

CHAPTER II

LITERATURE REVIEW

This chapter focuses on literature review which provides the basic theory in conducting the research. There are seven main points that will be elaborated in this chapter as follow: Definition of Translation, Theories of Translation, Process of Translation, Procedures of Translation, Quality of Translation, Subtitling Theories, and Synopsis of the Film and The Recent Researchers.

A. Definition of Translation

The term “translation” is defined variously by the point of view of many experts. Larson (1998:3) states that basically, translation is a change of form. The form is referring to the words, phrases, clauses, sentences, or paragraph. The change of form is done by replacing the form of source language to the form of receptor or target language.

According to Newmark (1988:5), translation is perceived as rendering the meaning of a text into another language in the way that the author intended the text. In line with that theory, Munday (2001:5) states that translation refers to the changing of an original source text of one language into a target text in a different language.

Furthermore, Jakobson (1959/2000:114) in Munday (2001:5) divides and defines translation into three categories as follow:

1. Intralingual translation or ‘rewording’. It is an interpretation of verbal signs through other signs of the same language. This translation is similar to paraphrase, because it occurs when we rephrase an expression or text in the same language to explain or clarify something we might have said or written. Another example is when a lecturer explains the material in front of the class and the students make a note from what he says.

2. Interlingual translation or 'translation proper'. It is an interpretation of verbal signs through the same and other signs some other languages. For example, the interpreter in a conference who interprets the English language from the speaker into Indonesian to the audience.
3. Intersemiotic translation or 'transmutation'. It is an interpretation of verbal signs through signs of non-verbal sign systems. This translation occurs if a written text were translated, for example, a film version of a novel and an advertisement that represents in image.

Meanwhile, Hatim and Munday (2004:6) in Munday (2009:7) define translation as:

1. The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or TT, which results from that process and which functions in the socio-cultural context of the TL.
3. The cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2.

Other definitions are proposed by Bassneet (2002:6) who defines that translation is not just the transfer of texts from one language into another, but also a process of negotiation between texts and cultures. It means that translation is not only transmitting a language, transferring the meaning, and conveying the message, but also transmitting a cultural aspect of the SL.

Besides that, Nida and Taber (1969:12) postulate that translation is reproducing the receptor language from the closest natural equivalent of the source language message, in terms of meaning and style. According to them, in reproducing the message, meaning aspect is the first concern as well as the importance of form and style, because translation is not merely changing one language to another, but also conveying the message from SL to TL.

From the definitions above, it can be concluded that translation is a process of rendering a thought from one language to another language

accurately in a written form by conforming its grammar, syntax, and cultural aspect.

B. Theories of Translation

1. The Skopos Theory

There are two main theories of translation; those are skopos theory and equivalence theory. Skopos is a theory of translation that was proposed by the German translator, Hans J. Vermeer in 1978 (Munday, 2001:78). Skopos is the Greek word for ‘aim’ or ‘purpose’. It focuses on the purpose of translation (Munday, 2001:79). The sender is responsible for specifying intention and by using a text he tries to achieve a purpose. The receiver uses the text with a certain function, depending on his/her own expectations, needs, previous knowledge and situational conditions (Jabir, 2006:38)

In line with that theory, Nord (1997:29) in Jensen (2009:15) says that according to the skopos theory, all texts are perceived as serving a specific purpose. Therefore, the translator should translate in a way which enables the text to function in the situation that is used and with the people who want to use it.

Reiss and Vermeer formulated their theory by use of six rules (Reiss & Vermeer 1984:119 in Munday 2001:79). These are:

- a. A target text (TT) is determined by its skopos.

It means that the purpose of the TT is the main determinant for the chosen translation methods and strategies. These methods and strategies are used to produce a functionally adequate or appropriate result (Jensen, 2009:15).

- b. A TT is an offer of information in a target culture and TL concerning an offer of information in a source culture and SL.
- c. A TT does not initiate an offer if information in a clearly reversible way.
- d. A TT must be internally coherent.

It means that the TT must be coherent for the TT receivers. The receiver must be able to understand the TT, and the TT has to be meaningful in the communicative situation and target culture (Jensen, 2009:16).

