

CHAPTER I

INTRODUCTION

This chapter discusses about some topics related to the background of study, problems of the study, purposes of the study, significances of the study, scope and limitation of the study, and definition of the key terms.

A. Background of the Research

Translation has always been a central part of communication. It becomes a bridge to cope the gap of the culture and language background diversity among people. As Torop (2002: 593) defines translating as an activity and translation as the result of this activity are inseparable from the concept of culture. The translational capacity of culture is an important criterion of culture's specificity. Translation operates largely through translational activity, since only by the inclusion of new texts into culture can the culture undergo innovation as well as perceive its specificity.

Every country has its own culture with its characteristics that cannot be found in other country. Sir Edward (2010) as cited in Samovar *et.all*, (2012: 10) defines culture is "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society". When translating such foreign language, it

is often, find some kinds of words, phrase, or expression that linked to the certain culture. That is called by culturally-bound words.

According to Newmark (1981: 7) as cited in Armellino (2008): "Translation is 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". However, with culturally-bound words this is often impossible. Indeed, the meaning which lies behind this kind of expressions is always strongly linked to the specific cultural context where the text originates or with the cultural context it aims to re-create.

Bassnett (2014: 25) connects language and culture by giving a parable. She points out:

Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy. In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his or her peril.

Adapting Nida, Newmark (1998: 94-95) categorizes culture into some typical examples of Ecology: flora, fauna, winds, plains, hills: 'tundra', 'plateau', selva (tropical rain forest), savanna, 'paddy field; Material culture (artefacts): food, clothes, houses and towns, transport; Social Culture: work and leisure; Organizations, customs, activities, strategies, concepts; gestures, and habits. Those are kinds of cultural divergences over the world.

According to James (2002) cited by Rizqiyyah (2009), cultural divergence results into four implications towards translation, they are (a)

searching the closest equivalent meaning, (b) interpreting explicated meaning in the sentence pattern, (c) adjusting the translation process with translator's ideology, and (d) understanding the way of life in both cultures. The first, second, and fourth implication is related to cross-cultural understanding and the adjustment of closest concept, institution, or names containing cultural meaning in the target language. The third implication is related to principles or beliefs to make the translation acceptable. If the translator orientations are on the adaptation of target language culture, which make their work, does not sound as the translation work, then the ideology is named as domestication. Hence, if the translation is intended to make readers feel the existence of the source language culture, the ideology is called as foreignization.

Rizqiyyah (2009) stated that the translator should consider the existence of TL cultural background by adding some information related to, pay attention on the TL pattern, and consider the context influencing the story. She who uses Newmark's theory to examine a novel, finds the weakness point of translating, however, that the translator did not consistent in giving information to all of culturally-bound words. The translator did not also pay her attention on the readers' need of greater specificity, level of the text, the plot, nature of the text and time and setting the story takes place. In some cases, as connotative problems, the terms does not translated well, means the translation does not suitable for wholly ages considered the novel had been translated was read by all level of ages, especially kids.

The similar statement comes from Armellino (2008) who suggest the ability that must be owned by the translator, as follows:

I believe that a closer approach to the ST—one which could be respectful of the 'difference' inherent in the original product, which is made in another cultural, social and political context—could be enriching and challenging at the same time. Much more information could be acquired by the audience on the story they are watching and listening to, and a deeper understanding of it could be achieved if the translations did not hide the cultural diversity.

Moreover, Newmark (1998: 96) gives more specific suggestion for the translator of cultural word. He states:

“The translator of cultural word, which is always less context-bound than ordinary language, has to bear in mind both the motivation and the cultural specialist (in relation to the text’s topic) and linguistics level of the readership.”

While Newmark (1998: 95) does not regard language as a component or feature of culture rather than embedded in cultural feature, culturally-bound words is a means of cultural reflection. Language does however contains all kinds of cultural deposits, in the grammar (genders of inanimate nouns), form of address (like *Sie? usted*) as well as lexis (the sun sets) which are not taken account of in universal either in consciousness or translation. By translating culturally-bound words, the translator just likely reflect the culture of a certain country.

