

CHAPTER IV

THE RESEARCH FINDINGS AND DISCUSSIONS

In this chapter, the researcher presents her findings of the data obtained as well as the discussions of the research which includes the answer of the research questions, the result of data analysis and interpretation of the data.

4.1 The Findings

This study tries to find the translation strategies used in translating the transcript of *Shrek* cartoon movie, the causes of translation mistakes appearing in the movie, and its translation quality. The translation strategies were classified into three categories derived from Canos and Varela (1999:2). The translation mistakes were classified into five categories derived from Pioli and Rosi (1999:3). One of those categories is divided into two sub-categories. Moreover, the translation quality was analyzed, using the requirements of good translation by Barnwell in Abdullah (1996:66).

The data were collected from *Shrek* movie in DVD form and the transcript of the movie script. They were provided in the English and dubbed versions. After all the data were collected, they were analyzed and classified into each category.

Having analyzed the data, it was revealed that most of the dialogues in the movie employed the translation strategies. Moreover, the translation mistakes that occurred in the movie were 119 out of 705 dialogues. It proved that the quality of this

movie translation was good and the translation mistakes were acceptable, because it only revealed 17% translation mistakes of the whole dialogues.

This point will only present the examples of each classification, while the detailed classification of the data findings will be presented in the appendices.

4.1.1 The Translation Strategies of Dubbing

To investigate the translation strategies used in translating *Shrek* cartoon movie, the researcher used the theory formulated by Canos and Varela (1999:2). The strategies were classified into three points, Visual Synchronization, Characterization, and the Problems Related to the Cultural Variation. Having analyzed the movie, it was found that the translation strategies applied in the movie were based on each category.

4.1.1.1 The Visual Synchronization

As it was explained in chapter II, Visual Synchronization is the match of the spoken words in the target language to the lips movements in the source language. The lips movements or the screen character's utterances also need to be synchronized with the duration of the translation, called isochrony. Thus, the lips movements of the screen actor seem to be natural.

After the researcher analyzed each dialogue in the movie and paid attention to the matched visual image, it was revealed that the visual synchronization and the isochrony appeared in *Shrek* movie. The length of speech, lips movements in

the source language and translated dialogues fit harmonically as well as the body movements.

The following tables are two examples of the sentences taken from *Shrek* movie dialogue that belong to the category of visual synchronization. The sentences are given in English and dubbed versions.

English Version	Dubbed Version
Shrek : Listen, little donkey. Take a look at me. What am I?	<i>Shrek : Dengar, keledai kecil. Lihat aku baik-baik. Apa aku ini?</i>

Table 4.1

Table 4.1 provides the sentences uttered by Shrek to Donkey which can be seen that the lips movements in the source language matched with the dubbed version sentence. Moreover, the length of speech in English version sentence matched with the sentence in dubbed version.

English Version	Dubbed Version
Fiona : Donkey! Calm down. If you want to help Shrek, run into the woods and find me a blue flower with red thorns.	<i>Fiona : Keledai! Tenanglah. Jika kau ingin membantu Shrek, pergi ke hutan dan carikan bunga biru berduri merah.</i>

Table 4.2

Table 4.2 provides another example of the sentence that fulfills the category of synchronization. The sentence was taken in one of the movie scenes when

Fiona talked to Donkey. The sentence is longer than the first one but the synchronization of the lips movements and the translated sentence applied and fulfilled the criteria.

4.1.1.2 Characterization

Characterization in dubbing relates to the voice of dubbing actor or actress. The voice of dubbing actor or actress should match the voice of the real actor or actress in the movie before the process of voice addition was carried out. This strategy is called the idiosyncrasy of voice, for example, the voice of an old woman should be revoiced by a woman with husky voice, or the voice of a little boy should be revoiced by a boy. The point is that the audiences can hear a different voice for different characters in the screen to make it as natural as hearing the original one. It does not need as exact as the original one, but at least it is similar to the original one.