- e. A TT must be coherent with the ST.

It means that there must be coherence between the ST information received by the translator, the interpretation the translator makes of this information and the information that is encoded for the TT receivers.

- f. The five rules above stand in hierarchical order, with the skopos predominating.

2. The Equivalence Theory

Equivalence is a key concept in a translation theory of the 1960s and 1970s which defines as the connection of translational between an entire ST and a TT in a degree of correspondence between the texts or the text units (Pym, 2007:271; Munday, 2009:185). It means that the translation will have the same value as (some aspect of) the ST. Sometimes the value is on the level of form, on the level of reference, or on the level of function (Pym, 2007:273). For instance, in the level of form, two words of SL are translated by two words in TL, such as “puppy love” which is translated into “*cinta monyet*” in Indonesian. In the level of reference, Sunday is always the day before Monday. In the level of function, black is a sign for a color of death in West, but in East, the color of death is white.

According to Jakobson (1959/2000) in Munday (2001:37), equivalence focuses on the structure and terminology of language rather than any inability of TL to render a message from SL.

Furthermore, Nida (1964) in Bassnett (2002:34) divides equivalence into two types; those are formal equivalence and dynamic equivalence. Formal equivalence focuses on the message itself, in both form and content. It concerns with the formal relationship between ST and TT structures, such as when a noun phrase in the ST is substituted by a noun phrase in the TT. It is also called by a “gloss translation” which aims to allow the reader to understand the SL context as much as possible (Bassnett, 2002:34; Munday, 2009:191).

On the other hand, dynamic equivalence is based on the principle of equivalent effect, where the relationship between receiver and message should aim at being the same as between the original receivers and the SL message (Nida, 1964 in Bassnett, 2009:34). This focus requires translators to adjust their texts to the target culture, to harmonize them linguistically in terms of grammar and lexis, and to make them sound natural (Munday, 2009:84).

Meanwhile, Vinay and Darbelnet (2000:90) in Munday (2001:58) use the term equivalence for one of their translation procedures where languages describe the same situation as in the original by different stylistic or structural means. By equivalence, the practice of employing an established equivalent idiom in the TL will be easier to understand (Munday, 2009:186).

Based on the brief explanation about two translations theories above; those are skopos and equivalence theory, it can be concluded that skopos theory is the theory used for the reader, because it is aimed at making the reader understand the message and the purpose of the text from the translator. On the other hand, the equivalence theory is used for the

translator itself, because it is aimed at conveying the message of the writer to the reader as same as the original one.

C. Process of Translation

According to Munday (2001:5), the process of translation is the act of producing the translation, otherwise known as translating. Newmark (1988:19-25) proposes three ways of translating as follow:

1. Choosing a method of approach whether the translator will translate the source text sentence by sentence for the first paragraph or chapter, to get the feel and the feeling tone of the text; or translate the source text after reading the whole text two or three times, and finding intention, register, tone, mark the difficult words and passages, then start translating when the translator has taken their bearing.
2. Translating the translation with four levels, those are:
 - a. The SL text level (the textual level). In this level, the translator starts to translate the SL to the TL by using literal translation and transposes the SL grammar (clauses and groups) into the TL equivalents, then translates the lexical unit into the appropriate sense.
 - b. The referential level. In this level, the translator visualizes and builds up the essential parts of the text, both of the comprehension and the reproduction process. In other words, the translator gains the perspective from the language.
 - c. The cohesive level. This level follows both of the structure and the moods of the text. At this level, the translator reconsiders the lengths of paragraphs and sentences, the formulation of the title, and the tone of the conclusion to summarize an argument at the beginning of a final sentence.
 - d. The level of naturalness. In this level, the translator attempts to make the translation of common language appropriate to the writer or the

speaker in a certain situation. In other words, the translation product is making sense and following the grammatical structure.

