

**AN ANALYSIS OF THE IDIOMATIC TRANSLATION
FOUND IN THE SUBTITLES OF MOVIE
ENTITLED *SCREAM***

A THESIS

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By

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**ENGLISH DEPARTMENT
FACULTY OF LETTERS
AIRLANGGA UNIVERSITY
SURABAYA**

2006

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A THESIS

**Submitted as the Partial Fulfilment of the Requirement For the Sarjana Degree
of the English Department Faculty of Letters, Airlangga University Surabaya**

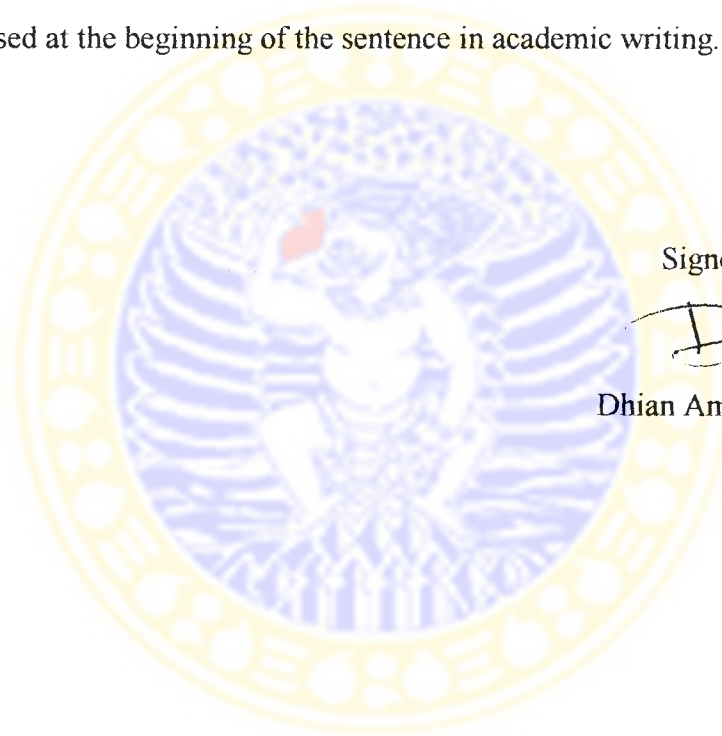


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DECLARATION

This thesis contains no material, which has been accepted for the award of any other degree or diploma in any university, and to the best of this candidate's knowledge and belief, it contains no material previously published or written by another person except where due reference is made in the text of the thesis. And it is never used at the beginning of the sentence in academic writing.



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The Writer

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ABSTRACT

*Ambarwati, Dhian. An Analysis of Idiomatic Expression Found in the Subtitles of Movie Entitled *Scream*. A thesis submitted as partial fulfilment of the requirement for the sarjana degree of the English Department, Faculty of Letters, Airlangga University.*

Communication between people from many different cultures and language motivate people to learn other languages. Thus, people learn about translation. In this study, the writer analyzes the translation of the subtitles of a movie script. The writer takes *Scream* movie script as the data. The writer chooses this movie since it is a teenage movie which shows several idioms particular to the current use of American English.

In this study, the writer attempts to point out that in translating idiomatic expression in a movie, one has to take into consideration the choosing of the translation method. Since the choosing of translation method will influence the result, which is the subtitle.

The writer uses qualitative approach since the source of the data is in the form of words. The writer starts collecting the data by downloading the original movie script from simplyscript.com. Then, the writer writes the translation of the movie script, finds some sentences that are considered to have idiomatic expressions needed for the analysis, and compiles the chosen idiomatic expressions. Whereas, the techniques of data analysis are classifying the type of translation based on Newmark theory and describing the idioms which are misinterpreted then interpreting the result.

There are twenty three idiomatic expressions found in this movie. The analysis shows that there are three methods which are applied in translating the idiomatic expressions found in this movie, they are: Idiomatic translation, Communicative translation and Literal translation. There are twelve idiomatic expressions which are translated using the idiomatic translation method. There are nine idiomatic expressions using the communicative translation method. And, there are two idiomatic expressions translated using the literal translation method. Therefore, it can be concluded that the translator of this movie has already had a good understanding about translating idiomatic expression. The misinterpretation in translating idiomatic expression is the use of literal translation procedure to translate idiomatic expression. And the misinterpretation in translating the idiomatic expressions because the translator probably does not understand about the idiomatic expressions and its meaning in the context.

Keywords: Idiomatic Expression, Translation, Translation Procedures, Source Language, Target Language.

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Translating idioms has been a perplexing issue for a long time. In order to translate idioms, one should understand about translation and idiomatic expression, since translation and idioms are two different topics with their own scope and limitation. In translating text, one should not only have a perfect theory, but also a practice. Bassnett (1991:77) suggested that there is a close relationship between theory and practice of translation. A translator who makes no attempt to understand the translation process is like a car driver who has no idea how to run it. Translation is not simply a matter of seeking other words with similar meaning, but rather finding appropriate ways of saying things in another language. Based on Roberts (2001:429), translation is an act or operation of transferring a message from one language to another. Moreover, translation not only refers to the product of the act of translation, but it also designates the profession practiced by those performing the act or operation just mentioned.

Translators translate many texts, in every form, to spread out the knowledge inside the text since years ago. For example, some people, in early years, translated Bible, then now they translate science books, movies, letters, etc. To make a good translation, there are several theories about translation. Each theories has a similar aim toward a text, transfer a language from one language to other in the same message and establish a relationship of equivalence and intent

between the source and the target texts that is to say to ensure that both texts communicate the same message. However, the theories have their own way and result.

Translation is essentially the task of communicating across cultures. The translator has the job of taking a message formed in one culture and producing a message that is understandable to members of another culture. Although people ask for a good result of translation, however, according to Nida (1964:134), one cannot state that a particular translation is good or bad without taking into consideration a myriad of factors such as rules, cultures, theories, etc. However, in translating a text, one should use at least one theory. Then the translated message would communicate the same understanding as the original message, and for a time, the result is different from the original text.

According to Vinay and Darbelnet (1958:84), there are some points which are used to transfer a text from one language into a text in another language. The points are known as translation procedures, which comprise 'Borrowing'; 'Calque'; 'Literal Translation'; 'Transposition'; 'Modulation'; 'Equivalence'; and 'Adaptation'. Newmark (1985:84) suggested eight translation methods, there are 'word-to-word translation'; 'Literal Translation'; 'Faithful Translation'; 'Semantic translation'; 'Adaptation'; and 'Free translation'; 'Idiomatic translation'; and 'Communicative translation'. Translator can use one of the translation procedures; depend on the purpose of the translation. For example, to translate cultural text, when the cultures are related but the language are quite

different, the translation is called upon to make a good many formal shifts in the translation (Nida, 1964:130).

The place where the movie is made and the place where the movie is translated have different cultures. The different culture will influence the result of the translation. If there is an idiomatic expression in a movie, here, the idiomatic translation takes place. For example for English idiom "*I have got cold feet*", it does not mean that the feet of the speaker are cold, but it means "*I lost courage*". Idiomatic expression, or idiom, is a fixed phrase, consisting of more than one word with meanings that cannot be inferred from the meaning of the individual words. In idiom, the usual semantic rules for combining meanings do not apply (Fromkin and Rodman, 1983: 236). Idiom sometimes can be invisible for non-native speakers. Consequently, in translating a sentence, which contains idiom, they translate it literally, and as a result, the translation would be very awkward and not make any sense. Then, it will take a far distance from the intended meaning.

Moreover, related to the culture, translating idiom will need particular methods. For example in English we say, *he has a hard heart*, cannot be translated literally *dia mempunyai hati yang keras* in Indonesian. It should be *dia tidak peduli pada keinginan orang lain*. When a situation in the source culture does not exist in the target culture, a translator may use Adaptation. For example, since the culture is different, a word *Thanksgiving* is translated into *Thanksgiving*, because it does not have equal meaning in Indonesian language. Every translation

procedure which is applied to a text by the translator will affect the result of the translation.

