

## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter reviews some theories that become the foundation in conducting the research. This chapter explains about the definition of translation, audio visual translation (AVT), types of audiovisual translation (AVT), subtitle and subtitling, subtitling functions, interlingual subtitling, translating strategies, characteristics of a good translation, and the previous research also provided.

#### **2.1 The Definitions of Translation**

Translation is a process of substituting a text in one language for a text in another language (Catford, 1965, p.1). Almost similar with the previous definition, Newmark (1988, p. 5) described translation as rendering the text meaning from one language into another language in accordance with the intention of the text. In simple way, translation can be defined as the way of changing a written text from source language (SL) to target language (TL). Thus, the definition of translation is not that simple. There are many definitions of translation from many experts which comes from various thoughts.

Translation as stated by Newmark (1981, p.7) as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”. It is also supported by Munday (2001, p. 5) who defined translation as the process between two different written languages which involves the translator in changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL). From the statements above, it is concluded that translation should deliver the same meaning or message from ST to TT or from SL to TL. Larson (1984, p. 3) said SL form carries the meanings which should be re-expressed and maintained in the target form. In other words, the only thing which changes is form. These meanings

should then be transferred, encoded, and recorded into the new target wordings.

Furthermore, Catford (1965, p. 20) described translation as the replacement of textual material in SL by equivalent textual material in TL. In addition, Nida (cited in Ordudari, 2008) stated that translation consists of reproducing the natural equivalent in TL from SL in term of meaning and style. From those definitions, it can be highlighted that translation is a process of transferring a written text from SL to TL where the integrity of the message, meaning and style should be preserved from the SL to TL.

There are three kinds of translation which is divided by Jakobson (cited in Munday, 2001, p.45); intralingual translation, interlingual translation, and intersemiotic translation. Intralingual translation is an interpretation of verbal signs by means of other signs of the same language. The function of this translation is to rephrase an expression or a text in the same language that can help to explain or clarify the written text. Then, interlingual translation is an interpretation of verbal signs by means of some other language. This kind of translation is a traditional focus on translation study which rendering the meaning of written text from one language into another. For instance, transferring a text from Indonesian into English. The last, intersemiotic translation is an interpretation of verbal signs by means of signs of nonverbal sign system. This occurs when a written text is translated into music, theater, film, painting, and so on. It can be concluded that translation is a process of transferring written text form SL to TL without changing the meaning, style, and atmosphere of the original text. In translation process, there are elements that should be exist; source, message, and receptor. Furthermore, Reich (2006, p. 7) explained that translation is divided into some branches in term of studies, one of those is audiovisual translation (AVT).

## **2.2 The Principles of Translating**

There are some general principles to translate a text by some experts. Duff (1989, p. 10-11) proposed some general principles which are supposed to be relevant

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to all translations. First, the target text translation should reflect accurately the meaning of the source text. Second, the ordering of words and ideas in the target text should match with the source text as close as possible. Third, languages often provide the level of formality in a specific context greatly. To resolve these differences, the translator must distinguish between formal or fixed expressions and personal expressions in which the writer or speaker sets the tone. Fourth, Many translations do not sound natural. This is because the translator's thoughts and choices of words are too strongly influenced by the original text. Fifth, the translator should not change the style of the original as much as possible. Sixth, Idiomatic expressions are commonly hard to translate. If the idiom does not work in the target language, do not force to translate it.

Beside, Dolet (Cited in Bassnett, 2005, p. 60-61) established five principles for the translator. The translator must fully understand the sense and meaning of the original (source) author, although he is at liberty to clarify obscurities, the translator should has a perfect knowledge of both SL and TL, the translator should avoid word-for-word strategy, the translator should use forms of speech in common use, and the translator should choose and order words appropriately to produce the correct tone.

In addition, Bassnett (2005, p. 32) enhanced the principles in translating, those are; translation may not be falsified, the value system of the SL culture should deliver well in the TL culture. Then, translator cannot be the author of the SL text but as the author of the TL text has a clear moral responsibility to the TL reader. Thus, the translator must concern about the culture of TL. Because the culture of SL does not necessarily the same with TL culture, and cannot be accepted in TL culture.

