

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents the review of related literature and related previous study. The review of related literature consist of some relevant theories used to analyze the data and to answer the research questions.

A. The Theory Translation

1. Definitions of Translation

In translation studies, there are *translation* and *interpretation* which is used in a different way, although both terms focused in transferring a source language to the target language. Nababan (1999: 18) is making distinction between translation and interpretation. *Translation* points on transferring a written text, yet *interpretation* focuses on transferring an oral message.

The experts have their own opinion about the definition of translation.

Hermans (1999: 47-48) defines translation as follow:

Translation means the replacement, or substitution, of an utterance in one language by a formally or semantically or pragmatically equivalent utterance in another language. ... Equivalence is the aim of translation in that translation is seen as striving towards equivalence or at least the particular kind of equivalence which suits the occasion.

Bassnett's definition (2014: 26) which is taken up again from Georges Mounin, who perceives "translation as a series of operations of which the

starting point and the end product are *signification* and function within a given culture”. In this case, he claims, the translation is only an adequate *interpretation* of an alien code unit and equivalence is impossible.

According to Larson quoted by Warhamni (2010: 8) translation means:

1. Study of lexicon, grammatical structure, communication situation, and cultural context of the source language
2. Analyzing the source language text to discover its meaning
3. Reveals again the same meaning as exactly as possible in the natural form in the receptor language.

Meanwhile, Nida’s (1964: 129) point of view is stated in her book, *Principle of Correspondence*, which “one must in translating seek to find the closest possible equivalent”. The formal equivalence focusses attention on the message itself, which is cultural message. Viewed the formal equivalence, the SL culture should be matched with the target culture. This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness.

Moreover, Newmark (1998) also gives a statements in defining translation, he notes as follow:

“Translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other.”

To sum up, based on the definitions stated by the experts above, it can be synthesized that translation is not only about finding such synonym of the words, but transferring a meaning from the SL text to the TL text including cultural transmission in order to deliver the message want to be shared. From those statements, it can be seen that those experts are aware of the existence of the culture which is influencing the process of translation and consider the closest possible equivalent.

2. Process of Translation

As stated by Bassnet (2014: 26), Eugene Nida's model of translation process illustrates the stages involved.

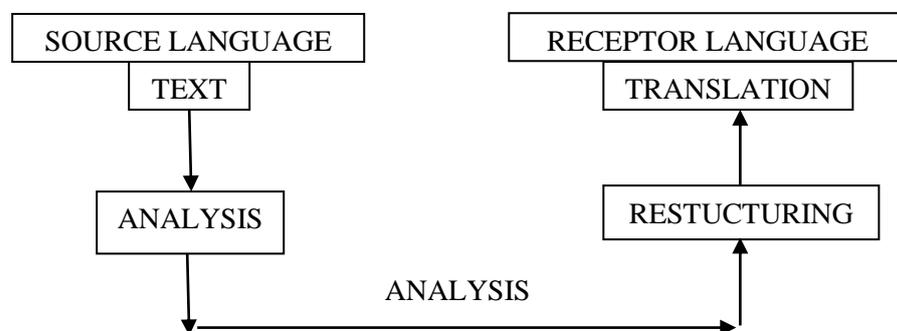


Figure 2.1. Eugene Nida's Model of Translation Process

Tou (TEFLIN, II, 1989: 134) mentions four main stages to be followed by translators in order to move the source into the target, i.e. the analysis of meaning, the discovery of meaning, the transfer of meaning, and the re-expression of meaning of the source into the target. He,

however, proposes the stages of translation more complex than Nida's model.