In this case, the movie that will be analysis is movie entitled *Scream*, directed by Wes Craven in 1999. The genre of this movie is Comedy, Suspense/Horror, Thriller and Teen. From the genre, it can be seen that the movie which is played by teenagers, has representative number of idioms and slang in their conversation. *Scream* is about a psychopathic serial killer who is stalking a group of teens just like in the movies. The interesting aspect from this kind of translation is the characteristics of the movie script which is translated into target language.

There are two major types of film translation: subtitling and dubbing; each of them interferes with the original text to a different extent. Both are very different from the translation of written text. Subtitling is textual version of the dialogue in films and television programmes, usually displayed at the bottom of the screen. Based on Hatim and Mason (2001:430), in translating movie, the subtitler has to represent in the written mode what is spoken on the soundtrack of the film. Subtitle can either be a form of written translation of a dialogue in a foreign language or a written rendering of the dialogue in the same language - with or without added information intended to help viewers with hearing disabilities to follow the dialogue. On the one hand, dubbing is known to be the method that modifies the source text largely and thus makes it familiar to the target audience. It is the method in which "the foreign dialogue is adjusted to the mouth and movements of the actor in the film" (Dries 1995: 9. in Shuttleworth

and Cowie 1997: 45) and its aim is seen as making the audience feel as if they were listening to actors actually speaking the target language. The translated movie script is done by other actors who record over the voices of the original actors in a different language.

According to Hatim and Mason (2001:430), there are four main constraints in subtitling which create particular kinds of difficulties for the translator. First, the shift in mode from speech to writing gives a result that certain features of speech will not automatically be represented in the written form of the target language. Second, factors which govern the medium or channel in which meaning are to be conveyed. Third, there is a reduction of the source text as a consequence of (2) above. Fourth, the requirement of matching the visual image.

Many American and English movies use idiomatic expression. Since every idiom has its own meaning and cannot take the meaning word by word, there should be a particular treatment for the process of the subtitling.

1.2 Statement of the Problem

Based on the background of the study explained above, the writer formulates the problem as follows:

1. What translation procedures are used in translating the idiomatic expressions found in the *Scream* movie?
2. Are there any misinterpretations in the translation of *Scream* movie script?
Why?

1.3 Objective of the Study

Through the analysis of the data, that is a movie script, the writer would like to find out the types of translation procedures that are used in translating the idiomatic expressions found in *Scream* movie script. The writer would also like to find out whether there are any idiomatic expressions in *Scream* movie script which are misinterpreted by the translator. Then, the writer would analyze the reasons which may cause the misinterpretation of the idiomatic expressions.

1.4 Significance of the Study

Theoretically, this study is expected to provide more ideas as well as to broaden knowledge about movie transcript translation, especially for idiomatic expression in the movie script. In addition, this study is aimed to be one of the references for further study about translation.

Practically, this study is expected to be the starting point for people who would like to do movie translation, so they can produce appropriate translation.

1.5 Definition of Key Term

The definition of the key term in this study is intended to give a clear definition of some term to avoid misinterpretation. The terms are:

- ❖ Translation Procedures: The technical devices used to transfer the meaning of a text in language into a text in another language.
- ❖ Fixed Expression: Phrase which has its meaning and must be learnt as a whole unit.

- ❖ Source Language: The form from which the translation is made.
- ❖ Target Language: The form into which the source language is to be changed.
- ❖ Movie Script: Script of a movie which is used as conversation by the players in the movie.



CHAPTER II

LITERATURE REVIEW

2. 1. Review of Related Theories

2.1.1 Definition of Translation

Some scholars have defined translation in various ways; however, the digest of each is just the same. The elements included are transferring; Source Language (SL); Target Language (TL); and equivalency. Roberts (2001:429) define translation as an act or operation of transferring a message from one language to another. Moreover, translation not only refers to the product of the act of translation, but also designates the profession practiced by those performing the act or operation just mentioned. Other scholars described translation as a changing form. Based on The Merriam-Webster Dictionary (1974), “Translation consists of changing from one state or form to another, to turn into one’s own or another’s language”, Larson (1984) explained that basically, translation is changing of form. Form of language refers to the actual words, phrases, clauses, sentences, paragraph, etc which are spoken or written. In translation, the form of source language is replaced by the form of the receptor (target) language.

2.1.2 Translation Procedures

Newmark (1988:45) states that the central problem of translation has always been whether to translate freely or literally. To define whether a sentence

should translate freely or literally, Newmark suggest eight translation methods:

Newmark suggest eight translation methods:

1. Word to word translation.

The source language word orders are preserved and the word translated singly by their most common meaning, out of context. Cultural words are translated literally.

2. Literal Translation

The source language grammatical construction is converted to their nearest target language equivalent but the lexical word is again translated singly out of context.

3. Faithful Translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraint of the target language grammatical structure.

4. Semantic Translation

A semantic translation is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

5. Adaptation

This is the "freest" form of translation. It is used mainly for plays (comedies) and poetry; the theme, character, plots are usually preserved, the source language culture converted to the target language culture and the text rewritten.

6. Free Translation

Free translation reproduces the matter without the manner, or the content without the form of the original.

7. Idiomatic Translation

Idiomatic translation reproduces the message of the original but tends to distort nuance of meaning by preferring colloquialisms and idiom where these do not exist in the original.

8. Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that content and language are readily acceptable and comprehensible to readership.

According to Vinay and Darbelnet (1958: 83) there are two general translation strategies, namely direct translation and oblique translation. Both strategies reveal seven procedures, of which direct translation encompasses three:

1. **Borrowing:** the SL word is transferred directly to the TL Borrowings, sometimes, are employed to add local color.
2. **Calque:** this is 'a special kind of borrowing' where the SL expression or structure is transferred in a literal translation.
3. **Literal Translation:** this is 'word to word' translation, which Vinay and Darbelnet described as being most common between language of the same family and culture. Vinay and darbelnet mentioned some conditions that

make translator might judge literal translation to be 'unacceptable'. This happens when the translation:

- a). Gives a different meaning
- b). Has no meaning
- c). Impossible for structural reasons
- d). Does not have a corresponding expression within the metalinguistic experience of the TL
- e). Corresponds to something at a different level of language

4. **Transposition:** This is a change of one part of speech for another without changing the sense. Transposition can be:

- a. Obligatory
- b. Optional

Vinay and Darbelnet described transposition as probably the most common structural change undertaken by translators.

5. **Modulation:** This changes the semantics and point of view of the source language. Based on Vinay and Darbelnet, modulation could be in the following form: abstract for concrete; cause-effect; part-whole; reversal of terms; negation of opposite; active to passive (and vice versa); space for time; rethinking of intervals and limits (in space and time); and change of symbol (including fixed and new metaphors).

6. **Equivalence:** is particularly useful in translating idiom and proverbs (the sense, though not the image). Vinay and Darbelnet used equivalence to refer to cases where languages describe the same situation by different

stylistic or structural means. Kenny in Leonardi drew a conclusion that with regard to equivalent expression between language pairs, Vinay and Darbernet claimed that they are acceptable as long as they are listed in a bilingual dictionary as “full equivalents”. They summarized that creating equivalences come up from a situation enables a translator to seek for a solution.

7. **Adaptation:** This involves changing the cultural reference when a situation in the source culture does not exist in the target culture.

Related to Vinay and Darbelnet (1958), there is an analysis reference in *essex.ac.uk*, a literal translation is considered, frequently, does not accurately transfer the meaning of the original to the target language. It seems that in literal translation, the translators insert their own opinion about the meaning of the original. Moreover, some suggest that the translator should translate literally, and then use footnotes or a commentary or a trained person alongside the translation, to explain what the real meaning is behind the literalism of the translation. However, that is not a true translation. Since true translation allows the users of the translation to understand the original meaning, just as the users of the original text did. In addition, related to this thesis, that translation method cannot be applied toward movie translation, because in movie translation, there are several components that must be counted as consideration, such as font and reading speed.

2.1.3. Idiomatic Expression

Oxford Advanced Learner's Dictionary defines idiom as "a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit". Whilst Fromkin and Rodman (1983:236-238) claimed that idioms are grammatically entered into the lexicon a mental dictionary as single "item" with their meaning specified. Idioms are similar in structure to ordinary phrase except they tend to be frozen in form and do not readily enter into other combination or allow the word order to change.