Beside the idiosyncrasy of voice, the idiosyncrasy of characterization also becomes an important part in showing such expression as happiness, sadness, anger, disappointment, and frightened. The accuracy of idiosyncrasy of voice and characterization will determine the dubbing quality.

In *Shrek* movie, the application of the idiosyncrasy of voice and characterization also occurred. Two examples of the sentences in movie dialogue that fulfill those aspects are given in the following tables.

English Version	Dubbed Version
Farquaad : I've tried to be fair to you creatures. Now my patience has reached its end! Tell me or I'll...	<i>Farquaad : Aku berusaha bersikap lembut padamu makhluk. Sekarang kesabaranku telah hilang! Katakan atau aku akan...</i>

Table 4.3

Table 4.3 provides the sentences when King Farquaad threatened Gingerbread Man and got so angry with him. The dubbing actor revoiced the heavy voice as if he was a king and high intonation in showing the angry voice in the target language.

English Version	Dubbed Version
Donkey : Okay, don't look down. Don't look down. Don't look down. Keep on moving. Don't look down. Shrek! I'm lookin' down! Oh, just let me off, please!	<i>Keledai : Jangan lihat bawah. Jangan lihat bawah. Jangan lihat bawah. Terus jalan. Jangan lihat ke bawah. Shrek, aku melihat ke bawah! Oh, tolong biarkan aku kembali ke ujung jembatan ini!</i>

Table 4.4

Table 4.4 showed the dialogue when Donkey was so frightened crossing the bridge of the dragon castle with Shrek over boiling lava. The idiosyncrasy of characterization is shown by Donkey's voice which is in burst and frightened expression.

4.1.1.3 The Problems Related to Cultural Variation

The cultural variation in translation relates to the choice of words, making the creativity of the movie translators to make the audiences understand the words they had not heard before. The reason is because those words do not come from their culture. Consequently, the translator should choose the words which are appropriate with the country's culture of the audiences.

However, it is not an easy task to do the cultural transfer in translating the text. The translator definitely needs references from many sources, especially when she/he has to translate vulgar or rude words. The examples of cultural variation problems that were found in the movie dialogue are provided in the following tables. The researcher provides three examples with different cases.

English Version	Dubbed Version
Donkey : On the whole damn planet .	<i>Keledai : Di seluruh planet ini.</i>

Table 4.5

The example sentence above shows that the English version sentence was not translated literally into the dubbed version, because 'damn' is a rude word. Basically, in Indonesian language it means '*jahanam*', and it is not a proper word for children as the target audiences. Thus, the word was translated into "*planet ini*" to conceal the real meaning and soften it into appropriate word.

English Version	Dubbed Version
Donkey : You definitely need some Tic Tacs or something, 'cause you breath stinks!	<i>Keledai : Kau perlu obat kumur atau semacamnya, karena nafasmu sangat bau!</i>

Table 4.6

The example of the cultural variation problems in the table above is mentioning or referring to a thing. The sentence in the English version above is when Donkey was giving advice to Shrek to have Tic Tacs for his mouth because his breath stinks. In dubbed version sentence, the word ‘Tic Tacs’ was translated into “*obat kumur*”. Actually, there is no literal meaning for the word ‘Tic Tacs’, since it is a brand name of a product. Yet, the meaning of “*obat kumur*” still has the connection with the Donkey’s intention, that it is something used for mouth.

English Version	Dubbed Version
Donkey : You are ugly. But you only look like this at night. Shrek's ugly 24-7 .	<i>Keledai : Kau memang jelek. Tapi kau hanya seperti ini pada malam hari. Dan Shrek selamanya.</i>

Table 4.7

The example of the cultural variation problems above is about referring the time. The sentence above happened in the scene when Donkey talked to Princess Fiona about Shrek. He told her that she didn’t need to worry of her condition. Because she became an Ogre only at night, but Shrek was forever.

