

CHAPTER II

LITERATURE REVIEW

To support the background of the study and solve the research problem, this chapter consists of theoretical framework and previous study.

A. Theoretical Framework

The theoretical framework consists of the explanation or theory for the research. It consists of the process of translation, subtitling translation, idiomatic expression, strategy of translating idiom, translation equivalence, contagion movie.

1. The Process of Translation

There are some processes to do translation because it is transferring the idea from the source language into the target language. Nida and Taber explained the three processes of translation; those are analysis, transfer, and restructuring. The first is an analysis of the source language text in terms of the grammatical relationships, the meaning of words, and the combination of words. The second is a transfer, which means change or translates the source language into the target language. And the last is restructuring, the translator is not only to translate the source language into the target language but also restructured to make the final message fully understandable in the receptor language or target language. The process of translation according to Nida and Taber can be shown as a figure below:



Picture 2.1 Translation process by Nida and Taber

The picture above explained that the translation process starts with the analysis of the source-language text. The translator may find any difficulties to understand the source language so that the translator must know the culture both of the source and target language. The text must translate carefully and check whether the text is transferred and restructured well or not to get the acceptable translation.

Different from Nida and Taber, according to Newmark (1988) translation is the ability to replacing a written or oral language with another language of the same message. Peter Newmark is also explained that the translating procedure depends on the method which the translator chooses. There are some methods to do translation according to Newmark, namely: 1) word-for-word translation, 2) literal translation, 3) faithful translation, 4) semantic translation, 5) adaptation, 6) free translation, 7) idiomatic translation, and 8) communicative translation.

Newmark, in his book “A Textbook of Translation”, explained that there are four levels of translating, those are: 1) the textual level, in this level translator only convert the source language into the target language or using literal translation method; 2) referential level based on the clarification of all linguistic difficulties and give appropriate information for the target language.

In this level, the translator has to visualize and build up an essential part about comprehension, then reproduce word; 3) cohesive level, this level is more general and grammatical that included the idea of positive or negative feeling from the source language. This level embraces both comprehension and reproduction; and 4) level of naturalness, this level is the common language appropriate from the source language into the target language.

2. Subtitling Translation

The subtitle is very important for the viewer to understand what the movie is about. It is a method of translation that transfers the source language in the movie into the target language that the viewer uses. Subtitling is one of the audiovisual translations. According to Luyken as cited in Dhari and Sumanjaya (2016) audiovisual language transfer is about a process to make the target language comprehend by the source language from a film or television. There are two majors of audiovisual translation, namely subtitling and dubbing. Subtitling is transferring audiovisual dialogue into written text that generally presents at the bottom of the screen while dubbing is an activity of replacing the original voice with another voice in the target language.

There are some strategies to translate a comprehended subtitle. As stated in Khalaf (2016), Schjoldager explained two strategies; those are macro-strategies and micro-strategies. These strategies help the translator to decide how to translate the source text.

There are two types of macro-strategies. The first is source-text oriented which focuses on the form and content of the source text and is translated

clearly. Second, target-text oriented, this strategy focuses on the effect of the target language, so that translated covert. The criteria of macro-strategies as in the table below:

Source-text oriented macro strategy	Target-text oriented macro strategy
Focus on the source-text form and contents	Focus on the target-text effect
Communication instead of somebody else	Mediation between primary parties in a communication
Overt translation	Covert translation

Table 2.1 Macro-strategies of Subtitling Translation

The second strategy is micro strategy; Schjoldager develops Gottlieb's strategy about the types of subtitling. There are twelve types of subtitling in micro strategy:

- a. Direct transfer, this strategy does not translate the source language, but only transfer the voice into written text in the screenplay.
- b. Calque, presents the translation of the target language in the words with a very close structure by source language.
- c. Direct translation, this strategy only transfers the word in the source language into the target language without considering the equivalence.
- d. Oblique translation, almost similar to direct translation, but this strategy transfers the whole source context.

- e. Explication makes implicit information in the source text as possible as explicit in the target language.
- f. Paraphrase, this strategy allows the translator to formulate the meaning according to his preference.
- g. Consideration allows the translator to shorten the subtitle according to the time and space limits to overcome the technical challenges
- h. Adaptation is used when source language does not exist in the target language, so that the translator may write the source language in the subtitle
- i. Addition, it is not commonly used. This strategy is only used when the translator wants to add something to the source text.
- j. Deletion is applied when an element from the source text is excluded for some technical, cultural or linguistic constraints.
- k. Substitution is used when the translator needs to change the source meaning with a different target language. It is used for certain functions.
- l. Permutation, this strategy is applied when the translator includes some source items in the target language for certain difficulties. This strategy is sometimes used in humoristic elements and wordplays.

3. Idiomatic Expression

Idiomatic expression is an expression that formed of some words which have different meaning by the single word. According to Awaliyah (2019), idiomatic expression is a fixed form that the native speaker has agreed before.