The definition above has shown the particular characteristics of idioms and unlike other phrases, idioms have several restrictions due to its particular distinctiveness. Baker (1992:63) clarifies the restriction of idioms into several points.

1. Change the order of the words in it
2. Delete a word from it
3. Add a word to it
4. Replace a word with another
5. Change its grammatical structure

Not all idioms allow these variations, and as noted, some do not allow any variation in form.

2.1.3.1 Difficulties in Translating Idiomatic Expressions

Baker (1992:65) implies the major problem of dealing with idiom are the ability to recognize and interpret an idiom correctly and the difficulties involved

in rendering the various aspect of meaning that an idiom conveys into the target language.

The translation of idiom needs a particular effort and for that reason idiom requires certain methods of translating. It is not usually possible to translate them using the normal rules.

One problem with sentences that contain idioms is that they are typically ambiguous, in the sense that either a literal or idiomatic interpretation is generally possible. For the problem, Newmark has proposed some method of translation including a method called idiomatic translation, to translate idiom.

Meanwhile, Vinay and Darbelnet (1958:84) recommend equivalence method to translate idiom. Basically, both methods are the same and only distinction is the term applied.

To translate idiom, some adjustment are needed, as stated by Taber and Nida (1968:106). They propose three types of adjustments in translating idiom:

- a). From idiom to non-idiom
- b). From idiom to idiom
- c). From non-idiom to idiom

Once an idiom has been recognized and interpreted correctly, there come other difficulties. That is the process of finding the equivalence in the target language. Baker (1992:68-71) sums the obstacle in translating idiom as follow:

- a) An idiom may have no equivalent in the target language. Like single word, idiom may be culture-specific and are not necessarily untranslatable.

- b) An idiom may have similar counterpart in the target language, but its context of use may be different, the two expressions may have different connotation.
- c) An idiom may be used in the source text in both literal and idiomatic sense at the same time. Unless the target language, idioms correspond to the source language idiom both in form and the meaning. They play an idiom cannot be successfully reproduced in the target language.
- d) The very convention of idiom in written discourse, the context in which they can be used, and their frequency of use may be different in the source and the target language.

The main cause of error in translation is human factor; the translator is not able to identify idiomatic expression, and the ability could be affecting the choice of the method and later influencing the final result in the target language. It has been known that idiomatic expression is not always so obvious, and is not fixed in their form. That the variation of forms is not limited to variation in inflection. Moreover there are various types of idiom. Some more easily recognizable than other. Baker (1992:65) emphasizes: the main problems that idiomatic and fixed expression pose in translation relate to two main areas: the ability to recognize and interpret idiom correctly; and the difficulties involved in rendering the various aspects of meaning that an idiom or fixed expression conveys into the target language.

2.1.4 Subtitling

This thesis mainly discusses idiomatic translation in a movie. It needs some approaches which concern with idiomatic translation, and translation of movie script.

There are two ways to transfer one language to another in a movie, they are Subtitling and Dubbing. Both are methods of language transfer in translating mass audio-visual communication such as movie and television. Each has different characteristics. Subtitling can be defined as the process of providing synchronized captions for film and television dialogue, while dubbing refers to any technique of covering the original voice in an audio-visual production by another voice. Based on Oxford Advanced Learner's Dictionary, subtitling is translating words that are said in a film into a different language and appear on the screen at the bottom. Whilst dubbing is defined as a process of replacing the original soundtrack of a film with one in different language.

Translating movie or subtitling is interesting since it is not similar with translating book. Considering scenes where there is a lot of information to be processed by the translator – it is a fact that the language used for subtitling needs to be more compact – it occurs not only because of space limits but also due to the time constraints. Hatim and Mason (2001: 422) stated subtitles must generally compact all the information in only two lines of a maximum of about 35 characters each and the time available for display (from $\frac{1}{2}$ to $1\frac{1}{2}$ seconds) depends mainly on the speed at which the material is spoken.

Hatim and Mason (2001: 430) summarize the main constraints on subtitling which create particular kinds of difficulties for the translators. They are of four kinds:

1. The shift in mode from speech to writing. This has the result that certain features of speech (non-standard dialect, emphatic devices such as intonation, code-switching and style-shifting, turn-taking) will not automatically be represented in the written form of the target text.
2. Factors which govern the medium or channel in which meaning is to be conveyed. These are physical constraints of available space (generally up to 33, or in some cases 40 keyboard spaces per line; no more than two lines on screen) and the pace of the sound-track dialogue (titles may remain on screen for a maximum of two and a maximum of seven seconds)
3. The reduction of the source text as a consequence of (2) above. Because of this, the translator has to reassess coherence strategies in order to maximize the retrievability of intended meaning from a more concise target language version. In face-to-face communication, the normal redundancy of speech gives hearers more than one chance of picking up intended meaning; in subtitling, the redundancy is inevitably reduced and chances of retrieving lost meaning are therefore fewer. Moreover, unlike other forms of written communication, this mode does not allow the reader to back-track for the purpose of retrieving meaning.

4. The requirement of matching the visual image. As Chaume (1998) points out, the acoustic and visual images are inseparable in film and, in translating, coherence is required between the subtitled text and the moving image itself. Thus, matching the subtitle to what is actually visible on screen may at times create an additional constraint.

2.2. Theoretical Framework

From the theories described above, the writer takes Peter Newmark theory as the framework to analyze the data. The expected result of a translation is a formulation of message from the source language into target language to be understandable and to convey the same meaning. In translating idiomatic expression, a translator should use correct method of translation since the method will affect the result. Newmark (1988:45-47) proposed eight methods of translation, there are 'word-to-word translation'; 'Literal Translation'; 'Faithful Translation'; 'Semantic translation'; 'Adaptation'; and 'Free translation'; 'Idiomatic translation'; and 'Communicative translation'. This theory is taken because in this theory there is a method which is needed to analyze the data in this study, that is idiomatic translation. The definition of the idiomatic translation will be used as basic theory to analyze the data. Data which cannot be analyzed by idiomatic translation procedure will be analyzed using the rest seven of the procedure.

2.3 Review of the Related Studies

There are two studies closely related to this thesis. The first is “A Study of Translation Error in Some English Idioms Made by the English Department Students of Airlangga University in Translation II Class (An Analysis Based on Peter Newmark’s Theory of Translation Methods)” by Indah Wahyuningsih (2002). The second is “A Study of Subtitling in English Movie Entitled *Ladder 49*” by Mahesti Pramodyawardhani (2005). Both studies are unpublished work.

The first study by Wahyuningsih used Descriptive analysis as the methods of study. The writer collected data by using the field research and by giving translation exercise made by the writer to the student of under graduate program of English Department as a quiz from English into Indonesia. The writer analyzes the error translation of students’ work. There are three outcomes from this study. First, several translation methods applied are Literal Translation, Semantic Translation, Free Translation and Idiomatic Translation. Among these translation methods applied by the respondents only one method is correct, that is Idiomatic Translation. Second, the error in choosing a method will lead to another error in transforming the idioms from source language into target language. Third, translating English Idiom is challenging task with requires carefulness in order to reproduces the message in the target language.

The second study by Pramodyawardhani used qualitative descriptive analysis. The writer collected the data by looking for a movie which matches with the research, the writer transcripts the subtitle of the movie by listening and writing every utterance made by the movie players. By using the utterance in

fourth and fifth scene of *Ladder 49* and using five procedures from seven translation methods, the writer tried to find out whether the Indonesian subtitling conveys the same message as the one in the source language, in this case is English. The five procedures are Literal translation, Modulation, Equivalent, Adaptation and Transformation. It found that there are many misleading mistake in the subtitle. Moreover, the translation of subtitling does not convey the same message from source language into target language. The writer concluded that good translation must reproduce the information given in the source text, the language must be adapted to its readers and it should be appropriate for people who read or listen to it.

If those studies are compared with this study, there are some similarities and differences. The first study analyzes translation error in some English idiom made by students. The task is translation exercise made by the writer to the students of Airlangga University. The second study analyzes translation error in subtitle of a movie. The task of the second study is subtitle in movie *Ladder 49*, all sentences in fourth and fifth scenes of this movie. While the writer of this study, almost similar with the first and second study, analyze idiomatic translation and subtitle. In this study, the sentences which are analyzed are only sentences which contain idiomatic expression from subtitle of movie entitled *Scream* as the source data.