'24-7' is a term used to refer the time, means 24 hours a day - seven days a week. Nevertheless, it is not a common term in Indonesian culture. In Indonesian language, this term means 'everyday'.

In dubbed version sentence, the term '24-7' was translated into "*selamanya*" or in English it means 'forever'. It is accepted because "*selamanya*" is more appropriate choice in translating the term than '*setiap hari*' or 'everyday', because the sentence is not about daily activity. It mentions someone's condition that happens forever.

4.1.2 The Translation Mistakes in Dubbing

The translation mistakes in *Shrek* dubbed version movie occurred and were classified into five categories derived from Pioli and Rosi (1999:3). One of those categories is divided into two sub-categories. Those categories are the softening of vulgar register, the omission of information, the distortion which is classified into two sub-categories, the distortion of meaning and the distortion of possessive reference, the choice of words, and tenor.

To find out the translation mistakes in the movie, each dialogue in the transcript of dubbed version movie was compared with the transcript of English version movie. The researcher also watched the English and dubbed version movie to match the dialogues in the movie with the dialogues in the movie script. Furthermore, the dialogues were classified into each category of translation mistakes.

4.1.2.1 The Softening of Vulgar Register

The words which showed rudeness, vulgarity or curse in the source language were softened in the target language. The fact that *Shrek* belongs to child movie, thus, the curse, the rude, and the vulgar words are softened. It is because they are not good for children. There are 4 sentences found in the movie dialogue which belong to this translation mistakes. The following table provides one of the 4 example sentences in the movie.

English Version	Dubbed Version
Old Woman : Talk, you boneheaded dolt!	<i>Nenek : Jangan diam saja, dasar hewan malas!</i>

Table 4.8

The example of the sentence above shows the curse uttered by an Old Woman to Donkey when she was going to sell him to the Head Guard. She felt fed up with Donkey because he pretended that he couldn't talk, so, she couldn't sell him to the Head Guard.

The statement "you boneheaded dolt!" is rude. It is such a curse that is usually uttered when a person got angry with someone. In the target language, it was translated into "*dasar hewan malas!*". The translated language is accepted because the statement was softened, and it has no bad effect to the children. Moreover, it doesn't change the expression of anger and the message was delivered clearly to the audiences.

4.1.2.2 The Omission of Information

In the process of translation, the omission of information should not have happened. The reason is because it may change the intention of the message which is delivered in the movie. However, in the real process can not be avoided.

In *Shrek* dubbed version movie, some omitted or untranslated sentences were found. Actually, this thing is not what the audiences expected, but the dubbing editor was forced to do so for a particular reason. Darkim (personal interview: 2009) stated that sometimes the dubbing editor needed to omit some parts even the entire parts of the dialogue. It was forced to do because the length of the sentence should fit exactly with the duration. Here are the two examples of omitted sentences found in the movie.

English Version	Dubbed Version
Old Woman : I can talk. I love to talk.	<i>Nenek</i> : <i>Aku bisa bicara.</i>

Table 4.9

The example of the sentence above shows that there is a part of the sentence in English version which was untranslated in the dubbed version. This happened in the scene when the Old Woman imitated Donkey's voice to show to the Head Guard that Donkey could talk. So, she could sell Donkey to get money.

The audiences never know if the Old Woman said "I love to talk". Therefore, the sentences need to be translated into the target language "*Aku bisa*

bicara". The purpose is to make the message, which is expected to be delivered, clearly accepted by the audiences without omitting the part of the sentences.

English Version	Dubbed Version
Welcome to DuLoc such a perfect town Here we have some rules Let us lay them down Don't make waves, stay in line And we'll get along fine DuLoc is perfect place Please keep off of the grass Shine your shoes, wipe your...face DuLoc is, DuLoc is DuLoc is a perfect place.	--Untranslated--

Table 4.10

The example above is not a part of dialogue. It is a song lyric which was sung by the Wooden People when Shrek and Donkey arrived at Lord Farquaad's castle to regain his privacy. The song lyric above is not translated in the dubbed version, only music background played in the movie. Therefore, the audiences will think that it was only music played in this scene, because they do not know that it has the lyric.

