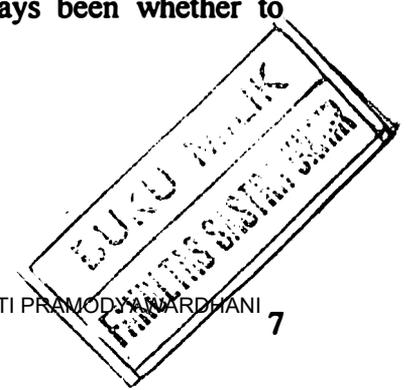


CHAPTER II

LITERATURE REVIEW

II.1. Translation

Translation is a process of communication which is to import the knowledge of the original to the foreign reader (Jiri Levy cited in Venuti 2000). Translation is basically a change of form. When we speak of the form of a language, we are referring to form. When we speak of the form of a language, we are referring to the actual words, phrases, clauses, sentences and paragraphs. In translation the form of the source language is replaced by the form of the target language. Translation is generally seen as a process of communicating the foreign text by establishing a relationship of identity or analogy with it. Definitions of proper translating are most numerous and varied as the person who have undertaken to discuss the subject. Prochazka (Garvin 1955) as cited in Venuti stated that a good translation must be produced by the translator is (1) He must understand the original word thematically and stylistically; (2) He must overcome the differences between the two linguistic structures; (3) He must reconstruct the Stylistic structures of the original work in his translation since ‘there are properly speaking, no such things as identical equivalents’ (Belloc, 1931 and 1931a: 37) as cited in Venuti, one must in translating seek to find the closest possible equivalent. However, there are fundamentally two different types of equivalence: one which may be called formal and another which is primarily dynamic. The central problem of translating has always been whether to translate literally or freely.



The writer used Newmark's theories to analyze the data and considered that most people reading the subtitles are common people. The theories of a good translation from Christine Durieux becomes a reference to judge whether a translation is fully acceptable or not.

There are some of Newmark's theories of translation which the writer took to be the references for the analysis

1. Unit of translating

What Newmark (1987) means by the unit of translation is the normal procedure for translating that is to translate sentence by sentence. Newmark considers that sentence is the unit of translation since it is the basic unit of thought, presenting an object and what it does, or is affected by.

2. Audience criteria

It is important for the translators to know who the audience consuming their translation works are. The audience's understanding will determine whether the translators have been successful in achieving their targets. According to Newmark (1987) there are three types of audience who are grouped based on their ability to understand the source language. They are the expert, the educated layman and the common people.

The numbers of each group can be figured in the shape of a pyramid whose peak consists of the least numbers of populations while the bottom owns the most. Newmark is sure that the third type of audience is more dominating than others. This is also applicable to film audience.

In his book, Newmark (1993) says when someone evaluates a translation, he or she can look at it globally or analytically. Both procedures are useful and complement each other. Analytically, he or she may describe mistakes as either misleading or nuanced.

Mildred A. Larson (1984) also stated that the translator must be aware of the fact that there are various kinds of meaning. In this case is situational meaning which is crucial to the understanding of a sentence.

Translation is communicating the same meaning in a second language as was communicated in the first. But to do so adequately, one must be aware of the fact that there are various kind of meaning. Discovering the meaning of the text to be translated includes consideration of both explicit and implicit information. The situation in which words are used is also crucial to the full meaning of words. The particular word that is chosen will depend on various factors of the situation in which the communication is made. The translator must be aware of the meanings of words which are conditioned by the situation. In the above explanation translation was described as the process of studying the lexicon, the grammatical structure and the communication situation (Larson MA, 1984)

Christine Durieux Theory of Translation

Christine Durieux (in Newmark's book, 1993) sets out her criteria for a good translation as the following:

- a. It must faithfully reproduce the information given in the source text. What is translated must give the same amount of information as the original. A translator may not produce different meaning other than the source language.
- b. The language must be corrected (right and appropriate). The language of the translated text must be good. It is in terms of the acceptable form of the target language, regarding the characteristics of each language. Not only the form of language but also the channel and the code (as stated by Dell Hymes in Brown and Yule, 1983). The channel deals with how the contact is done, whether it is done by writing, speech and etc. The code deals with what language being used by the source language text.
- c. The language must give evidence of abundance and ease of expression. A translation should not make the readers or viewers confused with what being talked about. The translator should not produce words or sentences that will make the reader confused. For example whether an idiom can be translated directly or should be paraphrased.
- d. It must be written in the appropriate register. The use of appropriate register can influence the readers' or viewers' understanding of the translation. Since the translation must not change the meaning of the source text, a translator has to be careful in choosing the correct words or phrases that give the same meaning of their original.
- e. The language must be adapted to its readers. The language of translation should be appropriate for the people who read or listen to it. The language of translated

story book for children, for example, must not be the language of adults because children may not understand what is being talked about in it.