Different from the related studies, the writer of this study analyzes the idiomatic translation in a wider context there are the subtitle of movie, the idiomatic expression and the culture nuances which more or less will influence the

translation procedure. In addition, the translation of idiomatic expression is analyzed using Newmark, in which one of eight methods of translation is used to translate idiomatic expression, which is idiomatic translation method. The interpretation of the idiomatic expression will be based on the definition of the idiomatic translation procedure.



CHAPTER III

METHOD OF THE STUDY

3. 1. Research Approach

The method which is used in this study is the qualitative method. According to Dabbs (1982:221), qualitative refers to the meaning, concepts, definitions, characteristics, metaphors, symbols and descriptions of things. The writer does library research to acquire the information dealing with the problem in the theories that are used from some books, dictionaries, and other printed materials in making data analysis.

This is a qualitative study since the writer analyzes and explains data and the data taken are not in the form of numbers (not numerical data). Punch (1998:29) explains that qualitative research does not use numerical data. He also states that the research question and method are more general at the start and become more focused as the study progresses.

3. 2. Corpus

To present and analyze the data, the writer tries to find an appropriate movie which corresponds to what she is going to explore. The movie must contain idiomatic expression. From that consideration, a movie entitled *Scream* is chosen. This movie is chosen since it has a sufficient number of idiomatic expressions. Briefly, this movie is about a psychopathic serial killer who is stalking a group of teens just like in the movies. After killing several teenagers in the town, the killer

terrorizes a girl whom her mother was killed a year earlier. With the calculated genius of a perfect predator, the killer is using his love of scary movies to turn the town upside down - taking everything he knows about the genre to trick his victims. This movie actually has three series. The chosen of this serial was based on initial observation and general review of it, that there are several idiomatic expressions in this movie. Then the writer finds that there are sufficient numbers of idiomatic expressions in this movie which are suitable with this study. The script of movie entitled *Scream* which is chosen for this study consists of 19 scenes and about 1120 lines of conversation in a whole 120 minutes.

3.3 Technique of Data Collection

The writer takes *Scream* movie script as the data of this study. In collecting the data, first, the writer searches the original movie script from the Internet. The writer used the search engine *google.com* as it is the fastest search engine in the Internet. The writer uses “movie script” as the key words for searching the script. Then, the script of *Scream* is finally found in *simplyscript.com*.

Second, the writer watches the movie in order to write the whole translation subtitles of the movie. The writer writes the entire subtitle in the movie, whether there is an idiomatic expression or not in the sentences.

Third, the writer then tries to find some sentences from the movie that are considered to have idiomatic expression which are needed for the analysis, and then decide some sentences which are contain idiomatic expression

Fourth, after writing down the subtitles of the movie, the writer lists the idioms which are found in the subtitles and matches them with the equivalents that are on the original script. The procedures of collecting the data are:

1. Searching and downloading the original movie script from *simplyscript.com*.
2. Writing the translation of the movie script.
3. Finding some sentences that are considered to have idiomatic expression needed for the analysis.
4. Compiling the chosen idiomatic expression.

3. 4 Technique of Data Analysis

After collecting data, the writer does some steps to analyze the data. First, the writer classifies the data into the type of translation based on Newmark theory. Those are Word to word translation, Literal Translation, Faithful Translation, Semantic Translation, Adaptation, Free Translation, Idiomatic Translation, and Communicative Translation.

Second, from the sentence which contains idiomatic expression, the writer describes the idioms which are misinterpreted; those are the idiomatic expressions which mislead in translation from conversations of the movie players and the subtitle. The misleading is based on the background of the conversation and the intended meaning of the speaker's utterance.

Finally, from the data that have been described, the writer explores the data which have been classified into the types of translation and then make an

interpretation of the result of the data. The procedures of the analyzing the data were:

1. Classifying the type of translation based on Newmark theory.
2. Describing the idioms which are misinterpreted using the procedure of translation by Peter Newmark.
3. Interpreting the result.
4. Drawing a conclusion.



CHAPTER IV

DATA PRESENTATION AND ANALYSIS

4.1 Data Presentation

The movie which was analyzed in this thesis is entitled *Scream*. This movie is about a psychopathic serial killer who is stalking a group of teens just like in the movies. After killing several teenagers in the town, the killer terrorizes a girl whom her mother was killed a year ago. The movie runs to the actions of the killer in hunting the victims.

In *A Textbook of Translation*, Newmark (1988: 45) stated that the central problem of translating has always been whether to translate literally or freely. To define whether a sentence should translate freely or literally, Newmark suggested eight translation methods. The writer uses Newmark's method to analyze the data since this study concerns English Idiom. She analyzes the translation of English idiom in the subtitle of a movie and compares the subtitle with the meaning of idiomatic expression in dictionaries.

As the data, the movie scripts which will be analyzed in this chapter were gained from internet. To analyze the data, the writer will compare the data in source language and that in the target language. From the comparison, there will be found out whether the idiomatic translations of the subtitle are suitable with the context or there is any misleading in translating the idiomatic expression in the movie scripts. There are idiomatic expressions from the movie script:

Idiomatic Expressions	
1.	I am shaking in my boots
2.	I am hitting the sack
3.	How 2 years ago we started off hot and heavy
4.	I call you a bluff
5.	An innocent guy doesn't stand a chance with you
6.	Serial killer's not really accurate. You got to knock off a couple more to get that title
7.	It was just some sick fuck having a laugh
8.	I was keeping an eye on Sidney
9.	Not much of a story here just bunch of kids cutting it loose
10.	Oh god! Oh! Oh God! Kenny, I'm sorry, but get the fuck off my windshield
11.	Yeah, you're a real pain in the ass
12.	Your mother's anniversary set him off and he went on a killing spree
13.	And he'll kick the shit out of you
14.	You can't just sit on it
15.	Cut her some slack. She watched her mom gets butchered
16.	Yeah, I know but your right. Enough is enough. I can't wallow in the grief process forever and I can't keep lying to myself about who my mother was

17.	Or else my boyfriend will be here any second, and he'll be pissed off when he finds out
18.	Lucky for you there is a bonus round. But, poor Steve, I am afraid he's out!
19.	So you have a few intimacy issues as a result of your mother's untimely death. That's no big deal Sid. You'll thaw out
20.	I'm telling you, The dad's a red herring. It's Billy
21.	I was just thinking if it was you It would be a clever way to throw me off track
22.	I'm like a stuck pig but, I am alright. I'm okay
23.	You're such a little lap dog. He's got killer all over his fore head

4.2 Data Analysis

4.2.1 Idiomatic Translation

Based on the analysis carried out by the writer, she concluded that there are twelve expressions which are translated using the idiomatic translation method. They are data number 1 until number 12.

4.2.1.1 Data 1

Expression: I am **shaking in my boots**.

Subtitle: *Aku gemetaran.*

Meaning in idiom dictionary: to be afraid, to shake from fear.

This expression is in a phone conversation between Casey and a man who is going to scare Casey. Casey told the man that if

he disturbed her continuously, she would call her boyfriend to kick out the man on the phone. Giving feedback of Casey's utterance, the man on the phone says this expression. The subtitle of this expression is "aku gemetaran". From the Dictionary of English Idioms (1999), the meaning of **shaking in one's boots** means *Takut, menggigil ketakutan*. Besides, from English-Indonesian Dictionary, the meaning of shaking is *gemetar*. *Gemetaran* and *takut, menggigil ketakutan* are different in meaning, but in Kamus Umum Bahasa Indonesia, the word *gemetar* has close meaning with *bergerak-gerak anggota badannya karena ketakutan*. As a translator, the person who translates movie script to be subtitled in a movie must choose the appropriate word that is suitable to be put in the sentence. The intended meaning of this idiomatic expression is scared, and the word *gemetar* can be used in this subtitle since the word *gemetar* shows the fear of the speaker. The method used in translating this subtitle is idiomatic translation. It distorts nuances of meaning by preferring colloquialism. In this subtitle, instead of using *gemetar*, the translator can use *takut* to express the idiomatic expression.

4.2.1.2 Data 2

Expression: I am **hitting the sack**.

Subtitle: Baiklah aku akan tidur.