This omission of the dubbed version lyric changes the intention of the story which provides the entertainment side, and decreases people's interest of *Shrek* movie for the entertained jokes and themes.

The researcher revealed 24 sentences in the movie dialogue which belong to the omission of information category.

4.1.2.3 The Distortion of Meaning

The distortion of meaning is one of the translation mistakes caused by translation process. This distortion belongs to the fatal mistake when it occurred in translation process, because it can change the meaning of the utterance. Unfortunately, it is also found in *Shrek* dubbed version movie.

Moreover, the distortion of meaning may cause misinterpretation of the story among the audiences. The story will be strange or meaningless, and the message is not delivered clearly.

It was found that 54 sentences belong to the category of distortion of meaning. The researcher provides the examples of the sentences found in the movie dialogue in the following tables.

English Version	Dubbed Version
Mirror : Bachelorette number one is a mentally abused shut-in from a kingdom far, far away.	<i>Cermin : Gadis pertama, putri yang sangat cantik dari kerajaan Far Far Away.</i>

Table 4.11

The example sentence above which is provided in English and dubbed version shows the distortion of meaning occurring when Mirror introduced the princess who would marry Lord Farquaad. Comparing the English and dubbed version sentences above, it is seen how the translated sentence distort distantly from the original version.

In the translated sentence, ‘a mentally abused’ which is the original sentence of the movie, was translated into “*putri yang sangat cantik*”. The phrase is supposed to be translated into “*gadis yang jiwanya tersiksa*”. Thus, the dubbed version sentence above was mistranslated, and it changed the message expectation that the movie delivered.

English Version	Dubbed Version
Gingerbread Man : No, no, not the buttons. Not my gumdrop buttons.	<i>Si Kue Jahe : Jangan, jangan kancingnya. Aku suka sekali kancing itu.</i>

Table 4.12

The sentence above is also the example of the distortion of meaning occurring in the movie when Lord Farquaad threatened Gingerbread Man to tell him where the Mirror was while grabbing his buttons. Therefore, he begged Farquaad not to break the buttons.

The distortion that occurred in dubbed version sentence above is also quite distant. It is like the one founded in the first example. The sentence “Not my gumdrop buttons” was translated into “*Aku suka sekali kancing itu*”. It was mistranslated, and the translated sentence is supposed to be “*Jangan kancing-kancing permen karet ku*”.

4.1.2.4 The Distortion of Possessive Reference

The distortion of possessive reference in dubbed version is mostly caused by the cultural and language differences. It is because the use of possessive reference rule is different between English and Indonesian. In English, the use of possessive reference is all the same, there is no certain condition in using this method, for example, the possessive reference for 'you' is 'yours'. The speaker may refer this to everyone without considering the age level.

Meanwhile, in Indonesian the use of possessive reference might be different to everyone. Based on the example above, in English the possessive reference for 'you' is 'yours', but in Indonesia it can be '*milikmu*', '*milik anda*', '*milik bapak*', and '*milik ibu*'. It depends on to whom the speaker refers the utterance, especially to the person who is older or higher in the social status or occupation than him or her to show the respect.

In *Shrek* dubbed version movie dialogue, the distortion of possessive reference occurred in 12 sentences. One of the examples is given in the following table, which is the sentence when the Head Guard asked Gipetto, Pinocchio's father, the stuff he was going to sell.

English Version	Dubbed Version
Head Guard : Next! What have you got?	<i>Kapten : Berikutnya! Apa yang tuan bawa?</i>

Table 4.13

From the example above, it is seen that the possessive reference in English version is different from dubbed version sentence. The possessive reference “you” in English was translated into “*tuan*” in Indonesian, or in English it means ‘Mr.’ The translator wants to show that the Head Guard gave respect to Gippetto, because Pinocchio’s father is older than him.