There are some difficulties to understand the idiomatic expressions and translating idioms for non-native speakers, it happens because native speakers use idiomatic expressions spontaneously without thinking about the figurative meaning. (Thyab, 2016).

Native speakers thoroughly understand the figurative meaning of the idiom. The meaning of an idiom is different from the literal meaning. It means idiom is also defined as an expression, word, or phrase that doesn't mean exactly what the word says. Glucksberg (1993) explained that the meaning of an idiom is learned simply from the relation between a phrase and its meaning.

Levorato (1993) also argued that idiom is a piece of language that has some meaning other than that on the surface. The meaning of the word formed is not conventional, but the deviation from the conventional legitimized by the speaker's intention. A fairly different notion to analyze idiom is that of predictability. According to Cacciari (1993), to analyze an idiom people have to deal with two levels of meaning (literal-local and figurative global).

4. Strategy of Translating Idioms

Translating idiom or fixed expression is not only by translating source language into the target language. Larson (1984) said if idiomatic translation sounds like it was written originally in the target language. It depends on many factors, like the similarity of the meaning, the significance of the specific lexical item, etc. The acceptability of using any strategies to translate

an idiom depends on the context in which a given idiom is translated. Baker explained four strategies of translating idiom:

a. Similar Meaning and Form Strategy

This strategy is to translate an idiom that has a similar meaning in both source and target language, also have equivalent lexical items, for example:

SL: Jim such a *big head* and thinks he can do everything

TL: Jim sangat *besar kepala* dan berfikir dia bisa melakukan segalanya

The idiom *big head* means have an exaggerated sense of one's own importance or ability translated into *besar kepala* because both of target language and source language have the same meaning and structure.

b. Similar Meaning but Dissimilar Form Strategy

It is often possible to find an idiom and fixed expression in the target language which has a similar meaning but has different lexical items. For example:

SL: We don't wanna be the paper that *cries wolf*.

TL : Kita tak ingin menjadi Koran yang *tak bermutu*

From the data above, the expression gets a hard-on means "deal severely with, cause damage". The speaker uses this expression while he accuses the government they have been ready to fight the disease themselves and prior to the government family than the citizen. The translator uses a similar meaning but dissimilar form strategy while the expression translated into "telah bersiap".

c. Translation by Paraphrase

This strategy is used when a match cannot be found in the target language or when the translation is not appropriate to the target language because of differences in the style of the language. For example:

SL : Last thing we need is for this to walk out of the lab on the bottom of *someone's shoe*.

TL : Hal terakhir yang perlu kita lakukan berjalan keluar dari lab dan menuju *belas kasihan orang*.

The idiom *someone's shoe* means 'acting for another person or experiencing something as another person might; in another's position or situation' have no match or similar preference in the target language, if translated using literal translation the idiom means 'bertindak karena orang lain atau mengalami sesuatu yang mungkin dirasakan orang lain; di posisi atau situasi lain'. So, it was paraphrased into *belas kasihan* which more acceptable in the target language.

d. Translation by Omission

The omitted of idiom in translating idiom probably because there is no close match in the target language, its meaning cannot be easily paraphrased, of for stylistic reason. One of the stylic reason to make a readable translation is by omitted the word that is not vital enough for the whole text and it might justify distratcting the reader with long explanation. For example:

SL : He might *get up the juice* to hug me

TL : Dia mungkin akan memeluk saya

The American Heritage Dictionary of Idiom has identification for the meaning of juice up. It means “gives something energy”. But, the word get up the juice is difficult to paraphrase. So the idiom can be translated by omission into dia mungkin akan memeluk saya.

5. Translation Equivalence

Comparing source language and target language to confirm equivalence of the translation is the aim of every translator. It makes equivalence in translation becomes a central issue. The translation scholar commonly refers to the equivalence as the most crucial part of the translation. Nida (1964) argued that there are two types of equivalence:

a. Formal-equivalence

Formal equivalence translation is designed as close as possible similar to both of source and target language in term of form and content. It is basically source-oriented. This translation reproduce some elements, those are:

1. Grammatical unit, it may consist of translating nouns by nouns, verbs by verbs; keeping all phrases and sentences; preserving all formats, such as punctuation and paragraph breaks.
2. Consistency in word usage, it may preserve a particular term in source language even though it may have absurd meaning, but the result being structured of words as in source language,

3. Meaning in terms of the source context, it normally tends to the original translation that not to make adjustment in idioms, but rather to reproduce the expressions more or less literally.

b. Dynamic-equivalence

Dynamic equivalence tends to receptor response, not so much in the source language. It is focused on the message of the source language that is transferred into the target language. According to Nida (1964), one way to do dynamic equivalence is “the closest natural equivalent to the source language message”. It means to include these three elements:

1. Equivalent, which focuses on the source language.
2. Natural, which focuses on the target language.
3. Closest, that combines the two orientations based on the highest degree of interpretation.