Meaning in idiom dictionary: go to bed and get some sleep.

The expression is made by Neal, Sidney's father. He told Sidney that he is going to **hitting the sack**. The conversation occurred in Sidney's room. The subtitle of this idiomatic expression is *Baiklah aku akan tidur*. From the Dictionary of English Idioms, the meaning of idiomatic translation of **hitting the sack** is *go to bed and get some sleep*. The method used to translate this expression is Idiomatic translation. This subtitle is not only correct in meaning; but also in the structure. Using idiomatic translation, the translator has represented the intended meaning of the expression. Therefore, the appropriate translation of *I am hitting the sack* is *Baiklah aku akan tidur*.

4.2.1.3 Data 3

Expression: How 2 years ago we started off **hot and heavy**.

Subtitle: Bagaimana 2 tahun yang lalu kita mulai pacaran dengan menggebu-gebu.

Meaning in idiom dictionary: referring to serious passion or emotions.

This expression is made by Billy, Sidney's boyfriend. He tries to remind Sidney, on how they started their relationship two years earlier. Since there are several murders and then the killer terrorizes her, her attitude changes, even toward her boyfriend, Billy. The subtitle of this idiomatic expression is *menggebu-gebu*.

To translate this idiomatic expression, the translator uses Idiomatic translation. The idiomatic translation of **hot and heavy** is something that is *referring to serious passion or emotions*, and *menggebu-gebu* is a kind of serious passion or emotion. In English-Indonesian Idiomatic Dictionary, the meaning of **hot and heavy** is *dasyat, hebat*. Both meanings have related meanings with *menggebu-gebu*. Although *dasyat, hebat* and *menggebu-gebu* has no related meaning, but both have the same message with the meaning of idiomatic expression **hot and heavy**, that is *referring to serious passion or emotions*. In translating the subtitle, the translator should consider the choice of words and he must pay attention to the word order. Although *dasyat* and *hebat* are related in meaning with the meaning of **hot and heavy**, but it will be unsuitable if the translator uses them because *dasyat* and *hebat* cannot describe the feeling of a relationship between Sidney And Billy.

4.2.1.4 Data 4

Expression: I **call you a bluff**.

Subtitle: Aku tantang gertakanmu.

Meaning in idiom dictionary: to demonstrate that a person is or is not being deceptive, usually by demanding that the person prove a claim or carry out a threat.

The idiomatic expression is made by Sidney, in phone conversation with a man who tries to frighten her. The man says that he is in Sidney's front porch, and Sidney wonders why he calls from her front porch, when the man says that it is the original part (of the way he makes her scared), Sidney uses this idiomatic expression to show her feeling. From the Dictionary of English Idioms, the meaning of **call you a bluff** is to demonstrate that a person is or is not being deceptive, usually by demanding that the person prove a claim or carry out a threat. In the English-Indonesian Idiomatic Dictionary, the meaning of **call you a bluff** is *menentang, menganggap sepi ancaman, menggertak*. This subtitle uses idiomatic translation to translate the idiomatic expression. It reproduces the message from the original text, but it tends to change the nuance by preferring colloquialism. There is a same message between the meaning of idiomatic expression and the subtitle. However, a translator should take into account the condition where the expression is made; therefore, the subtitle of this idiomatic expression is *(aku) tantang gertakanmu*.

4.2.1.5 Data 5

Expression: An innocent guy doesn't **stand a chance** with you.

Subtitle: Seorang pria tak bersalah tak mungkin bisa bersamamu.

Meaning in idiom dictionary: to have a chance.

This utterance is said by a man who calls Sydney in Tatum's house. He tries to underestimate Sidney by saying that Billy is an innocent person who has been arrested because of Sidney. Then the man on the phone says this expression. From Dictionary of English Idioms, the meaning of idiomatic expression **stand a chance** is *to have a chance*. Here, the subtitle for **stand a chance** is *mungkin*. The method used in translating this subtitle is Idiomatic translation. The meaning from dictionary and the subtitle not only shows same message but they also have same meaning. In English-Indonesian Idiomatic Dictionary, the meaning of **stand a chance** is *kemungkinan, mendapat kesempatan, berkemungkinan*. There are several options to express the meaning of **stand a chance**. However, a translator should notice the situation of the occurrences of the utterance. Considering the condition of the conversation, the chosen word *mungkin* is suitable. Since the intended meaning of the utterance is a possibility, which in this sentence is a negative possibility.

4.2.1.6 Data 6

Expression: Serial killer's not really accurate. You got **to knock off** a couple more to get that title.

Subtitle: Pembunuh berantai kurang tepat. Harus membunuh beberapa orang lagi untuk julukan itu.

Meaning in idiom dictionary: finish something, especially in haste or carelessly.

This expression is made by Dewey in a conversation between Gale and him. Gale tells him that they have got a serial killer. Than Dewey replies that the title "serial killer" is not really accurate because one has to **knock off** a couple more to get that title. From the Dictionary of English Idioms, the meaning of **to knock off** is *finish something, especially in haste or carelessly*.

This subtitle uses Idiomatic translation as the method. Idiomatic translation reproduces the message from the original text, but it tends to change the nuance by preferring colloquialism. In this subtitling, the translator chooses *membunuh* as the meaning of **to knock off**. Several meanings of **to knock off** which can be derived from the English-Indonesian Idiomatic Dictionary are *menurunkan harga, berhenti bekerja, menyelesaikan pekerjaan dengan cepat, mengurangi, menurunkan, menjual dalam lelang, membunuh*.

Although there are several meanings, a translator must notice the situation of the conversation and chooses the appropriate word that

is suitable to be put in a sentence. The idiomatic expression to **knock off** can be translated to be *berhenti bekerja*, or *menyelesaikan pekerjaan dengan cepat*. Without any consideration towards the situation and the background of the conversation, both meanings can be used in this subtitle, but with its situation and background, both meanings are unsuitable and awkward.

4.2.1.7 Data 7

Expression: It was just some sick fuck **having a laugh**, Sid.

Subtitle: Itu cuma orang gila yang sedang tertawa, Sid.

Meaning in idiom dictionary: laugh, chuckle.

This idiomatic expression is said by Tatum, in a conversation with Sidney. Sidney tells Tatum that there is a whispery sound which calls her name in the bathroom. Then Tatum says that it is just some sick fuck **having a laugh**. This translating subtitle is *sedang tertawa*, it uses idiomatic translation. From the Dictionary of English Idioms, the meaning of **having a laugh** is *laugh, chuckle*. There is no misleading in this subtitle process. Semantically and grammatically, the subtitle is correct. There is another meaning of **having a laugh**, that is *chuckle*, translated as *tertawa tertekan, ketawa-ketawa kecil*, but the meaning is not suitable if used in a conversation. The idiomatic translation changes the nuance of an original by preferring

colloquialism; therefore, the word *sedang tertawa* is used in this subtitle, since it is more suitable.

4.2.1.8 Data 8

Expression: I was **keeping an eye** on Sydney.

Subtitle: Aku sedang mengawasi Sidney.

Meaning in idiom dictionary: keep watch on someone or something, to keep track of someone or something.

This expression is said by Dewey, he was asked by Sheriff Burke where he has been from. In the Dictionary of English Idioms, the meaning of **keep an eye** is *keep watch on someone or something, to keep track of someone or something*, and from the English-Indonesian Idiomatic Dictionary, the meaning of **keep an eye** is *mengawasi*. The translation method used in this subtitle is idiomatic translation. In this idiomatic translation, a translator tends to change the nuance of an original by preferring colloquialism. However, in this translating subtitle, the translator does not make any changes because the choice of words can influence the meaning of the subtitle and according to the background and the situation of the conversation, the subtitle is appropriate.

4.2.1.9 Data 9

Expression: Not much of a story here just a bunch of kids **cutting it loose**.

Subtitle: tak banyak yang bisa diliput disini, hanya anak-anak yang bersantai.

Meaning in idiom dictionary: to break away from someone or something, to break ties with someone or something, to act in a free manner.

