CHAPTER I

INTRODUCTION

1.1 Background of the Study

Movie translation is always challenging in the process of translation because it deals with the exchange of information and cultural knowledge which could be easily transferred through audio and visual in the movie. Audiences receive information, such as various kinds of names, places, identities, or food, related to foreign culture through pictures and conversations. It poses problems for the translators to convey culture-bound words from source language to target language. Culture-bound means limited by or valid only within a particular culture (Merriam-Webster Online Dictionary). It means that culture-bound terms can be defined as words that have meaning within a particular culture. In fact, every nation or culture may has similar concepts related to the reality, time or space but the difference is in how they called it or the terms used to explain it. This difference is something which must be solved by movie translator.

Translating culture-bound terms could be a challenge in the process of translation since these terms has specific meaning in a certain culture, but it may have no equivalent meaning if it is translated into another culture and language. Brasienė (2013) explains that the usage of words and phrases that refer to cultural entities is one manifestation of culture in language. It means that culture and language are closely related. People‟s knowledge about culture will be delivered through the language that they use. Bassnett (2002) indicates the inseparability of language and culture as „no language can exist unless it is steeped in the context

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of culture; and no culture can exist which does not have at its center, the structure of natural language". Therefore it can be assumed that a translator should understand the cultures of source and target language in order to be able to translate well.

Some scholars have proposed the definition of culture. Larson (1984, p.431) defines it as a complex of beliefs, attitudes, values, and rules which a group of people share. Meanwhile, Newmark (1988, p.94) defines culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions. He also mentions that frequently, where there is cultural focus, there is a translation problem due to the cultural gap or „distance" between the source and target language. It is supported by Pedersen (2005) who mentions that one of the most revealing translation crisis points is when some references to the source culture are made, and there is no obvious official equivalent. The examples are the words *padi, beras,* and *nasi* which have different meaning and concept in Indonesian but the equivalent word in English is just *rice*. Similar case occurs from English terms into Indonesian, for example, *townhouse* is simply translated as *rumah* although the concept of *townhouse* is different from the concept of *rumah* in Indonesian.

Based on phenomena of cultural-bound terms explained above, the writer is interested in conducting a research about cultural-bound terms, specifically ECRs, in the subtitle of movie entitled *Eat, Pray, Love*. It is a 2010 movie which represents the life of American woman who travels to Italy, India, and Indonesia where she finds and learns the culture of each country. Hence, the cultures as the

focus in this study are limited in those four countries: America, Italy, India, and Indonesia. This movie contains a lot cultural-bound terms since it set in four countries in which each country has its own significance cultures.

Eat, Pray, Love movie is based on Elizabeth Gilbert's best-selling memoir with the same title. This movie received success worldwide and become a well-known movie ("Eat, Pray, Love", n.d). In Indonesia, this movie became popular because it also took the setting in Bali. Through this movie, people are not only focusing on the story line but also gaining knowledge about the culture presented in the movie and its subtitle. Different from the novel version, there are some factors which make analyzing this movie interesting, for example the various cultures presented in the movie, the presence of visualization, and also limitation of space and time in the subtitle.

Related to culture-bound terms, Pedersen (2005) offers classification of the terms and defines it into two categories, namely intralinguistic (idioms, proverbs, slang and dialects) and extralinguistic (the expressions pertaining to cultural items which are not part of a language system) culture-bound references. The culture-bound terms as the focus in this study are the words belong to extralinguistics cultural-bound references (ECRs). Pedersen explained it as an expression that refers to the entities outside language, such as names of people, places, institutions, food and customs, etc. (2007, p.30). The examples are such as *St. Patrick Day* (Irish traditional celebration), *Pharaoh* (king of ancient Egypt), *toreador* (a bullfighter), *frankfurters* (sausage – originally from Germany), and *Earl* (British nobleman ranking).

In case of this study, ECRs are interesting object to be analyzed and have its own challenge since it relates with people‟s knowledge. It is related to the words that may be familiar in a culture but unfamiliar in other cultures. ECRs also have significance meaning in particular culture and it affects the way in rendering ECRs. If an ECR is mistranslated, changed, or omitted, the meaning and the sense will be lost. It can influence the audiences‟ understanding to the movie.

According to Judickaite (2009), movies or films, like any written texts may contain various kinds of names, idioms, slang or expressions, all of which can function as culture-specific items that not always a part of the target system. In this part, translation takes important role and is useful to accommodate the target audiences to understand the meaning of a text from a foreign language to the target language such as in the context of ECRs. In the case of movies, one of the best-known and most widespread forms of translation is subtitling (Chiaro in Munday, 2009, p.141). Foreign movies need subtitles to accommodate people to understand the meaning of the dialogue and enjoy the story presented in the movie. Subtitling is a widely used method in translating source language because it just needs written caption of the target language on screen. Based on Goettlib (in Baker, 2001), subtitles are transcriptions of film or TV dialogue, presented simultaneously on the screen. It is limited by space and time on the screen.

Subtitles also become a challenge for the movie audiences, since filmic material is presented in a continuous flow over which they have no control, requiring constant attention (Hajmohammadi, 2005). The audiences will pay attention and easily receive any information presented in the subtitles if the

subtitle is concise and short. Therefore, the movie translators must look for the proper strategy in translating to make the subtitles comprehensible due to the limitation of space and time on the screen. Further, Hajmohammadi (2005) explains that subtitling involves cultural adaptation and language transfers for a single film to reach people in several different countries representing a variety of norms. ECRs in that movie are represented in its subtitle which have a role in language transfer and provide new information to the audiences.