Nida explained two types of translation equivalence, those are formal equivalence and dynamic equivalence. It is different from J. C. Catford’s theory about translation equivalence. He explained two types of equivalence, those are textual equivalence and formal correspondence as explained below:

a. Textual equivalence

Textual translation equivalence is used for particular occasions. The target language is changed only when a given portion of the

source language. The discovery of textual equivalents is based on the authority of a competent bilingual translator.

b. Formal correspondence

This translation tends to the language itself. In formal correspondence, there are any target language categories (unit, class, structure, element of structure, etc.) that can be said to occupy, as nearly as possible, the 'same' place in the target language as the given source language category occupies in the source language.

In this study, the researcher prefers to use Nida's equivalence theory to know the emphasis or tendency of translation equivalence in the subtitle of "Contagion" movie which is the formal equivalence or dynamic equivalence.

6. *Contagion* Movie

Contagion movie is a movie written by Scott Z. Burns, and directed by Steven Soderbergh. This movie is released in September 2011 by Warner Brothers Pictures. The stars of the movie are Marion Matt Damon as Mitch Emhoff, Gwyneth Paltrow as Beth Emhoff, Cotillard as Dr. Leonora Orantes, Laurence Fishburne as Dr. Ellis Cheever, Jude Law as Alan Krumwiede, Jennifer Ehle as Dr. Ally Hextall, and many other stars.

The plot of the movie is similar to *Coronavirus Disease-19* (Covid-19). In the movie, the pandemic starts when people are infected by a

virus from a bat, and the symptom is a flu. The flu spread out from a chef who cooked in a restaurant. On that day, the chef cooks an infected pig that ate the bat feces. Then the chef takes a picture with the customer of the restaurant. The girl who has contact with the chef is a foreigner from America that traveled to Macau, Hongkong for her business. When she goes back to America, she spreads the virus in America. The virus spreads out so fast, in a week the virus plagues all around the world.

The government tries so hard to examine the virus and get the medicine to deal with this new virus. The virus is called Mev-1. As long as the process of examining Mev-1, there is a journalist who has claimed if he found the medicine called forsythia to deal with this, his name is Alan Krumwiede. His claim without any scientific fact makes people overstock forsythia and make it run on the pharmacist. Alan drives the citizen's opinion to unbelieve the government and makes disarray.

After a long process examines the virus in the laboratory. At the end of the story, the immune of the citizen is stronger because of the government's success to produce the vaccine and give it to the citizen by lottery.

B. Previous Study

Analysis of translation idiomatic expression in the movie subtitle has been conducted by several researchers. The first related study was done by Waldy Amaranda Maha's research (2019) entitled "Translation Techniques in The Movie

Script *The Boss Baby*”. The study is aimed to discover, identify, analyze, and describe the translation techniques in the Indonesian subtitle of *The Boss Baby* movie. The data is collected by listing the script and define it as what kind of translation technique is used. Waldy Amaranda Maha identified the translation technique using Molina and Albir’s theory about the concept of translation techniques.

The study showed if the most frequent translation technique used in translating the script of *The Boss Baby* movie is using literal translation (43,2%). The other technique that is applied is the translation by borrowing, established equivalent, generalization, linguistic compression, amplication, discursive creation, calque, and adaptation. There is no translation technique by using adaptation, compensation, description, linguistic amplication, modulation, particularazation, reduction, transposition, and variation.

Another previous study related to the current research was done by Ni Putu Desi Ratna Pertiwi, Franciscus Made Brata, and I Nyoman Sedeng’s article (2016) entitled “Noun Phrase and Its Translation Procedure in *The Fault in Our Stars*”. Their study is aimed at analyzing the translation of noun phrases from the source language into the target language. The data is collected by listing noun phrases then identified based on what kind of the noun phrase and the translation procedure used. The authors identify the translation procedure based on the Vinay and Darbelnet theory.

The obtained data were analyzed by Vinay and Darbelnet theory showed if the translation procedure found in translating *The Fault in Our Stars* novel is calque, literal translation, transposition, modulation, and adaptation. There is no translation procedure by using borrowing, because “borrowing” procedure is used for translating the word, not a phrase.

The last previous article related to the study was entitled “An Analysis of The Idiomatic Translation Found in Subtitle of Movie Entitled *Scream*” written by Dhian Ambarwati (2006). The article is aimed to point out that in translating idiomatic expressions in a movie. The translation method will influence the result, which is the subtitle. In this movie found twenty-three idiomatic expressions. The writer analyses the data by Newmark’s method of translation. There are three methods to translate the idiomatic expression in the movie, those are twelve data translated using idiomatic translation method, nine data using communicative translation method, and two data using literal translation method.

If those studies are compared with this study, there are some similarities and differences. The similarity is about the translation process. This study analyzes the translation strategy, particularly in idiomatic expression. The last previous study is the most similar. But, the difference is the previous studies analyze the translation method according to Newmark’s theory while this study is to analyze the strategy of idiomatic translation based on Mona Baker’s theory.