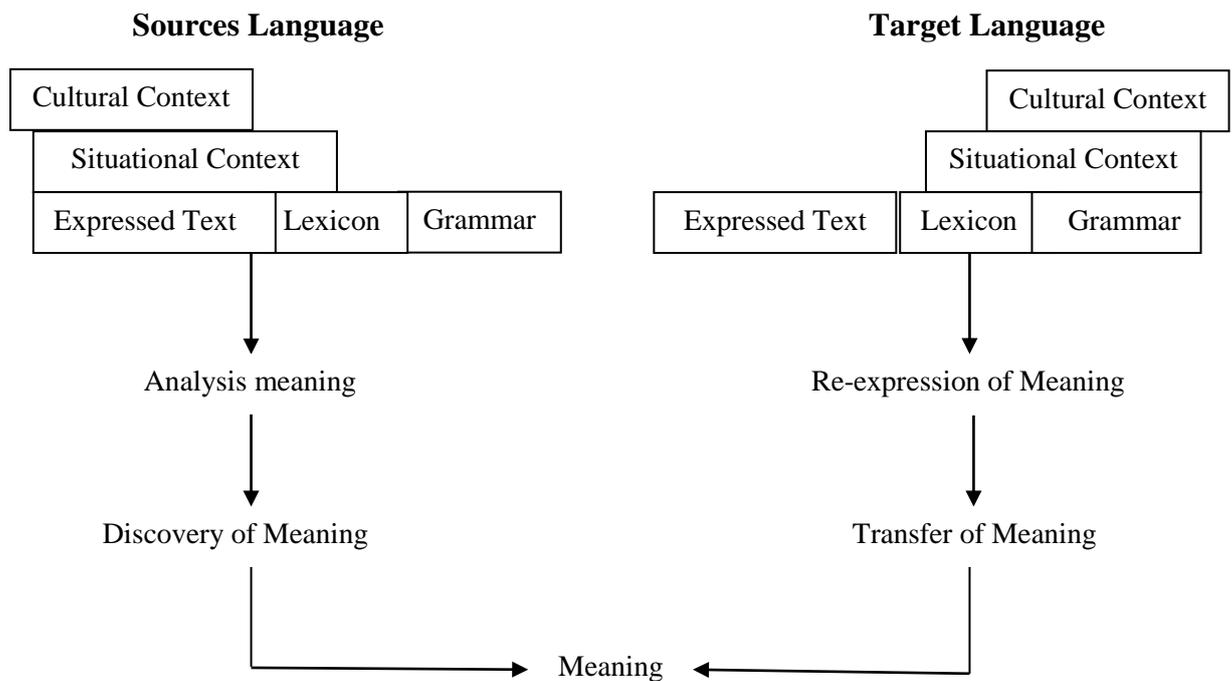


Figure 2.2. Tou's Model of Translation Process

Moreover, Robinson (1997: 102) summarized Weick terms that the activity of translation, the enact-select-retain cycle must be formulated as *translate, edit, sublimate*:

- 1) *Translate*; act; jump into the text feet first, translate intuitive
- 2) *Edit*; think about what you have done; test your intuitive respond against everything you know; but edit intuitively too, allowing intuitive first translation to challenge (even successfully) a word reasoned principle that you believe in deeply; let yourself feel the

tension between intuitive certainty and cognitive doubt, and do not automatically choose one over the other; use the act-response-adjustment cycle rather than rigid rules.

- 3) *Sublimate*; internalize what you have learned through this give-and-take process for later use; make it second nature; make it part of your intuitive repertoire; but sublimate it flexibly; always be needed “to doubt, argue, contradict, disbelieve, counter, challenge, question, vacillate, and even act hypocritically”.

3. Strategies of Translation

While translation methods relate to whole texts, translation strategies are used for sentences and the smaller units of language. Pinchuck (1977: 188), as quoted in Rizkiyyah (2010), defines translation strategies as the technical devices used to transfer the meaning of a text in one language into another language. Translation in the very broad sense of the term can be listed in terms of different levels of complexity. The strategies can be seen as follows.

- a. Transcription

This means rendering the sounds of an SL into a TL form.

- b. Transliteration

This is the process of rendering the letters of one alphabet into the letters of another into a different alphabetical system.

c. Borrowing

Many types of borrowing are made from one language to another. A strategy often used when TL has no equivalent for the SL units is to adopt them without change but sometimes with spelling or pronunciation adjustments. There are some possibilities that may occur in this strategy:

1) Pure Loanword, borrowing with no change in form and meaning.

For examples: email = *email*, internet = *internet*,

2) Mixed loanword, borrowing with changes in form but without changes the meaning.

For examples: account = *akun*, compensation = *kompensasi*.

3) Loan blends, borrowing when part of the terms is native and another is borrowed, but the meaning is fully borrowed.