3. Revising the procedure of the translation which constitutes at least half of the complete process.

Meanwhile, Larson (1998:4) identifies the translation process through the diagram as follow:

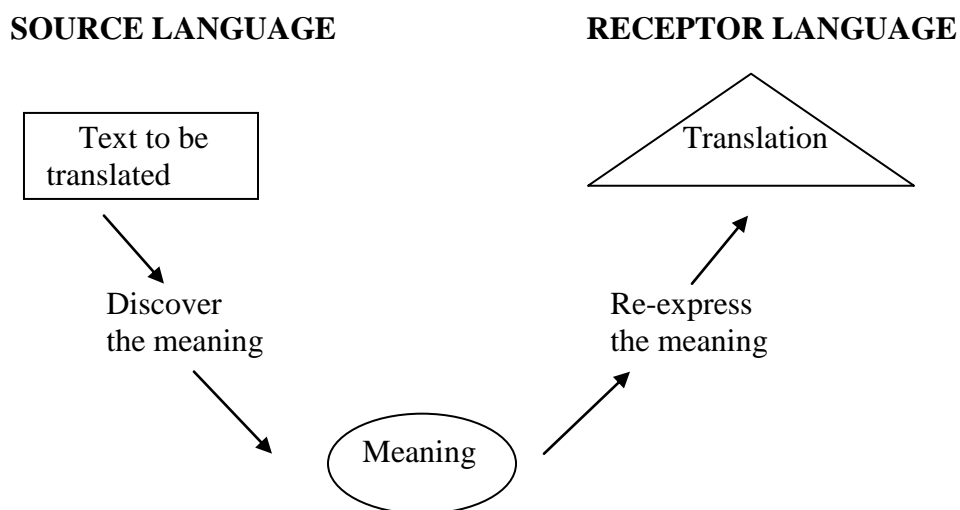


Figure 2.1 Larson's Process of Translation (1998:4)

According to the diagram above, the first process to produce the meaning of the text is to analyze the grammatical and semantic structure of the original text. After the source text has been analyzed, the translator transfers and restructures it into a target language.

D. Procedures of Translation

According to Newmark (1988:81), translation procedures are used for sentences and smaller units of language. Therefore, it is possible to a sentence to have more than one translation procedure. Newmark (1988), Vinay and Darbelnet (2000) in Munday (2001), Dryden in Munday (2001), Catford (1965) in Munday (2001), Delisle, Lee-Jahnke & Cormier (1999), and Harvey (2003) divided the translation procedures into some categories bellow:

1. Literal Translation

Literal translation is the basic translation procedure where word-for-word translation transfers SL grammar and word order, as well as the primary meanings of all the SL words (Newmark, 1988:69). In other words, the SL grammatical constructions are converted into the nearest TL equivalent, but the lexical words are translated word by word. Dryden (1680/1992:17) in Munday (2001:25) uses the term “metaphrase” which corresponds to literal translation. Meanwhile, Vinay and Darbelnet (2000:86) in Munday (2001:57) say that the translator may judge literal translation to be 'unacceptable' because it gives a different meaning, has no meaning, impossible for structural reasons, does not have a corresponding expression within the metalinguistic experience of the TL, and corresponds to something at a different level of language.

Example:

- SL: I don't want anything.
- TL: *Aku tidak mau apapun.*

2. Transference

Transference (loan word, transcription) is the process of transferring a SL word to a TL text (Newmark, 1988:81). In other words, it is the

process of transliterating the original term (Harvey, 2003:5). Meanwhile, Vinay and Darbelnet (2000:84) in Munday (2001:56) use the term “Borrowing” where the SL word is transferred directly to the TL. In line with this theory, Gottlieb (1992) in Ghaemi and Benyamin (2010:42) proposes the term “Imitation” which means that the process of translation maintains the same forms, typically with names of people and places.

Example:

- SL: West Virginia.
- TL: West Virginia.

3. Naturalization

Naturalization succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL (Newmark, 1988:81). Harvey (2003:4) says that naturalization happens due to the cross fertilization between two language.

Example:

- SL: May and June.
- TL: *Mei dan Juni*.

4. Adaptation

Adaptation is a procedure which involves changing the cultural reference when a situation in the source culture does not exist in the target culture (Vinay and Darbelnet, 2000:90 in Munday, 2001:58). In other words, Delisle, Lee-Jahnke & Cormier (1999) use this term to replace a socio-cultural reality from the SL with a reality specific to the target culture in order to accommodate for the expectations of the target audience.