### **2.3 Audiovisual Translation (AVT)**

Generally, audiovisual translation (AVT) is similar with literary translation. Literary translation is translating written texts in a literary language (Kolawole and Adewuni, 2008). Meanwhile, audiovisual translation (AVT) is translating film or television program in which the aim is to make them easily understood by the target

audiences who are not familiar with the original source language (Luyken, 1991, p. 11). Moreover, Leonardi (2008, p. 159) stated that audiovisual (AVT) refers to “any language and cultural transfer aimed at translating original dialogues coming from any acoustic or visual product.”

In other words, audiovisual translation refers to the translation of audiovisual format in which viewers can read statements of dialogues on the screen as well as watch the images and listen to the dialogues. Both of those translations have the same objective. As Cintas (2001, p. 199) wrote, that is to reformulate the message from the source language into the target language, and avoid any misunderstandings in the process.

On the other hand, based on Reich (2006, p. 19), there is significant difference between audiovisual translation and literary translation. Audiovisual translation has particular characteristic which lies in the scope of the translator. If something should be explained in literary translation, the translator can use footnotes or she/he can include direct explanation in the text. However, this is not possible in a movie, because translator cannot add footnotes on the screen. Gambier (cited in Bagheri and Nemati, 2014) talked about the challenges in making multimedia translation. In multimedia translation activities, replacing a spoken dialogue to written text should deal with challenges such as text adaptation and time synchronization.

According to Luyken (1991, p. 154), audiovisual translation is defined as adding or omitting information from the source text, but target text should provides information as contained in the source text. Still and all, he also added that translator still provides information as contained in the original text, but translator cannot transfer every single word from one language to another. This is due to the limitation of the screen.

In rendering the audiovisual translation, there are three possibilities which commonly found as expressed by Cintas (cited in Reich, 2006, p. 8). First, it conveys the message which found in audio term, such as in the song and radio programs. Second, it conveys the message which found in visual term, such as comics and

published advertisement. Third, both audio and visual terms convey the message as in products such as films, CD-ROMs or documentaries. Due to a mix of different communication systems such as images, sounds (music, voice) and verbal components (production of oral, written text), translation of audiovisual materials are often characterized by certain limitations.

### **2.3.1 Types of Audiovisual Translation (AVT)**

There are many types of audiovisual translation (AVT) language transfer, in which dubbing and subtitling are just two of the most relevant ones (De Linde and Kay, 1996, p. 46). According to Gambier (cited in Bagheri and Nemati, 2014, p. 86), these two common procedures of audiovisual translation (AVT) language transfer have some sub-categories; simultaneous subtitling (for live interviews and news broadcasts, etc.), synchronous dubbing, simultaneous interpretation (three possible forms are exist: live and often with summarizing for example on the radio, pre-edited—like a voice-over, in long distance two-way television interviews or at teleconferences), voice-over, narration (where a text read by a professional reader), commentary, and synchronization.

Dubbing refers to the process of replacing source language verbal elements on the soundtrack with target language ones in which the foreign dialogue is adjusted to the mouth movement of the actor in the film (Dries cited in Jaskanen, 1999, p. 12). Dubbing as simpler is replacing the original voice soundtrack with another voice in another language (O’Connell, 2007, p. 169). Then, subtitling which becomes the focus of this study will be presented bellow.

## **2.4 Subtitle and Subtitling**

Subtitle encompasses the communication from one language into another language and from spoken dialogue into a written, condensed translation which appears on the screen (Dries, 1995, p. 26). Then, subtitle is one of the major types of screen translation, and can be defined as a written text which is incorporate with what

can be heard on screen (Gottlieb, cited in Delia Chiaro, 2009, p. 148). In addition, Georgakopoulou (2009, p. 21) explained that subtitle is written translation of original dialogue which is usually positioned toward the foot of the screen.