Concerning the criteria of a good translation proposed by Durieux, Newmark (1993) defines a good translation as typically a translation where the meaning given to a text by its author is conveyed appropriately and as accurately as possible. Differences in translations can generally be accounted for by three basic factors in translating (1) the nature of the message, (2) the purpose or purposes of the author and, by proxy of the translator and (3) the type of audience.

The controlling concept for most translation theory during these decades is equivalence. Theorists tend to assume that the foreign text is fairly stable object, possessing invariants, capable of reduction to precisely define units, levels, and categories of language and text.

II.1.2 Methods of Translation

According to Vinay and Dalbarnet as cited in Venutti there are seven different methods or procedures to translate a text, they are:

- Borrowing

Borrowing is the simplest of all translation methods. It would not even merit discussion in this text if translators did not occasionally need to use it in order to create a stylistic effect.

- Calque

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements.

- Literal translation

Literal, word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator's task is limited to observing the adherence to the servitudes of the TL. In principle, a literal translation is a unique solution which is reversible and complete in it.

- Transposition

This method involves replacing one word class with another without changing the meaning of the message. Besides being a special translation procedure, transposition can also be applied within a language.

- Modulation

Modulation is variation of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in grammatically correct utterance, it is considered unsuitable, unidiomatic awkward in the TL.

- Equivalence

A situation can be rendered by two texts using completely different stylistic and structural methods. In such case we are dealing with the method which produces equivalents texts. Equivalence is based on universals of language and culture, questioning the notions of relativity that in previous decade made translation seems impossible.

- Adaptation

With this seventh method is reached the extreme limit of translation: it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture.

II.2. Subtitling

The categories are dubbing and subtitling. In both techniques, the aim of translators is to provide maximum appreciation and comprehension of the target film as a whole. Subtitles, sometimes referred to as captions, are transcription of film or TV dialogue, presented on the screen. Subtitling usually consists of one or two lines of an average maximum length of 35 characters (Schwarz B). As a rule, subtitles are placed at the bottom of the picture and are either centered or left aligned (Venuti, L. 2000). Screen translating or audiovisual translation, is conventionally classified into subtitling, dubbing and voice-over. Those who translate motion picture dialogue, and compose the exact subtitles that will appear on the screen, play a huge role in communicating the substance of the film to foreign audiences. Translation is generally seen as a process of communicating a foreign text by establishing a relationship of identity or analogy with it. There are two categories of translation in entertainment industries. Translators have to combine words into sentence in a source language that is suitable with target language.

Furthermore Venuti stated that in subtitling there is a change in mode, however, the subtitles have to be simple, synthetic, and clear because they have to be read as if they were spoken and understood at once so that the viewer has time to read the subtitles and watch the film. In subtitling, translators have to reproduce what has been said in the source text but they are limited by the spatial layout in the screen, the numbers of lines allowed and the number of character per line, so the speech is reduced or changed, but

translators should always try to keep the original meaning. Although the speech act is always in focus in subtitling, intentions and effect are more important than isolated lexical elements. Catford states that translation is the replacement of textual material in one language as source language by equivalent textual material in another language as target language. As a process, it is always uni-directional. It means that the process of translating is always performed in a given direction from the source language into target language. Nida (1974) defined that translating consist reproducing in the receptor language the closest natural equivalent of the source language message, first in term of meaning and secondly in terms of style.

As stated by Barbara Schwarz in her article titled 'Translation in Confined Space' Gottlieb (1998) describes translation for sub-titling as a "balancing act" whereby the dialogue is transcribed into lines of text, "conveying a maximum of semantic and stylistic information". She also stated that 'the match of the dialogue must be retained when translating In other words, the appropriate subtitle must appear synchronous with the picture. Gottlieb (1998) as cited in Schwarz said that refers to this constraint as the textual or qualitative constraint' The positioning of the subtitle and the duration it remains on screen, are dictated by the dialogue and the visual channel, in other words the action on the screen. Subtitle should remain as unobtrusive as possible and not interfere with edit points in the film. The wording of the translation should also aim to reflect delivery and style of the source language dialogue. Mildred A Larson also stated in her book about the implicit and explicit meaning of translation. People usually think of meaning of something that a word or sentence refers to. This kind of meaning is called referential meaning because the word refers to a certain thing, event, attribution or