Example:

- SL: Dear Sir.

- TL: *Yang Terhormat*.

5. Cultural Equivalent

Cultural Equivalent is an approximate translation procedure where a SL cultural word is translated by a TL cultural word (Newmark, 1988:81). Meanwhile, Vinay and Darbelnet (2000:90) in Munday (2001:58) say that this term is particularly useful in translating idioms and proverbs. In other words, the language describes the same situation by different stylistic or structural means.

Example:

- SL: You little pinhead!
- TL: *Kamu bodoh!*

6. Functional Equivalent

Functional Equivalent procedure is applied to cultural words that require the use of a culture-free-word, but the function of TL is similar to the SL referent. Sometimes, it uses a specific term, so the SL word should be generalized. This procedure can be used when a SL technical word has no TL equivalent so there will be connotational or denotational differences between the SL and TL term (Newmark, 1988:83 and Harvey, 2003:2).

Example:

- SL: Identification card.
- TL: *Kartu Tanda Pengenal*.

7. Descriptive Equivalent

Descriptive equivalent or self-explanatory translation is used when a SL word needs to be generalized by using an explanation or description, because it cannot be rendered directly to the TL word (Newmark, 1988:83-84 and Harvey, 2003:6).

Example:

- TL: Revolver.
- SL: *Senjata api yang memiliki silinder.*

8. Synonym

Synonym is a procedure which is used when a precise equivalent for TL may or may not exist. Therefore, the translator uses the sense of a near TL equivalent to a SL word in a context. A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis (Newmark, 1988:83-84).

Example:

- SL: I'm freezing.
- TL: *Aku kedinginan.*

9. Through-Translation

Through-translation or is also known as calque or loan translation is the literal translation of common collocations, names of organizations, the components of compounds or phrases. (Newmark, 1988:84). According to Vinay and Darbelnet (2000:85) in Munday (2001:56), calque sometimes has a semantic change.

Example:

- SL: ILO (International Labor Organization).
- TL: *Organisasi Buruh Internasional.*

10. Shifts or Transpositions

Shifts or transposition is a translation procedure that is proposed Catford and Vinay and Darbelnet (Newmark, 1988:85). Vinay and Darbelnet (2000: 88 and 1995: 94-9) in Munday (2001:57) mentions that transposition is a change of one part of speech for another without

changing the sense. In other words, transposition is the only translation procedure concerned with grammar (Newmark, 1988:88).

There are four types of shift that are proposed by Newmark (1988:85-88) as follow:

- a. The change from singular to plural and in the position of adjective.
- b. The shift which is required when an SL grammatical structure does not exist in the TL.
- c. The shift where literal translation is grammatically possible but may not accord with natural usage in the TL.
- d. The replacement of a virtual lexical gap by a grammatical structure.

Example:

- SL: A year and a half had passed in what Dad called “suspended animation”.
- TL: Sudah satu setengah tahun lewat yang ayah sebut animasi yang tahan.

11. Modulation

Modulation is a procedure that changes the semantic and the point of view or perspective of TL (Vinay and Darbelnet, 2000 in Munday, 2001:57 and Delisle, Lee-Jahnke & Cormier, 1999:161). Therefore, the translator can convey the same event of two languages in a different way.

There are eight types of modulation that are proposed by Vinay and Darbelnet in Newmark (1988:89) as follow:

- a. Abstract for concrete,
- b. cause for effect,
- c. one part for another,
- d. reversal of terms,
- e. active for passive,

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- f. space for time,
- g. intervals and limits, and
- h. change of symbols.

Example:

- SL: You didn't buy me more than one.
- TL: *Kamu hanya beli satu.*

12. Recognized Translation

Recognized translation is normally used when the translator deals with the official or the generally accepted translation of any institutional term (Newmark, 1988:89).

Example:

- SL: General Manager.
- TL: *Manajer Umum.*

13. Translation Label

Translation label is a provisional translation, which is used for a new institutional term and should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation (Newmark, 1988:90).