For examples: internet provider = *penyedia layanan internet*.

d. Literal

This is one-to-one structural and conceptual correspondence. It can conclude borrowings and word-for-word translation. This presupposes a kind of interlingual synonymy. For examples, “black market” in English is translated to be *pasar gelap* in Bahasa Indonesia. Honey moon is translated to be *bulan madu*.

e. Transposition

This is one of the most common strategies in translation. It involves replacing a grammatical structure in the SL with one of a different type in the TL in order to achieve the same effect. For instance, a compound “keyword” in English is translated as *Kata kunci (Phrase)* in Indonesian.

f. Modulation

Modulation and transposition are the two main processes in translation. Modulation entails a change in lexical elements, a shift in the point of view. Transposition and modulation may take place in the same time. For instance, “He was killed in the war” in English is translated as *Dia gugur dalam perang* in Bahasa Indonesia. ‘Negated contrary’, which is a strategy that relies on changing the value of the ST in translation from negative to positive or vice versa, is also considered as fixed modulation. For example, “It isn’t expensive” is translated to be ‘*It’s cheap*’.

g. Adaptation

This strategy is used when the others do not suffice. It involves modifying the concept, or using a situation analogous to the SL situation though not identical to it. For instance, “Take a bath” in English is translated into *Mandi* in Indonesian.

Moreover, in the book '*A Textbook of Translation*', Newmark (1988: 81) divides the strategies of method into the following categories:

a. Literal translation

Literal translation is used when a SL word or phrase, as a translation unit is translated into a TL word or phrase, without breaking the TL syntactic rules.

Examples:

1. Black market (English) → Pasar gelap (Indonesian)
2. Honey moon (English) → Bulan madu (Indonesian)

b. Transference

Transference (loan word, transcription) is the process of transferring a SL word to a TL text as a translation strategy. It includes transliteration which relates to the conversion of different alphabets, the word then becomes a loan word. Generally, only cultural object or concept related to a small group or cult should be transferred. The word normally-transferred such as, names of all living (except the Pope and one or two royals) and most dead people; geographical and topographical names including newly independent countries such as Zaire, Malawi, unless they already have recognized translations (Naturalization); names of periodicals and newspaper; titles of as yet untranslated literary works, plays, films; names of private company or

institution; names of public or nationalized institutions, unless they have recognized translation; street names, addresses, etc. The main reason of using this strategy is that it shows respect for SL country's culture.

Examples:

1. Fudschijama (German) → Fujiyama (Indonesian)
2. Serious (English) → Serius (Indonesian)

c. Naturalization

This strategy succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms).

- Examples:
1. Estate (English) → estat (Indonesian)
 2. Television (English) → Televisi (Indonesian)

d. Cultural equivalent

This is an approximate translation where a SL cultural word is translated by a TL cultural word. The translation used are limited, since they are not accurate, but they can be used in general text, publicity, and propaganda, as well as for brief explanation to readers who ignorant the relevant SL culture.

Examples:

1. Pajamas party (English) → menginap bersama (Indonesian)

2. Bachelor party (English) → pesta bersama sebelum pernikahan (Indonesian)

e. Functional equivalent

This common strategy, applied to cultural words, requires the use of a culture-free word, sometimes with new specific term. It therefore neutralizes or generalizes the SL word, and sometimes adds a particular. This strategy, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturalising a cultural word.

Examples:

1. Contractor (English) → Moghatekar (Persian)
2. Common-law wife (English) → Selir (Indonesian)

f. Descriptive equivalent

This strategy involves the description and/or function of the idea in SL word. Usually it result in longer wording.

e.g.: *Samurai* is described as “the Japanese aristocracy from the eleventh to the nineteenth century”; its function was “to provide officers and administrators”.

Another example is *White Monday* → *Holy Spirit* which is translated into Indonesian by hari suci. Description and function are essential elements in explanation and therefore in translation. In translation discussion, function used to be neglected, now it tends to be overplayed.

g. Synonymy

The word synonym is used in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This strategy is used for SL word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular with adjectives or adverb of quality. A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. The translator cannot do without synonymy since considering the more important segments of the text should be translated accurately. However, unnecessary use of synonym is a mark of many poor translation.