This utterance is said by Dewey in a conversation with Gale. They are outside Stu's house, where the party is going on. Gale tells Dewey that he never knows when or where a story will break, then Dewey replied that there will be not much story because there are just a bunch of kids who are **cutting it loose**. In the Dictionary of English Idioms, the meaning of **cut it loose** is *to break away from someone or something, to break ties with someone or something, to act in a free manner*. The translation of this expression in this subtitling is *bersantai*. The method used in translating this idiomatic expression is idiomatic translation. As its characteristic, idiomatic translation tends to distort the nuance of the original meaning by preferring colloquialism. Here, the word *bersantai* has related meaning with *to act in a free manner*. In the English-Indonesian Idiomatic Dictionary, the meaning of **cut it loose** is *menjadi bebas, memisahkan diri, menarik diri*,

memutuskan hubungan. In the subtitling process of this idiomatic expression, the word *to break away from someone or something*, and *to break ties with someone or something*, which has related meaning with *menjadi bebas*, *memisahkan diri*, *menarik diri*, *memutuskan hubungan* are acceptable to be put in the subtitle. However, a translator should choose the appropriate word that is suitable to be put in a sentence, because the choice of a word can influence the meaning of the subtitle. As a result, the subtitle of this utterance is *hanya anak-anak yang bersantai*, not *hanya anak-anak yang menjadi bebas*, or *hanya anak-anak yang memisahkan diri*. Since in the visual image, the kids are having fun and do act in a free manner.

4.2.1.10 Data 10

Expression: Oh god! Oh! Oh God! Kenny, I'm sorry, but **get the fuck off** my windshield.

Subtitle: Ya tuhan Kenny, Maaf, tapi pergilah dari kaca depanku.

Meaning in idiom dictionary: leave someone alone, stop picking on someone.

This utterance is said by Gale. She is in her van, and notices a red substance on the windshield. She tries to rub it off, but she can't. Gale turns on the windshield wipers, and it rubs off. She can see it is blood. Kenny flies onto the windshield and Gale screams.

The idiomatic expression **get off** in the Dictionary of English Idioms is translated as *leave someone alone, stop picking on someone*. The subtitle of this idiomatic expression is *pergilah*. In translating this idiomatic expression, the translator uses idiomatic translation as the method of translation, it tends to distort the nuance of the original meaning by preferring colloquialism. The subtitle, *pergilah*, has related meaning with the meaning from dictionary *leave someone alone*. Here, the utterance is **get the fuck off**, and the translator choose the word *pergilah* to translate it. Whereas, in the subtitle, the phrase **the fuck** is not translated since it is just an accent of utterance. In this subtitling process, the translator can use other words to translate the idiomatic expression **get the fuck off**, such as *enyahlah*, or *turunlah*. Both have related meaning with the meaning of **get off**, that is *leave someone alone*

4.2.1.11 Data 11

Expression: Yeah, you're a real **pain in the ass**.

Subtitle: Ya, kau benar-benar membuat susah.

Meaning in dictionary: an annoying or boring person or thing.

This utterance is stated by Tatum answering Gale's question. Gale asked her whether anything to do with the costume of the killer in their town. Tatum did not answer Gale's question, she just made this utterance. The meaning of this idiomatic

expression is *an annoying or boring person or thing*. The subtitle of this expression is *membuat susah*. The translation method used in this subtitling process is idiomatic expression translation. Idiomatic translation tends to distort the nuance of the original meaning by preferring colloquialism. The subtitle of this utterance has sent same message with the intended meaning from Tatum.

4.2.1.12 Data 12

Expression: Your mother's anniversary **set him off** and he went on a killing spree.

Subtitle: Peringatan kematian ibumu yang memicunya dan ia bunuh semua orang.

Meaning in dictionary: to make someone start doing something.

This utterance is stated by Billy in a conversation with Sidney. He said that he will kill everyone, except him and Stu, and trap Sidney's father who make it. He is sure that people or police will believe it since he thinks that Sidney's father has a reason, that is Sidney's mother dead anniversary. The meaning of this idiomatic expression is *to make someone start doing something*. The subtitle of this expression is *memicu*. This utterance uses idiomatic translation as a method to translate the subtitle. The subtitle and the intended meaning of this utterance have same message. However, a translator should choose appropriate word that is suitable to be put in a

sentence, because the choice of a word can influence the meaning of the subtitle. The translator of this subtitle choose word *memicu* as the meaning of *to make someone start doing something*.

4.2.2 Communicative Translation

These are nine expressions which are translated using the Communicative translation method. They are data 13 until 21.

4.2.2.1 Data 13

Expression: And he'll **kick the shit out of** you.

Subtitle: Dan dia akan menghajarmu.

Meaning in idiom dictionary: To send someone away from a place.

The expression is made by Casey in phone conversation between Casey and a man who call her. "He" in Casey's utterance is Casey's boyfriend. The man on the phone does not want to leave her alone and hung up the phone, then Casey tries to frighten him by saying the expression. From Dictionary of English Idioms, the idiomatic translation of **kick the shit out of** is *to send someone away from a place*. It can be translated as *menendang*, *mengusir* (*dengan kekerasan*). The translating subtitle uses communicative translation. By changing the content, that is the word, and focusing on the contextual meaning, the subtitle tries to be acceptable to readership. A translator should choose the appropriate word that is suitable to be put in the sentence. The word *menghajar* has no

related meaning with *menendang*, *mengusir* (*dengan kekerasan*), but it has the same message. In this expression, the subtitle has the same message with the intended meaning that is Casey's utterance. However, the translator translates **kick the shit out of** as *menghajar* in order to be acceptable to readership.

4.2.2.2 Data 14

Expression: You can't just **sit on it**.

Subtitle: Kita tak bisa melaporkan begitu saja.

Meaning in idiom dictionary: to hold someone or something back, to delay someone or something.

This expression is made by Kenny, a cameraman of a local television station. Gale tells him that they could not get on air at that time, then Kenny replies that she cannot just **sit on it**. Grammatically and semantically, the subtitle of this utterance is incorrect. The word *you* should be translated as *kamu*, not *kita*. From the Dictionary of English Idioms, the meaning of **sit on it** is *to hold someone or something back, to delay someone or something*. In the English-Indonesian Idiomatic Dictionary, the meaning of **sit on it** is *duduk terus, bersidang, duduk dalam, menekan, menindas, mendiamkan, menjaga, melindungi, menarahi, menyusahkan, mempersulit orang*. None of the optional meanings from English-Indonesian Idiomatic Dictionary and

Dictionary of English Idioms is used in this subtitle. On the other hand, the translator uses word *melaporkan* to translate the phrase **sit on it**. The translator uses Communicative translation as a method to translate this subtitle. He does not translate it correctly based on the dictionary, but he translates it by taking a consideration from the condition and the context of the conversation. In the communicative translation method, a translator can change form and content of the original text, which is the subtitle, as long as it is acceptable by the reader and can convey the intended meaning. In addition, in this subtitle, by changing the meaning of the idiomatic expression, the translator does not betray the intended meaning of the conversation and it does not go out of context.

4.2.2.3 Data 15

Expression: **Cut her some slack**. She watched her mom gets butchered.

Subtitle: Jangan keterlaluhan. Ia melihat ibunya dijagal.

Meaning in idiom dictionary: give more time for someone to finish something.

This expression is made by two girls who talk about Sidney. In the movie script, the girls is marked as Girl#1 and Girl#2. Girl #1 said that there always a reason for Sidney to kill

everyone because Sidney is just like her mother. Girl#2 replies it by the expression. From Dictionary of English Idioms, the meaning of **Cut her some slack** is *give more time for someone to finish something*. From English-Indonesian Idiomatic Dictionary, the meaning of **cut her some slack** is *memberikan waktu lebih pada seseorang untuk menyelesaikan sesuatu*. The method used by the translator in this subtitle is Communicative translation. In this subtitling, the translator changes the contextual meaning of the original text, to be readily acceptable by the reader. Translator should consider the choice of the words and he must pay attention to the word order. Based on the meaning from Dictionary of English Idioms, the phrase *Jangan keterlaluhan* has no related meaning with *give more time for someone to finish something*, however, the phrase *Jangan keterlaluhan* can be used in this subtitle since its meaning can represent the intended meaning. In addition, the translator can use another translating subtitle, such as *beri dia waktu*.

4.2.2.4 Data 16

Expression: Yeah, I know but your right. **Enough is enough**. I can't wallow in the grief process forever and I can't keep lying to myself about who my mother was.