Example:

- SL: Heritage Language.
- TL: *Langue d'heritage.*

14. Compensation

Compensation happens when the translators change an element in the SL that cannot be used in the same form as in the TL with another element used in another place (Delisle, Lee-Jahnke & Cormier, 1999:125-126). In other words, it occurs when the loss of meaning, sound-effect, metaphor or

pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence (Newmark, 1988:90).

Example:

- SL: Son of a bitch!
- TL: *Kurang ajar!*

15. Componential Analysis

Componential analysis is the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translations (Newmark, 1988:90).

Example:

- SL: Set.
- TL: *Mengatur, menentukan, memasang, babak.*

16. Reduction and Expansion

Reduction and expansion are rather imprecise translation procedures, which you practice naturally in some cases (Newmark, 1988:90). Meanwhile, Gottlieb (1992) in Ghaemi and Benyamin (2010:42) also proposes the term “Expansion” and uses the term “Condensation” and “Decimation” for “Reduction”. Condensation is the shortening of the text in the least obtrusive way possible while decimation is an extreme form of condensation where perhaps for reasons of discourse speed, even potentially essential elements are omitted.

Example:

- SL: Your father and I, we want to make a present to you.
- TL: *Kami ingin berikan hadiah untukmu.*

Expansion is used when the original text needs an explanation, because of some cultural nuance not retrievable in the TL (Newmark, 1988:90). In other words, Delisle, Lee-Jahnke & Cormier (1999) use the term

“Amplification” which means the use of more words in the TL to re-express an idea or to reinforce the sense of a SL word because the message of TL cannot be expressed concisely.

Example:

- SL: Now you're in the wild, what are we doing?
- TL: *Karena kamu sekarang sudah ada di alam, apa yang akan kita lakukan?*

17. Paraphrase

Paraphrase is a procedure where the explanation of the meaning of a segment of the text is needed (Newmark, 1988:90). In the meantime, Gottlieb (1992) in Ghaemi and Benyamin (2010:42) says that paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. In line with those theories, Dryden (1992:17) in Munday (2001:25) says that paraphrase involves changing whole phrases and more or less corresponds to faithful or sense-for-sense translation.

Example:

- SL: I'm taking you out to where we're going.
- TL: *Aku akan membawamu ke tujuan kita.*

18. The combination of procedures

Couplets, Triplets, and Quadruplets are the combination of two, three, or four procedures for dealing with a single problem (Newmark, 1988:91).

Example of *Couplets* between Literal and Cultural Equivalent:

- SL: Let me turn off the light.
- TL: *Biarkan aku matikan lampunya.*

Example of *Triplets* between Shift, Transference, and Functional Equivalent:

- SL: Notifying them that Chris' abandoned car had been identified by the Arizona Highway Patrol.
- TL: *Yang beritahu bahwa mobil yang dibuang Chris terlacak oleh polisi lalu lintas Arizona.*

Example of *Quadruplets* between Reduction, Cultural Equivalent, Transference, and Naturalization:

- SL: When they arrived at the apartment, there was a “For Rent” sign up and the manager said that Chris had moved out at the end of May.
- TL: *Ketika mereka tiba di apartemen, ada tulisan “Untuk disewa” dan manajer bilang Chris sudah pindah sejak akhir Mei.*

19. Notes, Additions, Glosses

Notes, additions, and glosses are the procedures where the translator gives additional information within the text, notes at bottom of page, notes at end of chapter, and notes or glossary at end of book (Newmark, 1988:91-92).

Example:

- SL: Debrecen >The city of Debrecen, in West Hungary.
- TL: Debrecen > *Kota Debrecen, di sebelah barat Hungary.*

20. Denominalization

Denominalization occurs when a noun or nominal structure from the ST is transformed into a verbal structure in the TT (Delisle, Lee-Jahnke & Cormier, 1999:132).

Example:

- SL: *Dia sudah bersuamikan orang Minang.*
- TL: She already has a Minang person as her husband.

21. Explication

Explication is used to introduce precise details into the TT for clarification (Delisle, Lee-Jahnke & Cormier, 1999:139). Meanwhile, Vinay and Darbelnet (1995: 34) in Becher (2011:17) say that explication is a stylistic translation procedure which consists of making explicit in the TL what remains implicit in the SL because it is apparent from either the context or the situation. Becher (2011:18) says that explication is observed where a TL is more explicit than the SL.