Thus, it is interesting to see the various ECRs presented in the movie through the categories of culture proposed by Newmark (1988). Newmark"s categorization is comprehensive and has applied in numerous researches which concern with cultural terms. Furthermore, the translation strategies that will be applied in this study are the strategies proposed by Pedersen (2005). The strategies are suitable for this study because the focus of the cultural terms in this study is the ECRs, a term that Pedersen used to describe the extralinguistic entity or process such as the issue of culture.

In this study, the ideology of translation in translating a movie also can be be determined by Pedersen"s strategies. The ideology of translation based on Venuti"s concepts of domestication and foreignization can be determined by comparing the result of strategies used, whether it is SL oriented (foreignization) or TL oriented (domestication). Here, there are two options in translation about where to bring the readers. In domestication, the SL will be translated into more familiar word for the TL readers. While in foreignization, the word choice that maintains foreign culture and foreign sense for the target readers is used.

Studies about cultural terms translation have been conducted in the form of audiovisual objects such as movies or TV programs. Idrus (2012) in her bachelor thesis analyzed the strategies in translating cultural terms in *Memoirs of a Geisha* movie based on Baker‟s theory and cultural terms categories based on Newmark‟s theory. Espindola and Vasconcellos (2006) wrote a research which investigated the treatment given to the culture-bound terms present in the subtitles of a Brazilian and American film into American and Brazilian context respectively. In their research, the cultural terms are classified based on Espindola‟s concept of cultural terms classification. Later, Espindola collaborated with other scholars in conducting studies which also focus on the domestication and foreignization strategies in audiovisual field. She collaborated with Matielo (2011) in comparing the strategies of translating the culture-specific items in official and non-official subtitles in TV-series *Heroes*.

Judickaitė (2009) determined the foreignization-domestication continuum in cartoon subtitle by divided the strategies as: foreignizing (preservation, addition, naturalization, and literal translation), and domestication (cultural equivalent, omission, globalization, specification, creation, and equivalent). Samakar (2010) also used Pedersen‟s translation theory in his article about the translation of extralinguistic culture-bound elements in Persian movies subtitled into English, but he did not classify them into any cultural categories.

This research concerns with similar topic as previous studies mentioned but it focuses on the strategies of translating cultural terms, specifically in the ECRs in a foreign movie into the Indonesian language subtitle based on

Pedersen˙'s theory (2005). This study is also aimed to figure out the translation strategies in translating ECRs and its ideology of translation. It is expected that this study is able to elaborate appropriate strategies in translating ECRs and the ideology of translation in the movie. Moreover, the writer hopes that the readers of this study may learn and gain knowledge about strategies in translating ECRs in movie translation or subtitle.

1.2 Statement of the Problems

According to the background of the study, the writer has formulated some research questions in order to analyze the translation of ECRs into the Indonesian subtitle of *Eat, Pray, Love* movie. The statements of the problems are:

1. What are the categories of ECRs found in the subtitle of *Eat, Pray, Love* movie?

2. What translation strategies are applied in translating ECRs in the subtitle of *Eat, Pray, Love* movie?

3. What is the ideology of translation in translating ECRs in the subtitle of *Eat, Pray, Love* movie?

1.3 Objectives of the Study

1. To find out the categories of ECRs found in the subtitle of *Eat, Pray, Love* movie.

2. To find out the translation strategies applied in translating ECRs in the subtitle of *Eat, Pray, Love* movie.

3. To find out the ideology of translation in translating ECRs in the subtitle of *Eat, Pray, Love* movie.

1.4 Significance of the Study

Theoretically, this study is expected to give contribution to the translation studies in English Department, Universitas Airlangga. It can be used to improve the understanding and explanation of movie translation and ECRs, as well as introducing Pedersen‟s theory of translation strategies which have not been explored much. Practically, this study is expected to be used as a reference in translating ECRs. It can be used as a reference for those who are interested in translation studies or planning to learn or conduct similar research about translation strategies of ECRs, specifically in audiovisual media such as movie. Therefore, it may identify the important factors, such as the translation strategies and the ideology of translation, which should be noticed by the translators while translating ECRs.

1.5 Scope and Limitation

This study only focuses on the ECRs in *Eat, Pray, Love* movie with the Indonesian subtitles. The movie used in this study is in the form of DVD and is distributed by Duta Mitra in 2010. The ECRs analyzed is limited to the ones spoken by characters in the movie and Indonesian subtitles provided. Thus, this study maps the translation of ECRs into Indonesian language. Further, this study also focuses on the strategies used in translating ECRs and the ideology of

translation. Since this study only focuses on the ECRs in the *Eat, Pray, Love* movie, the result of this study is not applicable for other movies translation.

1.6 Definition of Key Terms

Extralinguistic Culture-bound References (ECRs) : Reference that is attempted by means of any culture-bound linguistic expression, which refers to an extra-linguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience. (Pedersen, 2005)

Subtitle : Transcriptions of film or TV dialogue, presented simultaneously on the screen. (Gottlieb in Baker, 2001)

Pedersen's strategies : A model of strategies for rendering extralingual culture-bound references into a target language. The strategies are proposed by Pedersen (2005) in order to translate from one language into another language.

Domestication : An ethnocentric reduction of the foreign text to target-language cultural values (Venuti, 1995)

Foreignization : An ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (Venuti, 1995).

SL   : Source language, an original verbal language (Munday, 2009).

TL   : Target language, a different verbal language (Munday, 2009).