Subtitle: Ya, aku tahu kau benar. Tapi semua ada batasnya. Aku tak bisa terbawa perasaan duka selamanya dan aku tak sanggup berbohong pada diriku sendiri tentang siapa ibuku.

Meaning in idiom dictionary: That is enough, and there should be no more.

This utterance is said by Sidney in a conversation with Billy. Sidney thinks that she is selfish, and then Billy said that it was normal because she lost her mother. Sidney replied it by saying the utterance. The idiomatic expression **enough is enough** in Dictionary of English Idioms is translated as *that is enough, and there should be no more*. Here, the subtitle of this idiomatic expression is *Tapi semua ada batasnya*. In translating this idiomatic expression, the translator uses communicative translation as the method of translation. Communicative translation attempts to render the exact contextual meaning of the original text in order to make the message to be acceptable to readership. Using communicative translation as the method of a text, it is acceptable to change form and content of the original text as long as the message is not far from the intended meaning. A translator should choose appropriate word that is suitable to be put in a sentence according to the situation and the background of the conversation. In this subtitling process, the meaning of phrase *Tapi semua ada batasnya* is different with the exact meaning from dictionary, but

according to the situation and the background of the conversation, word *semua ada batasnya* has related meaning with *there should be no more*. Therefore, according to the situation and the background of the conversation, the subtitle *Tapi semua ada batasnya* for idiomatic expression **enough is enough** is acceptable.

4.2.2.5 Data 17

Expression: Or else my boyfriend will be here any second, and he'll be **pissed off** when he finds out.

Subtitle: Atau pacarku akan datang sebentar lagi dan dia akan sangat marah.

Meaning in idiom dictionary: to make someone annoyed or bored.

This utterance is said by Casey in a phone conversation with a man who tries to frighten her. Casey threatens him by saying this utterance. The idiomatic expression **pissed off** in the Dictionary of English Idioms is translated as *to make someone annoyed or bored*. The subtitle of this idiomatic expression is *sangat marah*. The meaning of **pissed off** from the English-Indonesian Idiomatic Dictionary is *terganggu, jengkel*. In translating this idiomatic expression, the translator uses communicative translation as the method of translation, it focuses on the contextual meaning of the target text. In communicative translation, changing form and content are acceptable in order to

make the translated text readily acceptable and comprehensible to the readership. Here, the phrase *sangat marah* has nothing to do with the word *terganggu*, or *jengkel*, but based on the context, the phrase *sangat marah* can represent the meaning of **pissed off**, *terganggu*, *jengkel*. The translator chooses the phrase *sangat marah* with the intention of showing the deep feeling the speaker. In Kamus umum Bahasa Indonesia, the phrase *sangat marah* and the words *terganggu*, *jengkel* have no related meaning. According to the situation and the background of the conversation, the phrase *sangat marah* is acceptable. The choice of words can influence the meaning of the subtitle. If the translator uses *terganggu*, or *jengkel* to translate the idiomatic expression **pissed off**, the meaning will be different. In other word, in this subtitling process, the word *sangat marah* can express the word *terganggu*, or *jengkel*, but the word *terganggu*, or *jengkel* cannot express the word *sangat marah*.

4.2.2.6 Data 18

Expression: Lucky for you there is a bonus round. But, poor Steve,
I am afraid **he's out!**

Subtitle: Untung ada bonus kesempatan lain. Tapi kasihan Steve,
Kurasa **ia mati.**

Meaning in dictionary: away from the inside of a place.

This utterance is said by a man, in the phone conversation with Casey. From a game that is made by the man, Casey says that she has been tricked because the man said that Casey's answer is false. Then the man says that Casey is lucky because she has a bonus, but not Steve. The meaning of **out** is *away from the inside of a place*. The method of translation in this subtitle uses communicative translation; it focuses on the contextual meaning of the target text. In communicative translation, changing form and content are acceptable in order to make the translated text readily acceptable and comprehensible to the readership. The subtitle of the word **out** in this conversation is *mati*. A translator has to notice the situation and background where the conversation occurred, so he must be careful in choosing a word. He also has to choose appropriate word that is suitable to be put in the sentence. The word *mati* is suitable in this subtitle, since in this conversation, Casey's boyfriend will be killed by the man if Casey cannot answer his question correctly.

4.2.2.7 Data 19

Expression: So you have a few intimacy issues as a result of your mother's untimely death. That's no big deal Sid. You'll **thaw out**.

Subtitle: Jadi kau punya masalah keintiman setelah ibumu meninggal? Itu bukan masalah besar. Kau akan bisa mengatasi itu.

Meaning in dictionary: heat up, warm up, melt.

This utterance is said by Tatum, in a conversation with Sidney. Sidney said that she is no more comfortable with Billy. Tatum thought that Sidney has a problem with intimacy, and she said that it is not a big deal, and she believes that Sidney will **thaw it out**. The meaning of **thaw out** is *heat up, warm up, melt*. This subtitling process use communicative translation as the method of translation. The translator attempts to make the utterance is acceptable to the reader, even though it has to change form and content of the target text. The subtitle for **thaw out** in this subtitle is *bisa mengatasi*. The subtitle has no related meaning with the meaning in dictionary; *heat up, warm up, melt*. However, considering the background and the situation of the utterance, the translating subtitle is accepted. Tatum's intended meaning of her utterance is that Sidney will be able to overcome her problem.

4.2.2.8 Data 20

Expression: I'm telling you, **The dad's a red herring**. It's Billy!

Subtitle: Kuberitahu kau, Ayahnya hanya tumbal, pelakunya adalah Billy!

Meaning in dictionary: a piece of information or suggestion introduced to draw attention away from the real facts of a situation.

This utterance is stated by Randy in a conversation with Stu. He is trying to blame Billy as the killer in their town. Randy tells Stu that Sidney's father is just **a red herring**. The meaning of the expression is *a piece of information or suggestion introduced to draw attention away from the real facts of a situation*. The subtitle of this expression is *tumbal*. The translation method used in this subtitling process is communicative translation. In this situation, and based on the background, the subtitle is correct. Singly, out of this context, the translation of **a red herring** is not *tumbal*, and the usage of this meaning should be appropriate with the situation and the background. In communicative translation, translator is allowed to change the form and content of the source text in order to be acceptable to the reader. However, the translator attempts to simplify the meaning of this idiomatic expression.

4.2.2.9 Data 21

Expression: I was just thinking if it was you It would be a clever way to throw me **off track**.

Subtitle: Kalau kau pelakunya, itu cara yang baik untuk melenyapkan aku.

Meaning in dictionary: irrelevant, immaterial.

This utterance is stated by Sidney in a conversation with Billy. At that time, Sidney has believed that Billy is not person who tried to kill her at her house. The meaning of this expression is *irrelevant, immaterial*. The subtitle of this expression is *melenyapkan*. The translation method used in this subtitling process is communicative translation. In communicative translation, change form and content of the text is allowed in order to make the subtitle is acceptable by reader. *Melenyapkan* is not the exact meaning of *irrelevant, immaterial*, but in this utterance, based on the context and the background, the meaning is considered suitable. The translation of *irrelevant* is *menyimpang*, *immaterial* is *tidak penting, tidak peduli*. Both meaning are not suitable to be used in the subtitle of this idiomatic expression, and it will be awkward and make no sense if it is used.

4.2.3 Literal Translation

These are two expressions translated using the Literal translation method. They are:

4.2.3.1 Data 22

Expression: **I'm like a stuck pig** but, I am alright. I'm okay.

Subtitle: Aku seperti babi yang tertusuk, tapi aku tak apa-apa.

Meaning in idiom dictionary: an expression describing a hog that has been killed by sticking a knife into its heart in the butchering process.

This utterance is said by Billy. Sidney says that she thinks he is dead, Billy tells her that he is like a stuck pig, and Sidney sees him bleeding. The meaning of the idiomatic translation **I'm like a stuck pig** is *an expression describing a hog that has been killed by sticking a knife into its heart in the butchering process*. The subtitling process uses literal translation. The words are translated out of context, the idiomatic expression in the subtitle is *Aku seperti babi yang tertusuk*. Grammatically, the subtitle of the idiomatic expression is correct but semantically it is incorrect. In this subtitle, the meaning is correct; Billy thinks that his condition is like a stuck pig. However, that is not the intended meaning of Billy's utterance. What he is trying to say is that he is bleeding, a condition in which a pig is butchered. Instead of using *Aku seperti babi yang tertusuk*, it will be acceptable if the translator uses other words such as *aku terluka parah* or *aku berdarah*.