Example:

- SL: Confiscation révolutionnaire.
- TL: Seized during the French Revolution.

22. Implication

Implication is used to increase the meaning of the TL by not explicitly rendering elements of information from the SL in the TL (Delisle, Lee-Jahnke & Cormier, 1999:145). Bacher (2011:19) states that implication is observed where a TL is less explicit (more implicit) than the SL.

Example:

- SL: Be sure the iron is unplugged from the electrical outlet before filling with water.
- TL: *Selalu lepaskan besi sebelum mengisi tangki.*

E. Quality of Translation

In translation field, quality is defined as relative and absolute of accuracy cease where the client imposes his own subjective preferences of style in TL (Al-Qinai, 2000:498). In line with that theory, House (1997:3) in Bittner (2011:76) states that the quality of a translation depends largely on the translator's subjective interpretation and transfer decisions, which are based

on his linguistic and cultural intuitive knowledge and experience. Thus, although standardization of quality is difficult to be measured, some experts propose some criteria in getting a good translation quality.

Larson (1998:6) explains that there are three criteria of the best translation:

1. The TL uses the normal language forms of the receptor language.
2. The TL communicates to the receptor language speaker, as much as possible, the same meaning that was understood by the speaker of SL.
3. The TL maintains the dynamic of the original SL, which means the translation is presented in such way that will evoke the same response as the SL attempted to evoke.

In addition, Nida in Venutti (2000:134) summarizes four basic requirements of a good translation, those are: making sense, convey the spirit and manner of the original text, having natural and easy form of expression, and producing a similar response.

Meanwhile, Nida and Taber's (1969) in As-Safi (2012:12) state that a good TL product is semantically accurate, grammatically correct, stylistically effective and textually coherent as the SL text. In other words, the translator's main attention should not be focused only on the accurate semantic transference of SL message into the TL, but also on the appropriate syntax and diction in the TL, which are explicitly the translator's (not the source author's) domain.

Besides that, Newmark (1988:192) states that a good translation can fulfill the intention of the original and convey the facts acceptably. In line with that theory, Leonard Forster (1958:6) in Venutti (2000:131) defines a good translation as “one which fulfills the same purpose in the new language as the original did in the language in which it was written.” While Lewis in Venutti (2000:268) says that a good translation should be a double interpretation, faithful both to the language or message of the original and to the message-

orienting cast of its own language. It means that a translation should accurately render the meaning of the source text, without distortion.

In the meantime, Tytler (1979:15) in Munday (2001:26) indicates three general rules of a good translation:

1. The translation should give a complete transcript of the ideas of the original work.
2. The style and manner of writing should be of the same character with the original.
3. The translation should have all the ease of the original composition.

While Benjamin (1969/2000:17) in Munday (2001:169) says that a good translation can express the central reciprocal relationship between languages. It means that the translation does not seek to be the same as the original, but it is intended to bring together the two different languages.

Massoud (1988) in Abdellah (2005:26) sets criteria for a good translation. According to him, a good translation is easy to be understood, fluent and smooth, and idiomatic. A good translation also reconstructs the cultural or historical context of the original, distinguishes between the metaphorical and the literal, and makes explicit what is implicit in abbreviations, and in allusions to sayings, songs, and nursery rhymes. Last but not least, a good translation conveys the meaning of the original text as much as possible.

In addition, El Shafey (1985:93) in Abdellah (2005:26) says that a good translation should capture the style or atmosphere of the original text and should have all the ease of an original composition.

Therefore, based on those opinions above, it can be concluded that a good translation should be clear, understandable, and convey the same meaning as the original.

F. Subtitling Theories

1. Audio Visual Translation (AVT)

The term Audiovisual Translation (AVT) is mostly used for the audiovisual language transfer (Shakernia, 2001:740). Audiovisual translation itself is defined as “the process by which a film or television program is made comprehensible to a target audience that is unfamiliar with the original source language” (Branuskiene, 2008:14 in Shakernia, 2001:740).