4.1.2.5 Choice of Words

In translating *Shrek* cartoon movie, the choice of words is closely related to naturalness. Actually, this is not considered to be the translation mistakes category, because it makes the translators free to choose the words which are suitable to the category and context of the movie, for example, *Shrek* belongs to cartoon or animated film and the target audiences are children. Thus, the words which are chosen should be appropriate for them, i.e. the language which is usually used in their daily conversation and simple words so that they will feel as if the actor/actress in the movie is talking to them. Moreover, the most important thing to be noticed is that the translation should be natural and makes sense in meaning and understandable.

The researcher revealed 16 sentences in the movie that belong to the choice of words category. One of them is when Donkey offered Fiona a bedtime story to read.

English Version	Dubbed Version
Donkey : You want me to read you a bedtime story ?	<i>Keledai : Aku bisa mendongengkanmu.</i>

Table 4.14

Donkey's sentence in English "You want me to read you a bedtime story?" was translated into "*Aku bisa mendongengkanmu*" in dubbed version. In this case, the translated sentence version is accepted because the meaning is quite similar, in Indonesian 'bedtime story' is usually called '*dongeng sebelum tidur*'.

Yet, the sentence translation between English and dubbed version is different from the sentence forms. In English, Donkey's sentence was uttered in question form, but after it was translated into dubbed version it became declaration form. The word '*mendongeng*' is the verb form, and the noun of '*mendongeng*' is '*dongeng*'. In Indonesian culture, '*dongeng*' is the term for the stories collection which is usually read for children.

In this case, the translator chooses the word '*mendongeng*' for English translation of 'bedtime story' because it will sound familiar to the children as the target audiences.

4.1.2.6 Tenor

Tenor is the relationship between the addresser and the addressee to give the emphasis to what language is being used in the situation. It relates to what the speaker is going to say, i.e. trying to persuade?, or to exhort?.

In *Shrek* dubbed version movie, tenor was revealed in 9 sentences. One of the examples is the sentence when Mirror said that Farquaad was not a real King, but he didn't agree if Mirror told him like that. Therefore, he said 'You were saying?'.

English Version	Dubbed Version
Farquaad : You were saying?	<i>Farquaad : Awas kau!</i>

Table 4.15

The sentence ‘You were saying?’, that Farquaad uttered to Mirror in English version was translated into “*Awas kau!*” in dubbed version sentence. In this sentence, tenor is shown by the SL utterance which is a question and the TL utterance is an exclamation sentence to emphasize the meaning that Farquaad was exhorting Mirror.

4.1.3 The Requirements of Good Translation

In evaluating *Shrek* dubbed version movie, the researcher used the requirements of good translation proposed by Barnwell in Abdullah (1996:66). Those requirements are classified into three categories, accuracy, clarity, and naturalness.

In *Shrek* movie dialogues, those three requirements were applied. It means that the translation of *Shrek* cartoon movie is good and fulfilled those criteria. Some examples were taken from the movie dialogue to prove that accuracy, clarity, and naturalness applied in the movie.

Accuracy is the way the translator transfers the message meaning as accurate as possible into the target language. In *Shrek* movie, it was found that most of the sentences in the dialogue have been translated accurately from the source language

into the target language. In the following tables, the researcher provides two examples of the sentences in the movie dialogue which fulfill the criteria of accuracy.

English Version	Dubbed Version
Donkey : Now I'm a flying, talking donkey. You might have seen a house fly, maybe even a super fly but I bet you ain't never seen a donkey fly.	<i>Keledai : Kini aku keledai terbang yang bisa bicara. Kalian pasti pernah lihat lalat rumah, bahkan mungkin lalat super tapi kujamin kalian belum pernah melihat keledai terbang.</i>

Table 4.16

The sentence above was taken from a movie scene when Donkey was flying in the air because he had magic fairies spilled on him. In the English sentence above, it is seen that the word phrases, such as 'talking donkey', 'house fly', 'super fly', and 'donkey fly' were translated accurately into the target language. They are acceptable and they do not sound strange. Each word was also translated accurately, thus, the entire words connect each other.