relation which a person can perceive or imagine. The referential meaning is organized into a semantic structure. The information bits are packaged, that is they are put together and expressed by a variety of combination. As they are packaged into larger and larger units there is organizational meaning in the discourse which must also be taken into account in the translation. Organizational meaning that puts referential information together into a coherent text. Organizational meaning is signaled by deictic, repetition, groupings and by many other features in the grammatical structure of a text. Besides the referential meaning and organizational meaning there is also situational meaning which is crucial to the understanding of any text. In order to analyze the meaning of a word in preparation in translation, one must think of what the central concept is and what way this is limited. It may then be possible to translate with a word in the receptor language which equivalent to the central concept and use a phrase to add the further definition. The message is produced in a given communication situation. The relationship between the writer or speaker and the addressee will affect the communication. Where the communication takes place, when it takes place, the age, sex and social status of the speaker and the hearer, the relationship between them, the presuppositions that each brings to the communication, the cultural background of the speaker and the addressee and many other situational matters result in situational meaning.

III.3. The choice of words

Mildred A. Larson stated that a word is a bundle of meaning components. The translator needs to be able to analyze the lexical item of the source text in order to translate them. Many words are not easily classified. They are more difficult to classify there is a skewing between the semantic classification and the grammatical classification.

Some words are made up of more than one concept. When we define such a word, we make explicit the concept which is combined together in that word. The combining of a number of meanings into a single word reflects the principle of language economy. In order to reproduce meanings in terms of the source context, translation normally attempts not to make adjustment in idioms, but rather to reproduce such expression more or less literary, so that the reader may be able to perceive something of the way in which the original document employed local cultural elements to convey meaning. However, such formal correspondences are obviously rare, for languages generally differ radically in both content and form. Several words in the source language may be translated by a single word. In order to analyze the meaning of a word in preparation for translation, one must think of what the central concept is and what way this is limited. It may then be possible to translate with a word in the receptor language which is equivalent to the central concept and use a phrase to add the further definition.

II.3. Related Studies

Traditionally, translation was used to make religious, literary, scientific, or philosophical text available to a wider audience. As stated by Barbara Schwarz in her work *Translation in a Confined Space* 'there must be some agreement between the subtitles, the spoken source language (SL) dialogue, and the corresponding image'. The differences between translation for the screen and translation of a text appear obvious but must be analyzed carefully. The translator is faced with a kind of "Gesamtkunstwerk" (multi-media performance) where the dialogue works together with the visual image, soundtrack and music. Chion (1999) as cited in Schwarz, claims that viewers do not perceive the soundtrack as a complete unit but rather order it hierarchically, with the

human voice at the top. They then assign language, sounds and music to the images which appear on screen simultaneously. As the dominant part of the soundtrack, the human voice gets privileged treatment and great care is taken with its recording. It must be intelligible as it carries most of the narration. The task of the translator consists of rendering the spoken dialogue into written text. Before any translation is possible however, it is important to understand fully the function of the dialogue in films. Kozloff (2000) states that although the words appear to be spontaneous everyday speech, they form a carefully crafted work by an author who probably wrote and re-wrote the parts. These were then rehearsed and performed by actors and finally edited and mixed with the rest of the soundtrack. As mentioned above, the dialogue is largely responsible for communicating the narrative. It identifies the time and place of the story and characterizes the protagonists by giving them idiosyncratic voices in the form of regional accent, register, timbre and delivery of speech. Dialogue can also be used to control audiences' emotions, as for example in setting up suspense or fear. In addition, film dialogue fulfills functions which lie outside the simple storyline. It may include the use of poetic language, alliterations and metaphors and can also convey moral or political messages. According to Lukasz Bogucki in his work titled 'The Constraint of Relevance in Subtitling' a parallel is drawn between the assumption above and the principle of relevance. We find that since both can be reduced to essentially the same premise, the constraint of relevance is as applicable to subtitling as the technical restrictions that we have just brought up. To interpret the text for the TL audience, the translator must ask about the content and purpose of the original work. Steiner (1975:8) refers to the thorough reading of the original text as "potentially unending". It is important to

understand who the target audience is, as this influences choice of vocabulary and syntax. Higher education levels ensure better reading skills and broader general knowledge. In translation proper, this allows for higher register and more academic style; in audio visual translation, it allows for denser subtitles both in their content and quantity. Audiovisual translators must also comprehend the implicit information that the author leaves in the dialogue or the visual part of the film and decide whether it needs to be made explicit. It is their task to decide whether any collateral material is needed to enable the TL audience to follow the narrative. Most recipients in audio visual translation constitute non-specialist and non-homogeneous audiences, therefore a viable balance needs to be struck between what is presupposed and what is openly stated.

CHAPTER III

DATA PRESENTATION AND ANALYSIS