According to Baker and Hochel (1998:74) in Ghaemi and Benjamin (2010:39), the most widespread forms of AVT are *Subtitling* and *Dubbing*. Subtitling is visual, involving the superimposition of a written text onto the screen, while dubbing is a process which uses the acoustic channel for translational purposes (Munday, 2009:141).

Its definitions show that the term Audiovisual Translation relates to visual image and soundtrack, and subtitling itself involves on it.

2. Definition of Subtitle

According to Merriam Webster’s Collegiate Dictionary (1993:1775) in Palmer (2005:8), the noun subtitle is defined as:

- a. a secondary or explanatory title;
- b. a printed statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language.

In Ghaemi and Benjamin (2010:40), O’Connell (2007:169) defines subtitling as “supplementing the original voice soundtrack by adding written text on screen.” While Shuttleworth and Cowie (1997:161), define subtitling as “the process of providing synchronized captions for film and television dialogue.” In addition, Gottlieb (2001:87) in Munday (2009:148) defines it as the rendering in a different language of a verbal message in filmic media, in the shape of one or more lines of written text,

which are presented on the screen in synch with the original verbal message.

Traditionally, there are two types of subtitles, those are *interlingual* subtitles, which imply transfer from a SL to a TL, and *intralingual* subtitles, which there is no change of language (Díaz Cintas, 2003 in Ghaemi and Benjamin 2010:40).

Subtitling is different from other types of translation, because it involves the formal (quantitative) and textual (qualitative) constraints. The formal constraints are the space factors (a maximum of 2 lines and 35 characters) and the time factor, while textual constraints are those imposed on the subtitles by the visual context of the film (Gottlieb, 1992 in Ghaemi and Benjamin, 2010:42).

From those definitions above, it can be seen that subtitle is a printed translation of a dialogue of a foreign-language film, while subtitling is the process of making the subtitle which transfers the dialogue in the film in spoken language into a written language and appears on the screen at the bottom.

3. The Effective Subtitle

Different from other translation types, a subtitled text has to be shorter than the audio, because simultaneously the viewers need the necessary time to read the subtitle and watch the film at the same time (Munday, 2009:148).

According to Antonini (2005:213) in Munday (2009:148), the words contained in the original dialogues tend to be reduced by between 40 and 75 percent to give viewers the chance of reading the subtitles while watching the film at the same time. In the subtitle itself, it consist of one or two lines of 30 to 40 characters including spaces) that are displayed at the

bottom of the picture, either center or left-aligned (Gottlieb, 2001 in Munday, 2009:149).

There are three principal operations that the translator must carry out in order to obtain effective subtitles proposed by Antonini (2005:213-214 in Munday, 2009:148), those are:

- a. Elimination which consists of cutting out elements that do not modify the meaning of the original dialogue, but only the form, such as hesitations, false starts, and redundancies; and removing the information that can be understood from the visuals, such as a nod and shake of the head.
- b. Rendering which refers to dealing with features such as slang, dialect and taboo language.
- c. Simplification which indicates a condensation and fragmentation of the original syntax to promote comfortable reading.

G. Synopsis of The Film and Related Research Reports

1. Synopsis of The Film

Into The Wild is a 2007 American drama which is adapted of the 1996 non-fiction book of the same name by Jon Krakauer. The duration of this film is 148 minutes. This film has won many awards for the best feature film in Gotham Awards, the best foreign language film in São Paulo International Film Festival, and many more. This Film is also nominated for USC Scriptor Award which proves that the script has a good quality. Therefore, the researcher challenges to observe the procedure of English-Indonesian subtitling and the quality of subtitle translation in this film.

Into The Wild is based on the true story of Christopher McCandles, a young Emory University graduate who travels across North America and spends his life in Alaskan wilderness in the early 1990s. McCandles starts

his journey after graduating as a freshman at Emory. He donates his \$25,000 savings anonymously to charity and decides to leave society because he discovers that his father secretly had a second family when he was childhood and he thinks that money can't buy him happiness.

During his wandering, McCandless never telling anyone where he is going, and he changes his name into "Alexander Supertramp". He meets many people and tells them that he's going to make a book after his final journey to Alaska. They gives them suggestion to not to go to Alaska and wait until spring, but he's just too stubborn. After two years spending his life in the road, he finally settles down in Alaska in winter. He lives alone in the bus which is found in Alaskan wilderness with nothing more than basic supplies.