4.2.3.2 Data 23

Expression: You're such a **little lap dog**. He's got killer all over his fore head.

Subtitle: Kau benar-benar seperti anjing kampung. Ada tulisan “pembunuh” di dahinya.

Meaning in dictionary: a small spoilt pet dog, a person who is completely under the influence someone more powerful.

This utterance is said by Randy. He called Stu as a **little lap dog** because Stu disagree if the killer in their town is Billy. Stu thinks that Billy is not guilty and he tries to show some evident to Randy that Billy is not guilty. The meaning of the expression is *a small spoilt pet dog, or/and a person who is completely under the influence someone more powerful*. The subtitle of this expression is *anjing kampung*. The translation method used in this subtitling process is literal translation. In literal translation, the words are translated singly and out of context. Grammatically, the subtitle of the idiomatic expression is correct but semantically is incorrect. In this utterance, the intended meaning of a **little lap dog** is not *anjing kampung*, which is not what Randy is trying to say about Stu. Based on the situation, Stu tries to say and proof that Billy is not guilty, and it makes Randy thinks that Stu is a **little lap dog**. In Randy’s utterance, a **little lap dog** means a person who is completely under the influence someone more powerful, that is Billy. In a translating subtitle, it is important for a translator to notice the situation and background where the utterance is

occurred, he also has to notice the choosing of word so it is suitable to be put in the sentence. It is suggested that the translator translated **a little lap dog** as *anjing penjilat*.

4.3. Interpretation of the Result

From the analysis about the types of translation, the writer found that from twenty three idiomatic expressions in the movie entitled *Scream*, there are:

No.	Translation Procedures	Idiomatic expressions
1.	Idiomatic Translation	12
2.	Communicative Translation	9
3.	Literal Translation	2

It means that the translator of this movie has applied the idiomatic translation in translating idiomatic expression in quite many cases. This is in accordance with the requirements of translating an idiomatic expression, in which it has to be treated uniquely. The translator uses idiomatic translation method in translating the idiomatic expression in this movie because the translator might have realized the method of translating idiomatic expressions. In this case, the translator should have good knowledge of source language and he/she has a good understanding of idiomatic expression in the source and target language. In addition, the translator has good knowledge about the movie and the context of the utterance in the conversation. As the result, the idiomatic expressions in this movie are translated correctly and suitable with the visual image of the movie.

There are nine idiomatic expressions translated using communicative translation procedure. This method is acceptable because the translator attempts to make it acceptable and readable by the audience.

There are only two idiomatic expressions which are misinterpreted. Both idiomatic expressions are translated using the literal translation procedure. It is probably because the translator misinterprets the meaning of the idioms. It has been already known that there are no languages identical. Consequently, there is a difficulty of the idiomatic expression to be translated since the translator is difficult to find the equivalent meaning of the idiomatic expression from source language to the target language. The mistake of translating idiomatic expression in this movie could be caused by the trouble in searching the closest meaning from the source language to the target language. Therefore, the last two subtitles are translated literally, and they are not appropriate with the condition of the conversation. In this case a further consideration concerning the culture should be taken into account. The meaning of both idiomatic expressions are not found in the dictionary, and to analyze them then compare it with the subtitle, the writer looks for the meaning of two idiomatic expressions in the Internet.

CHAPTER V

CONCLUSION

Translating subtitle of a movie needs a special method, since there are several aspects that can affect the result of the translated text, such as the background of the conversation, the limited space and time of the appearing subtitle and the most important is the different language between the source language and the target language.

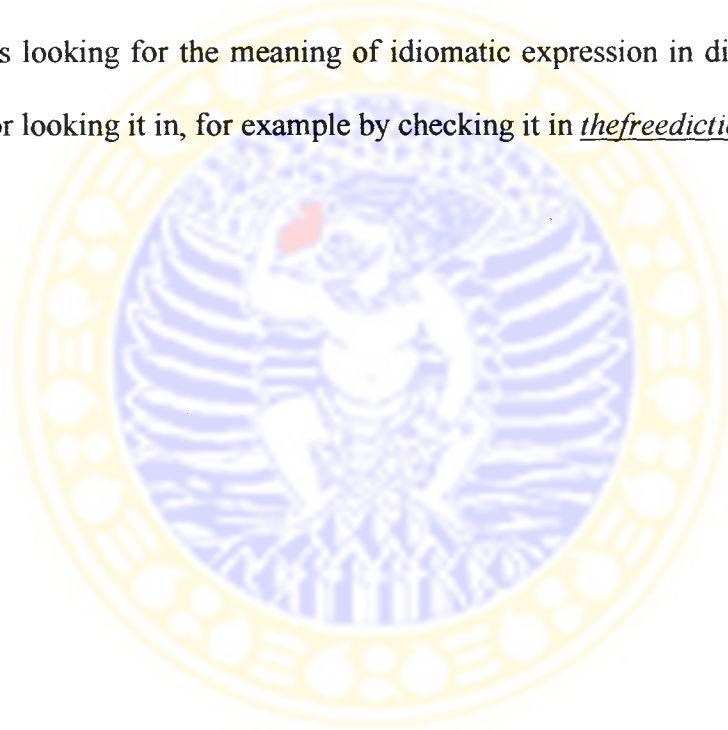
The analysis and interpretation of the result lead to some general conclusion about the translation procedures applied in the translation of subtitle in movie *Scream*. From the interpretation, the writer found out that instead of applying the proper method of translating idiomatic expression, the translator of the subtitle in the movie *Scream* employs other procedures. From eight translation procedures by Newmark, there are 'word-to-word translation'; 'Literal Translation'; 'Faithful Translation'; 'Semantic translation'; 'Adaptation'; and 'Free translation'; 'Idiomatic translation'; and 'Communicative translation', the translator uses three of them, there are 'Idiomatic translation'; 'Communicative translation'; and 'Literal Translation'. The most suitable method is idiomatic translation method. Using idiomatic translation method, the subtitles is appropriate with the background of the conversation and conveys same meaning with the utterance since the idiomatic translation reproduces the message from the original text, but it tends to change the nuance by preferring colloquialism. The translator uses this method to translate the idiomatic expressions because he/she

has good knowledge and understanding about translating idiomatic expression. Second method which is used to translate the idiomatic expression in this movie is communicative translation. The translator uses this method not only because he/she has an understanding about translating idiom but also he/she attempts to make the subtitle to be acceptable and readable by the reader. Using this method, the idiomatic expressions are not translated appropriately but they are still accepted by the reader since the subtitles convey the intended meaning of the utterance. It focuses on the contextual meaning of the target text. In communicative translation method, changing form and content are acceptable in order to make the translated text readily acceptable and comprehensible to the readership as long as it is suitable with the background of the conversation.

Third method which is used is Literal translation. The misinterpretation in translating idiomatic expression in this movie script is because the translator using literal translation as the procedure to translate. Using this method, the translator attempts to shift the original version of utterance by converting the structural form of source language to the nearest target language structural form. The result of using this method is that the subtitles cannot convey the intended meaning of the speaker. Using this method, the translator misinterprets the meaning of the idiomatic expression. He/she cannot find the equivalent meaning of the idiom; therefore, the subtitle is inappropriate with the background of the conversation.

In translating the idiomatic expression in this movie, the translator should take into account about the background of the conversation and the true meaning of the idiomatic expression, consequently, the subtitle will be proper with the

visual image and the utterance of the speaker. Here, the usage of communicative translation method is allowed if the exact meaning of the idiomatic expression is not proper with the background of the conversation. Since no languages are same, idioms in every language are different with others. Therefore, to translating idiom, a translator should have good understanding about the source language. In addition, the definition of some idiomatic expressions cannot find in dictionary; thus, besides looking for the meaning of idiomatic expression in dictionary, it is necessary for looking it in, for example by checking it in thefreedictionary.com.



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