Culturally-bound words seemingly a communicating gateway in conceiving cultural message which want to be put on by the movie. As Newmark (1998: 82) notes that culturally-bound words are often transferred to give local color, to attract the viewer, to give a sense of intimacy between

the text and the reader or viewer, sometimes the sound or the evoked image appears attractive. Those words then have to be finally translated in no literary texts if they are likely to remain the target language culture.

Most cultural words are easily to detect, since they are associated with a particular language and cannot be literary translated (Newmark, 1988: 95). Many cultural words are described in ordinary language where literally translation would distort the meaning and translation may include an appropriate descriptive-functional equivalent.

Movie, at least in a part, is moving from principled objections to unequal culture exchange. Lotman (1990) as quoted in Miller and Stam (285) said that “cultural transfer plays a significant role in the formation of cultures. They are central to a culture and cultural development generally. A culture cannot turn itself into a sending culture without being at some point a receiving culture”. This attention focusses on the negotiation of cultural transfer by the receiving culture.

For some viewers, especially Indonesian, in order to catch the cultural message of the movie, need such helpful effort to overcome the language diversity. The language diversity can make the message of the movie do not maximally delivered to the audiences. Hence, for the important of the achievement of cultural message, movie subtitle appear as a helping.

Movie subtitle is a very important thing which can deliver the audiences in understanding the mean of a movie. The error even ambiguity that may be occurred could make the audiences confused of the conversation

taken place in the movie. Sometimes, it will bring the audiences to a huge mislead. This phenomenon may be occurred of some reasons, such as the words or sentences in English does not easy to be translated into a certain language in the same meaning. The dissimilarity of the culture between SL and TL can be an obstacle if the translator does not supplied with well-competence of each culture.

The important of translating kinds of foreign movies into a certain target language, in this case Indonesian, is also supported by Luyken et.al, as quoted by Tumangger (2010: 2) who require subtitle method as a way of transferring language. They said that:

Where ... a play, film, or series attempts to portray life in particular country, the language of that country is an essential part of the culture experience and it should be preserved: in such case, subtitling might be the most appropriate form of language transfer.

Translating kinds of movie, seemingly, like translating a novel because of its language. It is often possible to find some culturally-bound words there. Indeed, the meaning which lies behind this kind of expressions is always strongly linked to the specific cultural context where the text originates or with the cultural context it aims to re-create (Armellino, 2008). For this, Newmark (2001: 328) as cited by Mohammad and Assiri (2011: 96) concludes: "Now whilst some see culture as the essence of translation, I see culture as the greatest obstacle to translation, at least to the achievement of an accurate and decent translation".

When translating movie, the translators have to master three aspects, they are linguistic aspect, cultural aspect, and the excellence of storytelling.

Belloc (in Bassnett-McGuire), in his opinion, cited by Rizkiyyah (2009) states that translating fictions should obey these rules: translators should consider the text unity; translators should find the equivalent idiom of the target language idiom; translators should be aware of words or structures which is almost the same in both languages but actually different; translators should catch implicit meanings intended by the author; translators should be brave of changing every single part which should be changed briefly. Translators are not allowed to spice the story of source text worse or more precious.

Thus, for translating a culturally-bound word in the movie, the translator should master both source culture and target culture. The strongly-linked source language to its culture, however, may be too difficult to understand for the audience of the subtitled movie is addressed to. Hence, the translator should pay attention deeper to the target circumstance in order to cope with the main cultural diversity.

All in all, the researcher interested in investigating how the culturally-bound words in *Frozen* movie translated into Indonesian. A popular cartoon movie which was produced by *Walt Disney Animation* in 2013, was won as the best animation in Oscar 2014. Because of this reason, the researcher decided to choose this movie which, as the winner of Oscar, of course, drive so many people to enjoy the movie by a helping of Indonesian subtitle. So, if there are some misinterpreted in subtitling, especially for culturally-bound words, it will lead a huge mislead to a huge number of audiences. The

message of the movie, which was reflected from the culture, could not be transferred as well as hoped. As Bassnett's (2014: 33) remarks that "The 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 readers."