McCandless writes on his diary everyday. When his supplies begin to run out and he loses significant weight, he realizes that that nature is only a distraction for a short while, and happiness is only real when it shared with others. Eventually, when he will return to society, the river turns into torrent, so he returns to the bus. He gets lost in Alaskan wilderness. Unfortunately, he eats potato seeds with a poison type of sweet pea which causes him to starve to death. Two weeks later, his body is found by moose hunters.

2. Related Research Reports

The study of translation in film subtitling has been already conducted by some previous researchers. Arie Firmansyah analyzed "*Analysis of Subtitling Strategies on the Movie Harry Potter and the Chamber of Secrets*" in 2008. The result showed that Gottlieb's strategies are most applied in translating movie subtitle.

Meanwhile, another research paper entitled "*An Analysis of Translation Procedures in the Subtitle of Perfume*" by Tresna Dinda in

2010 shows a different result. The researcher used some types of translation procedures that are declared by Newmark (1988), Vinay and Darbelnet (2000), Harvey (2003), Catford (1965), Larson (1998), Dryden in Munday (2001), and Gottlieb in Taylor (2000) without mentioning the language units that were used, whether it was in the form of words, phrases, or sentences. The researcher also judged the quality of subtitle translation of the movie only according to the theories that she analyzed by herself, without asking those who are experienced in translation fields. Nevertheless, the translation quality itself is specifically conducted by Prihatini Sapartini in 2009 with the research entitled “*The Analysis of Quality Translation of Bandung Yellow Pages Pocket Travel Series (January-June 2008 Edition)*”. Although the subject of the research is not about subtitle, but this research has a similarity in analyzing the quality of translation. In analyzing the quality of translation, the researcher gave a questionnaire to ten English students of Indonesia University of Education who takes translating majoring and found that overall translation is qualified. The researcher also interviewed the respondents to get more information about the common problem that found in translation.

Those studies relate each other, although the way of analyzing is not the same. Specifically, this research focuses in analyzing the subtitling procedures based on Newmark (1988), Vinay and Darbelnet (2000) in Munday (2001), Dryden in Munday (2001), Catford (1965) in Munday (2001), Delisle, Lee-Jahnke & Cormier (1999), and Harvey (2003) theories. In addition, to provide the additional support towards the research result, the researcher would also seek the help from three persons who are experienced in translation in analyzing the quality of subtitle translation to compare it with the researcher judgment based on the good translation theories from some experts.

H. Synthesis

This chapter has explained the theoretical foundation relates to this study. Translation is a process of transferring a thought from one language to another language in a written form and finding the equivalent meaning of the text. The process of translation according to Larson (1998:4) is elaborated into several steps. Firstly, the process to produce the meaning of the text is to analyze the grammatical and semantic structure of the original text. After the source text has been analyzed, the translator transfers and restructures it into a target language.

Before translating the TL, the translator should understand the main theories of translation; those are skopos and equivalence theory. The skopos theory is the theory used for the reader, because it is aimed at making the reader understands the message and the purpose of the text from the translator. On the other hand, the equivalence theory is used for the translator itself, because it is aimed at conveying the message of the writer to the reader as same as the original one.

Therefore, the procedure used in translating the SL should appropriate with the context of the SL, because the incorrect translation procedure used will give the bad result of the TL and the bad impact to the reader. Newmark (1988), Vinay and Darbelnet (2000) in Munday (2001), Dryden in Munday (2001), Catford (1965) in Munday (2001), Delisle, Lee-Jahnke & Cormier (1999), and Harvey (2003) translation theories divided the translation procedures into 22 categories, those are literal translation, transference, naturalization, adaptation, cultural equivalent, functional equivalent, descriptive equivalent, synonym, through-translation, shifts or transpositions, modulation, recognized translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, the combination of procedures (couplets, triplets, quadruplets),

notes, additions, and glosses, denominalization, explicitation, and implicitation.

The good process of translation and the good process in choosing the appropriate procedure will create a good quality of translation, because the translation is clear, understandable, and convey the same meaning as the original text.