As Shuttleworth and Cowie explained (cited in Ghaemi and Benyamin 2010, p. 41), subtitling is a process that provides captions which synchronized for movie and television dialogue. Additionally, O'Connell (2007, p. 169) defined subtitle as a complement of the original soundtrack which adds the written text on the screen. Subsequently, Gottlieb (2005, p. 19) claimed that subtitling involves more than one semiotic system. He provided a concise definition of subtitling as prepared communication, using written language, acting as an additive, and synchronous semiotic channel, as part of a transient, and polysemiotic text. In conclusion, subtitle is translation from one language to another language of dialogue spoken by the actors in the film which usually positioned in the bottom of the screen. Meanwhile subtitling is the process of creating subtitle.

Moreover, there are some specific constraints which commonly faced by a script translator (Dasterdji and Rahekhoda, 2010, p. 12). Ivarsson and Carrol (1998) stated that subtitle shall be in accordance with the limitation of screen space and available time from the dialog that said by the actor (p. 54). They also added that a translator must observe and estimate the length of the previous subtitle and match the subtitles to what is actually being said by the actor (p. 79).

According to Jakobson (cited in Spanakaki, 2007, p. 7) there are two kinds of subtitling; intralingual subtitling and interlingual subtitling. Gottlieb (cited in Baker & Hochel, 1998, p. 247) defined intralingual subtitling as the process of changing the dialogue into a written text that is used when the source text language and the target text language are equal. Meanwhile Kuhlweiczak and Littau (2007, p 125) stated that intralingual subtitling is usually associated with television subtitles which is intended for the deaf. Thus, the points are, intralingual subtitling does not change the language (for example from one language to the same language), while interlingual subtitling changes one language to another.

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## 2.5 Subtitle Functions

Subtitle can facilitate the audience when watching a movie in a foreign language. Besides, there are several advantages in watching a subtitled foreign language program in various aspects. First, watch the subtitled programs can encourage the mastery of a foreign language. In addition, Koolstra and Beentjes (1999, p. 52) specifically believed that the interlingual subtitles contribute to the expression of learning, pronunciation, syntax, and connotations as well as vocabulary. It can also improve reading skills of foreign language (Gottlieb, cited in Orero, 2004, p. 87). However, this benefit is only valid if the subtitles meet quality requirements (Sponholz, 2003, p. 64).

Beside, subtitle can give a contribution for promoting business. It can increase the possibility to export the movie to foreign countries (Reich, 2006, p. 10). Moreover, interlingual subtitling has social and political implications of language. Kuhiwczak and Littau (2007, p. 126) stated that the interlingual subtitling indirectly create interest in a foreign culture to viewers and also promote the use of a foreign language as an everyday functions. They found that the interlingual subtitling has three main advantages compared with dubbing: the first is that the subtitling is cheaper than dubbing. The second is related to the voice actors' original, which could affect the understanding of the audience. Finally, and most important, it can make viewers learn a foreign language.

In education field, transferring spoken texts into written forms aims to facilitate the expectations of viewers in order to understand the meaning very well. This written form acts as a supplementary aid for language comprehension (Caimi, 2006, p. 87). Lin (2009) investigated the effects of visual aids and text types on listening comprehension. Beside, some experiments carried out by the Research Centre for English and Applied Linguistics of the University of Cambridge in the UK showed that simultaneous presentation of sound and text rather than sound or text

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separately enhances spoken word recognition and recognition memory (Bird and Williams, 2002).

Movie scenes can offer a visual overview of abstract theories and concepts taught in management and social sciences program. Explaining the concept through different movie scenes bring the theory closer to the realistic situation. Movie can also provoke a good discussion, appraisal values and one's self if the scene has a strong emotional content. The ability of the movie to create a unique experience gives unbeatable strength as a teaching tool (Rokni & Atae, 2014, p. 202). Canning-Wilson and Wallace (2000) showed that the subtitled movie encourages learners to consciously see and learn new vocabulary and idioms, and thus, subtitled movie has the potential to facilitate the acquisition of vocabulary without being a distraction for learners. It is supported by Akbulut (2007, p. 5) who stated that “combining text with visuals is more effective in facilitating vocabulary learning than providing only definitions of words”.