English Version	Dubbed Version
Donkey : Please! I don't wanna go back there! You don't know what it's like to be considered a freak. Well, maybe you do. But that's why we gotta stick together. You gotta let me stay! Please! Please!	<i>Keledai : Tolong! Aku tidak mau kembali ke sana lagi. Kau tidak tahu bagaimana rasanya dianggap aneh. Yah, mungkin kau juga begitu. Tapi itu artinya kita harus tetap bersama. Kau harus izinkan aku tinggal. Tolong! Tolong!</i>

Table 4.17

The sentence in the table above is another example of the sentence which fulfills accuracy. Each word was translated accurately, and there is no addition or

deletion that changes the meaning. Thus, the meaning of the sentence makes sense in any way.

Clarity is one of the important aspects in translating process to reach the maximum appreciation of understanding the text from the reader, in this case the audience. The translator should try to make the translation product clearly understood by the audience. Especially in translating child film, like *Shrek*, the translator should use the words which are familiar for them, or use simple words. Thus, they will not find any difficulties in understanding the meaning, and the story of the movie will be clearly delivered. The example of the sentence which fulfills clarity will be provided in the following table.

English Version	Dubbed Version
Donkey : Please, don't turn me in. I'll never be stubborn again. I can change. Please! Give me another chance!	<i>Keledai : Tolong jangan serahkan aku. Aku tidak akan nakal lagi. Aku bisa berubah. Tolong, beri aku kesempatan.</i>

Table 4.18

The sentence above was taken from a movie scene when Donkey was begging to the Old Woman that he didn't want to be sold to the Head Guard. The sentence above is acceptable and clearly understood by the children. It is seen that in the dubbed version, the words were translated by using the simple and familiar words. For example, the sentence "I'll never be stubborn again" was translated into "Aku tidak akan nakal lagi". The word 'nakal' is a common word for the children, which is usually used by the people to mention a bad child.

Referring to the requirements of good translation by Massoud (1988), one of the eight criteria of the ideal translation is that a good translation is easily understood. It was proven by the sentence above that the translated sentence is easily understood by the audience.

Relating to naturalness in translation process, a translation should make sense and should be heard naturally. Naturalness has the relation with translating the translation product in the SL to fit in with the TL as such in order to create a natural translation. In *Shrek* movie, the naturalness was almost happened in every dialogue. The following table provides the sentence which fulfills naturalness in the movie dialogue.

English Version	Dubbed Version
Donkey : They was trippin' over themselves like babes in the woods.	<i>Keledai : Mereka semua lari tunggang langgang.</i>

Table 4.19

The sentence above was taken from the movie dialogue when Donkey talked to Shrek that the Guards which were authorized by Farquaad to arrest them were running because they were afraid of Shrek. The meaning of the dubbed version sentence above is acceptable, even though the meaning was changed entirely. The sentence “*Mereka semua lari tunggang langgang*” is more understandable in Indonesian than translating the English version sentence literally. The use of the language structure in the target language is natural and does not sound strange.

4.2 The Discussions

4.2.1 The Translation Strategies Used in *Shrek* Cartoon Movie

In translating *Shrek* cartoon movie, there are some strategies to do. Those strategies were classified into three categorizations by Canos and Varela (1999:2). They are the synchronization of the lips and body movements, idiosyncrasy of voice, and the cultural variations problems.

The movie has been analyzed by using those three categories of translation strategies through movie dialogue, and the synchronization on the screen. Moreover, after the investigation has been carried out, the researcher revealed that the translation strategies were applied in the movie.