The movie which was a kingdom story, shows diversity of the culture and also contains of some poetic language. Newmark (1988: 164) explains that there is a connection between poetic language and culture, as he puts it:

Translating such poetic language is more difficult since it should be consider that all images have universal, cultural, and personal sources. So, the translator of poetry cannot make any concession to the reader such as transferring the foreign culture to a native equivalent.

In addition, cartoon movie is a movie which suitable for the wholly ages. It means, the translation or subtitle should be receivable by all, especially for children. The cultural message which shall to be transferred by the movie should be delivered well and be understood by all. The researcher wants to know how the subtitler translates the culturally-bound words in this phenomenal movie in catching the delivery of cultural message want to be shown. Hence, the researcher desires to conduct the research entitled "**The Translation of Culturally-bound Words in *Frozen Script***".

B. Statement of Research Problems

Based on the background of the study that was shown above, the researcher formulates the questions as follow:

1. What are the culturally-bound words found in the *Frozen* script?

2. How are the culturally-bound words in the Frozen script translated into Indonesian?

C. Objectives of the Research

Based upon the research questions above, the researcher proposed the objective of this study as below:

1. Find out the culturally-bound words in the *Frozen* script
2. Describe how the culturally-bound words in the Frozen script are translated into Indonesian

D. Significances of the Research

Regardless of the purposes of this study, the researcher holds out much hope of making a contribution through this research. The benefits of this research can be seen, both in terms of the theoretical benefits and the practical benefits such as the following:

Theoretically, the result of this study gives more explanation about the way of translating culturally-bound words in movie subtitles, especially cartoon movie.

Practically, it is useful, for translator, especially, to dig more knowledge about the way of translating culturally-bound words in movie subtitles. This research is useful to understand the adjustments of translating culturally-bound words by adding information and adjusting lexical and

grammatical points so they could transfer the messages intended well without creating ambiguity and misleading to the target viewers. This research is also aimed to help better translation work quality especially for the translation of cultural background.

Finally, this study is useful guidance and can be used as alternative reference for the readers or students, especially students of English Department who eager to describe more detail about culturally-bound words translation, especially students who conduct the same study.

E. Scope and Limitation of the Research

To avoid the confusion and extension of understanding of the purpose of studying problem, the writer limits the analysis. The writer limits the scope of study in order to make it more focus and specific.

In this research, culturally-bound words in the conversation of the script is discussed from linguistic, especially some theories in translation, by considering semantics, pragmatics, discourse analysis, and sociolinguistics; and the adjustment needed by the translator in delivering the source language (English) into target language (Indonesian). It is focused on the *Frozen* script in relation to the cultural categorization and translation strategies by Newmark, translation strategies by Pinchuk, and subtitle strategies by Gotlieb.

Several things which is included in this research are the investigation only to conversation and utterances within culturally-bound words. The culturally-

bound words are any kinds of words or phrase, even sentences that linked to the certain culture.

F. Definition of the Key Terms

To stay away from any misinterpretation, the writer gives the definition of the terms that will be applied in this thesis as follows:

1. Script

As stated in *Cambridge Advanced Learners' Dictionary; Third Edition*, script is the words of a film, play, broadcast or speech.

2. Subtitle Translation

According to O'Connell in Ghaemi *et.all* (2010: 40) "Subtitling is defined as supplementing the original voice soundtrack by adding written text on screen". Translation, however, according to Brislin in Basuni (2010: 1), is a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf. Hence, subtitle translation is defined as the way of replacing the original language or voice soundtrack (SL) into a certain target language (TL) in the form of written text on the screen in order to maintain the language diversity to reach the whole message of the movie.

3. Culturally-bound words

Culturally-bound word is they which are associated with a particular language and culture, cannot be literary translated (Newmark, 1988: 95). Thus, culturally-bound words focused on the discussion related to any kinds of words or phrase, even sentences that linked to the certain culture. For examples, the Americans' habits to address the older people by their name or 'you' is considered impolite in Indonesian culture as well eastern since in our country we usually address the older people with 'Bapak/Ibu' rather than by their names.