Most importantly, Stewart & Pertusa (2004) said that when their attention is drawn not only to the translated texts but also to the sounds, learners may confirm their understanding of what they hear with the translation. Learners may also simultaneously try to recognize as well as to examine the target language they are exposed to.

In conclusion, subtitle has benefits in many fields. It can help the viewers to mastery the foreign language, it can promote the use of a foreign language as an everyday functions, and it also can be used as a teaching tool in teaching language comprehension.

## **2.6 Interlingual Subtitling**

Interlingual subtitling is a type of language translation transfer which does not replace the original source text (ST), but rather, synchronized it into subtitled version (Cintas & Anderman, 2009, p. 21). Interlingual subtitling includes communication

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from one language to another, the transfer of dialogue spoken by an actor in a movie into written form, and then the subtitle will displayed on the bottom of the screen (Dries, 1995, p 26). In interlingual subtitling, the source text consists of the spoken and written discourse in the audiovisual work; the target text, on the other hand, consists of the subtitles added (Sakellariou, 2012, p. 689). Thus, interlingual subtitling is a kind of transferring subtitle that involves two different languages which has aim to make audiovisual productions (films, TV programs, etc.) understood by the audience who could not understand the original language of the film.

To make it clear, a process of interlingual subtitling will be shown as follows.

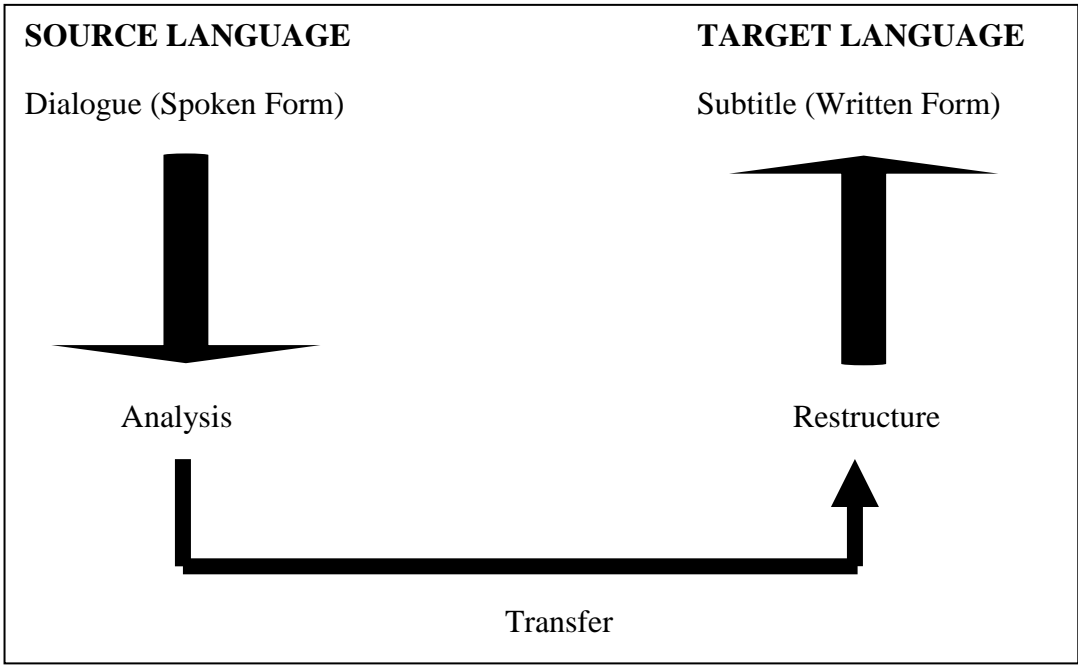


Figure 2.1

Process of Interlingual Subtitling

**2.7 Translating Strategies**

Translating strategies are strategies that are used in making subtitles. Owji (2013, p.4) said that a translator uses a strategy when she/he encounters a problem while translating a text. Gottlieb (as cited in Ghaemi & Benyamin, 2010, p. 42) proposed ten translating strategies to make subtitles movie, there are: *expansion, paraphrase, transfer, transcription, dislocation, condensation, decimation, deletion, and resignation.*