Visual synchronization becomes a significant part in the dubbing process. It determines the quality of dubbing product. It is about the synchronization of the lips movements and body movements on the screen. There is one of the advantages of dubbed version movie which relates to visual synchronization, which is the concentration of audiences will only focus on the visual image on TV. Thus, their concentration will not be interrupted by looking at the image and text movie. That is why the synchronization is really important in dubbing process.

In the dialogue of *Shrek* movie, the researcher revealed that the visual synchronization was applied in each dialogue. But, the dubbing editor sometimes faced the difficulties in applying this strategy. One of them is the synchronization between the lips movements in the source language and the spoken words in the

target language must fit the duration of the movie. Thus, the length of translated language should be matched with the duration. It is not an easy task to do, but the most of the dialogues in the movie have been applied this strategy successfully.

Idiosyncrasy of voice also takes part an important role in succeeding the dubbing process. It is one of the ways to present the characterization of the actors or actress in the movie. This strategy relates to the voice of dubbing actor or actress. Besides, the feeling expression of the actor or actress creates the total comprehension of the audiences to the movie, such as happiness, sadness, and anger. The expressions are usually determined by vocal intonation, for example, when someone is feeling angry, their vocal intonation will be higher, or when someone is crying, their intonation will be heard haltingly.

Moreover, this strategy was also applied in the movie. The dubbers' voices seem to be similar with the voices of the original characters played in the movie, for example, the original voice of Princess Fiona's character is soft and melodious. The dubber's voice was almost similar with the original character, and she successfully fulfilled the voice of Fiona's character.

The purpose of the characterization in dubbing process is to make the voice of the dubbers seem to be similar with actor or actress played in the movie. It does not need to be as exact as the original one, but at least it fulfills the criteria of the original character in the movie. Thus, it creates the satisfaction among the audiences, because they will feel as if they are listening to the real person.

In producing translation works, the translators might face the cultural variations problems that occurred in the text. It is important for them to make the equivalency of culture when they face the cultural words or terms of one country's culture to be translated into another different culture. Therefore, the audiences will accept the language without any cultural disturbance.

Nevertheless, there is one thing to be noticed, that is even though the translators have the capacity to create the translation work and adapt it with their culture, the meaning of the original message should not be out of line.

In child movie, the cultural filters are important in translating the words, because sometimes there are some cultural words which are not appropriate for children.

Eventually, after the researcher conducted the investigation, the three strategies derived from Canos and Varela (1999:2) were applied in translating *Shrek* cartoon movie.

4.2.2 The Translation Mistakes and Their Causes in *Shrek* Dubbed Cartoon Movie

The researcher applied the theory of translation mistakes devised by Pioli and Rosi (1999:3) for the mistakes that occurred in *Shrek* dubbed version movie. Then, they were classified into six categories of the translation mistakes, which are the softening of vulgar register, the omission of information, the distortion of meaning, the distortion of possessive reference, the choice of words, and tenor.

Moreover, the translation mistakes revealed in the movie were present in each category. The total mistakes happened in all categories are 119 sentences out of 705 sentences in the movie dialogue. The following table is the description of the translation mistakes quantity which occurred in each category and its total for all categories.

Category of Translation Mistakes	The Amount of Translation Mistakes
1. The Softening of Vulgar Register	4
2. The Omission of Information	24
3. Distortion	
a. The Distortion of Meaning	54
b. The Distortion of Possessive Reference	12
4. Choice of Words	16
5. Tenor	9
Total	119

Table 4.20

After analyzing the data findings, the researcher investigated the cause of the translation mistakes in the movie. It was revealed that there were different causes for each category of the translation mistakes, but generally it was because the dubbing editor's effort to apply the translation strategies. This thing happened for the purpose

to create good quality of dubbing product. Meanwhile, the causes for each category will be explained below.

For the softening of vulgar register case, the researcher found that the cause of the mistake was because the translators needed to soften the vulgar words in the movie. The fact that the audiences are children, it made the translators should replace the vulgar words with the appropriate words. Thus, they will be accepted well to the children.

