan Lidahnya* movie as the object of the study.

In analyzing the subtitles, the writer applies the theory of translation strategies proposed by Pedersen (2005). He states that there are two major orientations in the strategy categorization. The first category is source language – oriented which consists of retention, specification, and direct translation. The second category is target language-oriented which consists of generalization, omission, and substitution. Pedersen's theory is appropriate to be used since the focus of this study is the way ECRs in *Aruna dan Lidahnya* translated into English and to map whether it tends to foreignization (SL oriented) or domestication (TL oriented).

Pedersen's strategy categorization refers to the ideology of translation. The ideology of translation according to Venuti (1995) is also categorized into the concept

of domestication and foreignization which could be determined by comparing the result of the strategies used. In domestication, the choice of words is going to be more familiar explanation to the TL reader, so the translation product is more familiar to the TL audience. Meanwhile, in the foreignization, the choice of words maintain the foreign culture and foreign sense for the target reader.

In this regard, extralinguistic cultural references and extralinguistic culture-bound items have been discussed in several studies. Sujarwanto (2014) discussed the translation strategies and ideology of translation in *Mirah of Banda* novel. She used Axiela's theory to classify culture-specific items, Newmark's theory to classify the types of culture-specific items, and Pedersen's theory to analyze the translation strategies in translating culture-specific items. Then, Mustapic (2016) discussed American and British films with Croatian subtitles. She used Nedergaard-Larsen's taxonomy to identify the extralinguistic culture-bound items and used Pedersen's theory to analyze the translation strategies. Another study is about ECRs and audiovisual translation (AVT) in the Indonesian subtitle of *The Hundred Food Journey* movie (Rios 2017). He used Newmark's cultural words theory, Pedersen's ECRs theory, and Dias Cintas to analyze the AVT.

This present study discusses the same topic: subtitle, extralinguistic culture-bound items, ECRs, and ideology of translation. Yet, this study is focused more on the translation of extralinguistic culture-bound items from Indonesian into English which is still under research, especially in English department at Airlangga University. Therefore, the aims of this study are elaborating the ECRs strategies in translating

extralinguistic culture-bound items from Indonesian into English to reveal the ideology of translation used.

1.2 Statement of the Problem

Based on the background study, the researcher formulates three questions as follows:

1. What are Extralinguistic culture-bound items of ECRs in the *Aruna dan Lidahnya* movie based on Nedergaard-Larsen's Theory (1993)?
2. What are the translation strategies of ECRs found in English subtitles of *Aruna dan Lidahnya* movie based on Pedersen's Theory (2005)?
3. What is the ideology of translation of ECRs found in *Aruna dan Lidahnya* movie based on Venuti's Theory (1995)?

1.3 Objective of the Study

- a. To find and list extralinguistic culture-bound items of ECRs in the *Aruna dan Lidahnya* movie.
- b. To map the translation strategies of ECRs found in English subtitles of *Aruna dan Lidahnya* movie.
- c. To reveal the ideology of translation in translating ECRs in the *Aruna dan Lidahnya* movie.

1.4 Significance of the Study

Theoretically, this study is designed to contribute to research on translation studies area and introduces Pedersen's theory(2005) of translation strategies in

audiovisual media which has not been explored much as well as introducing the way of translating extralinguistic culture-bound references in movie subtitles.

While practically, this study is expected to be used as references for students who are interested in translation studies or planning to conduct similar research about translation strategies in audiovisual media. It is also useful for translators to improve knowledge about translating extralinguistic culture-bound items in movie subtitles.

1.5 Definition of Key Terms

Extralinguistic Culture-Bound References (ECRs):	A verbal expression about realia, to cultural items, which are not a part of the language (Pedersen 2005).
Subtitle:	A written text displayed at the bottom of the screen (Cintas, Introduction - Audiovisual Translation: An Overview of its Potensial 2009).
Foreignization:	The translator uses word choices to maintain the foreign culture (Venuti 1995).
Source Language:	An original verbal language (Munday 2009).
Target language :	A different verbal language (Munday 2009).