### 2.7.1 Expansion

This kind of strategy provides supplementary information in the translation due to the formal differences between two languages, in order to render the translation more comprehensible and acceptable in the target language (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42). *Expansion strategy* is used when the original text requires an explanation because of some cultural nuance cannot be rendered in the target language (Taylor, 2000, p. 10). Dasterdji and Raekhoda (2010, p. 8) added that *expansion* refers to addition, which means causing the target text become longer than the source text. On the other hand, *expansion* is one of translating strategies which adds words in target text language.

*Expansion strategy* is used because, sometimes, in particular words, it is always hard to find a completely corresponding term in the target language. To solve this kind of problem, translator may use another familiar expression to convey a similar meaning. Zhang and Liu (2009, p. 114) said this strategy also used to avoid confusing the audience. On the other hand, *expansion* is one of translating strategies which adds words in target text language.

The example of *expansion strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 41 in the appendices.

Indonesian subtitle : *Luas juga dengan kesalahan.*

English subtitle : *Also as wide as the possibility for mistakes.*

In some cases, *expansion strategy* was used to translate non-standard dialogues. Thus, it is used when translator cannot find the correct words to be rendered to target language. Trudgill (cited in Hamaida 2007, p. 3) described standard English is the set of grammatical and lexical forms which is usually used in speech and writing by educated native speakers. Language differences between the source language and the target language are usually caused by cultural differences between the source language and the target language. Kramsch (1998, p. 3) stated that language is generally bound up with culture.

The use of dialogue, especially in casual conversation, often does not fulfill the rules of the standard language. Cheshire (1999, p. 129) stated that the structure of the grammar in spoken language is not completely understood, especially the use in informal conversation. Therefore, target language often cannot be translated into the source language and the *expansion strategy* is needed.

### **2.7.2 Paraphrase**

*Paraphrase* is used in cases where the original expression cannot be reconstructed with the same syntactic way in the target language (Taylor, 2000, p. 10). *Paraphrase* is not a strategy in which both of source text language and target text language are the same, yet it is a transformation of source text language message into target text language in order to provide an acceptable as well as target text language form (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42). Ivarsson (1992, p. 91) said that the translator may ignore something that is not considered absolutely necessary to understand the dialogue. Owji (2013, p. 9) added that this strategy refers to changes which take place in the internal structure of the noun phrase or verb phrase, although the source language phrase itself maybe translated by a corresponding phrase in the target language.

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*Paraphrase* is a translating strategy in which the translator reinforces source text language but not changes it (Hopkins, 2013, p. 4). Translator usually uses this strategy to make the translated subtitles short enough for the space available when facing long-winded dialogue (Zhang & Liu, 2009, p. 115). In other words, *paraphrase strategy* can be regarded as omitting something that is unnecessary in the dialogue or changing whole phrases of the dialogue.

The example of *paraphrase strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 186 in the appendices.

Indonesian subtitle : *Cepat kerjakan!*

English subtitle : *Just do it, quick!*

### **2.7.3 Transfer**

*Transfer* refers to the translating strategy in which source text is translated completely and correctly (Taylor, 2000, p. 10). Gottlieb (as cited in Ghaemi & Benyamin, 2010, p. 42) stated that this strategy is a faithful transmission of the whole form and also message from source text into acceptable target text language. Every single part of the aspects of source text, both the form and the message are transmitted to the target text accurately. *Accurate translation* according to Robinson (2007, p. 161) means truly conveying the informational content of the source text (ST) to the target text (TT).