In the movie dialogue, there was some and entire part of the sentences that were omitted. It happened for the translation mistake case of the omission of information. The omitted sentences in the movie dialogue were forced to do because the translators tried to support the synchronization of visual image that is the match of the lips and body movements of the actor/actress in the movie.

The cause of the distortion of the meaning in the movie was also because of the synchronization of visual image. The change of the meaning in the dubbed sentence happened because the translators should change or distort the meaning to match the length of the sentence with the duration. That is why the translators should distort the meaning to fit the length of the sentence in the source language into the target language with the movie duration to reach the naturalness of the movie dialogue. However, the mistakes did not change the story of the movie, and the meaning did not change the original plot.

The distortion of possessive reference occurred in the movie dialogue because there were some differences of possessive reference rule between English

and Indonesian language, for example the use of possessive reference in Indonesian language to refer the older person is *'kakak'*, *'bapak'*, and *'ibu'*, or in English they are the possessive reference for 'you'. This translation mistake category has the connection with the problems relate to cultural variation. The mistakes happened because of the cultural differences between English and Indonesian language. Another translation mistake that has the connection with the cultural variation problems is the choice of words and softening of vulgar register. It happened because of the translator's capacity to react with the cultural variation problems. Sometimes, the translator should choice the words which are appropriate for the audience's culture, or to soften the vulgar language in the SL to the TL. It was forced to do to adjust the translator's culture to the audience's culture, but the point is that the audiences still understand the language of the movie. Thus, the message will be delivered clearly to them.

However, above of all categories of the translation mistakes which occurred in the movie, the researcher does not consider that they are inhibiting factors or the fatal errors in the movie dialogue. We can not judge that those are the negative sides of the movie translation. In fact, the translated languages are acceptable and understandable by the audiences. Moreover, the researcher tends to say that those mistakes are included as the translation adaption rather than translation mistakes. They are the effort of the movie translators to support the quality of dubbing product. Thus, it will consider as the translation product which fulfills the requirements of good translation.

4.2.3 The Translation Quality of *Shrek* Dubbed Cartoon Movie

The requirements of good translation proposed by Barnwell had been used by the researcher to evaluate the quality of *Shrek* dubbed version movie, which are Accuracy, Clarity, and Naturalness.

The data findings show that the translated dialogues of *Shrek* dubbed version movie have fulfilled the three requirements of good translation which were mentioned above. In fact, not all movie dialogues fulfill those requirements, but at least most of the dialogues execute it.

Accuracy is related to the way the meaning transferred in the SL as accurate as possible in the TL. Based on the findings above, it was said that most of the sentences in the movie dialogue fulfilled this criteria. Thus, it proves that the meaning was transferred accurately from the SL to the TL in the movie.

Clarity refers to the audiences' understanding of the translation product, whether the meaning is understandable and communicative for the audiences, or it is meaningless. The way to make the translation product will be clearly understood by the audiences is that the translator should know the appropriate language that is being used by them. The target audiences for *Shrek* cartoon movie is children, thus, they have to use simple words or daily language to translate it. Children tend to be more understand that kind of words rather than to use scientific or standard language. Without changing the plot, the translators have tried to make the message of the *Shrek* movie was clearly delivered to the audiences. The translated dialogues used the simple words, and the meaning is acceptable.

Naturalness is the most important thing in translating dubbed version movie. Dubbing product is expected to make natural language, either in hearing or visual image. *Shrek* movie has been one of the movies which applied naturalness. In making the dialogue of the target language seem to be natural, the translators of *Shrek* cartoon movie had chosen the appropriate words. They made the dialogues do not sound strange and avoided monotonous words.

Based on the data findings, the researcher only revealed 119 translation mistakes of 705 dialogues or it is only 17% of the whole dialogues. Generally, the application of the criteria of good translation, which rounds up accuracy, clarity, and naturalness in *Shrek* dubbed version movie can be categorized as good translation.