Hauglund (2011, p. 9) added that the *transfer strategy* is made of word-for-word translation to assist the reader in understanding the necessary connotations. Newmark (1988, p. 45-46) stated that word-for-word translation usually translate the text exactly the same with the target language words without changing the pattern and structure form. In short, *transfer strategy* maintains the same form and structure of

the same content as close as possible to the source text. The use of this strategy can also maintain the structure of the original text.

The example of *transfer strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 67 in the appendices.

Indonesian subtitle : *Oke, semuanya! Kita masuk sekarang!*

English subtitle : *Okay, everyone! We enter now!*

#### **2.7.4 Imitation**

*Imitation* is a strategy that keeps the original form of source text language and target text language (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42). This strategy maintains the same forms, typically with names of people, places, and greeting (Taylor: 2000, p. 10).

On the other words, *imitation* is re-writing the word of the original text which is usually used to deal with the name of person, place, and greeting. The translator must give the illusion of reading the original text to the reader.

The example of *imitation strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 259 in the appendices.

Indonesian subtitle : *Rama. Get in.*

English subtitle : *Rama. Masuk.*

#### **2.7.5 Transcription**

*Transcription strategy* preserves the irregularities, typicality, and peculiarities of source text elements in the target text language (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42). This strategy is used in those cases where a term is unusual

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even in the source text (ST), for example the use of a third language or nonsense language (Taylor, 2000, p. 10).

In conclusion, *transcription strategy* is a kind of translating strategy which is used when there is an unusual term in the source text (ST).

### 2.7.6 Dislocation

*Dislocation* facilitates the change of a particular source text message into acceptable target text language expression, so that the translation will produce the same effect on the target (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42). This strategy is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content (Taylor, 2000, p.10).

Torop (2002, p. 594) explained that *dislocation strategy* is used when source text (ST) is clashed with the culture of target text (TT). Understanding of cultural values in the text translation has grown deeper, especially in terms of the importance of translation for the identity of the receiving culture. Then, James (2002, p. 7) stated that this aspect can be interpreted in different ways according to their role in the text and purpose to readers of the target text (TT).

On the other words, *dislocation strategy* deals with achieving effect between the source text and the target text with different expression. This strategy is related to Nida's dynamic equivalence theory where the equivalence focused on the effect produced (as cited in Hauglund, 2011). Hauglund (2011, p. 5) added that the equivalence in effect is reached if the target text (TT) expression creates the same association and feeling with the expression in the source text.

The example of *dislocation strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 155 in the appendices.

Indonesian subtitle : *Bangsat itu pasti bakalan membelah gue.*

English subtitle : *That son of a bitch must've torn me apart.*

*Dislocation strategy* can be applied for a swear word. Applying *dislocation* for a swear word can be done by either specification or generalization procedure. Klaudy (as cited in Pozdilkoca, 2012, p. 10-11) explained that specification is replacing a general meaning of source text (ST) into a specific meaning of target text (TT). Meanwhile generalization is changing a specific meaning of source text (ST) into a general meaning of target text (TT).

In summary, *dislocation* produces different target text (TT) expressions which adjust with the contents of the source text (ST) that appropriate to the language and culture of the target text (TT).

### **2.7.7 Condensation**

*Condensation* is reducing the source text message without reducing its meaningful content. However, all of the original message content is not lost (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42). This strategy seems to be a typical strategy used by translator, that is makes the text becomes as short as possible, but this is not always occur (Taylor, 2000, p.10). Source text is rendered to the target text with the exact meaning but with fewer words (Eriksen, 2010).

According to Schjoldager (2008, p. 102), it is necessary to translate something becomes shorter and the result is a condensed expression in which the contextual meaning of source text still can be given explicitly or implicitly. In other words, *condensation* makes the text more concise to eliminate unnecessary words without losing the message.

The example of *condensation strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 32 in the appendices.

Indonesian subtitle : *Orang-orang yang kita hadapi ini adalah orang-orang yang sudah terlatih, yang sudah siap perang.*

English subtitle : *These people are well-trained, and well-prepared for war.*

### 2.7.8 Decimation

*Decimation* is extensive reduction of message which is followed by reduction of its important expression and part (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42). This strategy is used to translate dialogue when actors fight by talking fast. According to Erikson (2010), *decimation* reduces the words of the source text by omitting the words which might cause a degree of a semantic loss in the target text, but still tries to convey the meaning of the source text.

This is an extreme form of *condensation strategy* where potentially important element omitted for reasons of speed discourse (Taylor, 2000, p.10). Thus, the translator uses this strategy because of the difficulty to absorb utterances and written text unstructured quickly.

The example of *decimation strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 231 in the appendices.

Indonesian subtitle : *Lu gak usah repot-repot ke sini. Lu tinggal telpon gue aja.*

English subtitle : *Just call me.*

### 2.7.9 Deletion

*Deletion* refers to the total elimination of parts of a text (Taylor, 2000, p.10). *Deletion* is a consideration of an exclusion of part of the whole SL message, especially less important aspects, such as those having no verbal content, leaving the most important message to be expressed fully (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42; Eriksen, 2010). According to Schjoldager (2008, p. 108), *deletion strategy* is eliminating one or more units of meaning that exist in source text (ST) to be translated into target text (TT).

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The example of *deletion strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 165 in the appendices.

Indonesian subtitle : *Diam lu!*

English subtitle : *None.*

### **2.7.10 Resignation**

*Resignation* is zero translation as a result of the inability to translate the message at all (Gottlieb, as cited in Ghaemi & Benyamin, 2010, p. 42). *Resignation* is used when facing “untranslatable elements” (Eriksen, 2010). This occurred because sometimes there are elements in source text that is cannot be created with the same effect in target text language. Taylor (2000, p. 10) described this strategy adopted when no translation solution can be found and meaning is inevitably lost.

The example of *resignation strategy* in *The Raid: Redemption* is in Indonesian subtitle and English subtitle number 218 in the appendices.

Indonesian subtitle : *Macam petasan lempar saja.*

English subtitle : *You end.*

## **2.8 Characteristics of a good translation**

Talking about a good translation, the most important thing is conveying the message of source language (SL) to target language (TL) well. Below are several assumptions of some experts about the characteristics of a good translation.

Tytlar (cited in Miremadi, 1991, p. 93) pointed out that in a good translation, the style and way of exposition should be the same as the original. It is explained that a good translation should carry the original composition of the source text language. Then about ideal translation, Edward (1957, p. 13) believed that the equivalent effect is a criterion in a good translation. Equivalence is a key which defines as the connection of translational between the entire source text and target text in a degree of correspondence between the texts or the text units (Munday, 2009, p. 185). Edward

(1957, p. 13) added that what should be done by the translator is to make the reader feel original of the source text (ST). Similar with Edward, Souter (cited in Ordudari, 2008) said that an ideal translation is a translation that produces effects as close as possible to the reader's mind as that produced by the original text. Then, Abdulla (1994, p. 70) stated that a successful translation is the one that tried to maintain resources appropriate style of the target language.

The ideal translation according to Larson (cited in Anari and Bouali, 2009, p. 80) should be *natural, accurate, and communicative*. *Natural* means the translator uses natural form appropriately. That means that the changes that occurred between source text (ST) and target text (TT) may be as close as possible to the meaning of the target text (TT). *Accurate* is where the translator translates the text as exact as possible. It is truly conveying the informational content of the source text to the target text. *Communicative* means the translator clarifies the meaning understandably to the intended receptor.

Furthermore, Nida (cited in Venuti: 2000, p. 134) recommended four basic requirements of translation, for instance making sense, conveying the spirit and manner of the original, having a natural and easy form of expression, and producing a similar response of the source text. Moreover, Massoud (1988, p. 19-24) mentioned eight criteria of a good translation. A good translation should be understood easily, fluent and smooth, idiomatic, convey the literary meaning of the original text, distinguish between the metaphorical and the literal, reconstruct the cultural context of the original, make the clearer explanation from the implicit in abbreviations and in allusions to sayings, songs, and nursery rhymes, and convey as much as possible meaning from the original text.

In addition, El Shafey (cited in Abdellah, 2002, p. 3) proposed three main principles for a good translation. First, there should be knowledge in grammar and vocabulary and also the good understanding of the text to translate, second, the ability of the translator to translate the source text into the target text language, third, the translation should capture the style or atmosphere of the original text.

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Subsequently, to produce a good translation, the translator must avoid the tendency to translate word for word (Dolet cited in Ordudari, 2008). Word for word translation does not seem to be considered as a good one because it generally makes a doubtful translation (Nida, 1964, p.14). Newmark (1988, p. 76) also suggested that, a bad translator will always do his best to avoid translating word for word. Regarding correctness of a translation Nida (1971, p. 185) pointed out:

*Ultimately, however, the correctness of a translation must be determined not in terms of the corresponding sets of words, but on the basis of the extent to which the corresponding sets of semantic components are accurately represented in the restructuring. This is essential if the resulting form of the message in the receptor language is to represent the closest natural equivalent of the source-language text (1971, p. 185).*

Thus, based on several points above, a good translation can be done by knowing the context and cultural background from which the words in the original came, then selecting words and phrases in the new language. In this study, the researcher uses Larson's theory (cited in Anari and Bouali, 2009, p. 80) of good translation which is *natural*, *accurate*, and *communicative* to answer the second research question.

## **2.9 Previous Researches**

There have been several researches done in the field of subtitling. Five studies will be described below as a comparison to the research of *The Raid: Redemption* movie.

First is research from Zhang and Liu (2009). They researched Ang Lee's movie. Then they found that in the subtitle translating process, there were some difficulties, such as the goal of achieving maximum legibility to avoid crowding

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translated subtitles out of the screen. Translator need to think about the strategy that can be used to avoid that problem. Translator also needs to consider about the relation of language and culture, in order to transfer information to their target audiences. In conclusion, in film subtitle translation, not only linguistic or cultural factors must be taken into consideration, as with literature, but also different technical limitations.

Second is research from Ghaemi and Benyamin (2010). They used Gottlieb's strategy in researching five movies in different genres, such as *The Grudge 2*, *Big Fish*, *A Cinderella Story*, *The Young Victoria*, and *August Rush*. Sometimes, more than one strategy was used to translate a stretch of words in a frame. *Transfer strategy* was the most frequently used in all five movies, which was 54.06 %. Meanwhile the strategies which the least frequently used were *transcription* and *decimation*, both of them were 0.81 %. The research concluded that film genre played a crucial role in the variation of the strategy used.

Third is research from Dasterdji and Rahekhoda (2010). They investigated *expansion strategy* by Gottlieb in three English movies, such as *The Net*, *Contact*, and *Mission Impossible 2*. They found that most of *expansion strategy* detected was due to the lack of attention from translator for the following two things. First is the nature of subtitling as a form of condensed translation in which brevity is of significant importance. Second is the fact that subtitling is an additive or complementary kind of translation.

Last is research from Hosseinnia (2014). She used Gottlieb's strategies in researching six children cartoons, such as *Pinochio*, *Ice age*, *The Croods*, *Despicable me*, *Epic*, and *Finding Nemo*. From all six movies, *transfer strategy* is the most frequent used with 38.2%, *transcription* is the least common strategy with 1.3%, and *dislocation* is not used in subtitling these cartoons. Sometimes some translators may ignore some parts of the text because limitations of the screen space and also the difference between the speed of the spoken language and the speed in reading.

Considering to the previous studies above, Indonesian-English has not become the object of the research. Therefore, this study focuses on the strategies used by

translator in Indonesian-English subtitle of *The Raid: Redemption* movie. Furthermore, this study also discusses the quality of the translation (subtitle).

## **2.10 Concluding Remark**

This chapter has presented some aspects underlying the study including definition of translation, audio visual translation (AVT), types of audiovisual translation (AVT), subtitle and subtitling, subtitling functions, interlingual subtitling, translating strategies, characteristics of a good translation, and the previous researches. The next section will present methodology of the study.