Examples: 1. *Personne gentile* → *kind person* (orang baik)

2. *Conte piquant* → *racy story* (cerita cabul)

h. Through-translation

Normally, through-translation should be used only when they are already recognized term. It is similar to literal translation which is used for common term, names of organization, or phrases. The most obvious examples of through-translations are the names of International organizations which often consist of universal words.

Examples:

1. European Cultural Convention → Convention culturelle européenne.
2. Study group → group d'étude.

i. Shifts or transpositions

A shift (Catford's term) or transposition (Vinay and Darbelnet) is translation strategy involving a change in the grammar from SL to TL. The change includes the following types:

- 1) The change from singular to plural
- 2) The change when SL grammatical structure does not exist in the TL
- 3) The change where literal translation is grammatically possible but may not accord with natural usage in the TL, and
- 4) The replacement of virtual lexical gap by a grammatical structure

Examples:

1. *There's a reason for life* → *Hay una razón para vivir* (Ada alasan untuk menjalani hidup)
2. *It's getting dark* → *comienza a oscurecer* (Sudah menjelang malam)

j. Modulation

The SL word or phrase, as a translation unit, is translated into a TL word or phrase; and this involves change in the point of view.

The translator sees the phrase from different point of view, perspective or very often category of thought in translating it. The general modulation strategies are:

- 1) Abstract for concrete (‘*sleep in the open*’ for ‘*tidur beratap langit*’)
- 2) Cause for effect (‘*you are a stranger*’ for ‘*saya tak mengenal Anda*’)
- 3) One part for another (‘*from cover to cover*’ for ‘*dari halaman pertama sampai halaman terakhir*’)
- 4) Reversal of term (the French ‘*assurance-maladie*’ for English ‘*health insurance*’).
- 5) Active for passive
- 6) Space for time
- 7) Intervals and limits
- 8) Change of symbols

Examples:

1. *Il n’a pas hésité* → *He acted at once* (Dia bertindak sekaligus)
2. *shallow* → *poco profundo* (Kedangkalan)

k. Recognized translation

The SL word is replaced with previously recognized translation of the SL word in the TL. It should normally use the official or the generally accepted of any institutional term.

Examples:

1. Farley acts as cavalier → Farley acts as knight. (Ksatria)
2. *Rechtsstaat* → *constitutional state* (Konstitusi negara)

l. Translation label

This is a provisional translation, usually of a new intuitional term, which should be made in inverted commas, which can later be discreetly withdrawn.

m. Compensation

This is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence.

- Examples:
1. A piece of ... (sedikit ...)
 2. The cows are grazing ... (sapi itu merumput ...)

n. Componential analysis

This is the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translation.

o. Reduction and expansion

Reduction; SL word or phrase, as a translation unit, is replaced with a TL word or phrase, which does not embrace part of the SL word meaning.

Expansion SL word or phrase as a translation unit is replaced with a TL word or phrase, which covers the SL word meaning plus something else.

p. Paraphrase

This is an amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions.

Examples:

- 1) Numerophobia, fear of numbers is an irrational fear because we deal with numbers every day of our lives, from telling the time, measuring stuff, credit cards, money among other things. (ketakutan terhadap angka merupakan hal yang irasional karena setiap hari kita harus berurusan dengan angka dalam kehidupan sehari-hari, dari memberitahukan waktu, menghitung barang-barang, kartu kredit, uang diantara hal-hal lainnya).
- 2) Ablutophobia, or fear of bathing, is a relative uncommon but serious phobia. It appears to be more prevalent in women and children. (takut untuk mandi adalah hal yang relatif tidak biasa namun merupakan phobia yang serius. Hal ini muncul secara lebih lazim pada wanita dan anak-anak).

q. Couplets

Couplets, triplets, quadruplets combine two, three, or four of the above-mentioned strategies respectively for dealing with a single problem. They are particularly common for cultural words, if

transference is combined with a functional or a cultural equivalent.

Examples:

1. Hookah (Borrowing + Transcription) India' smoke

Hookah → Rokok hisap khas India

2. Carburator (Borrowing + Calque)

Karburator → komponen mesin

- r. Notes, addition, glosses

An addition or note is added after the translation of the TL word or phrase. This addition is clearly not a part of the translation. The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistics (explaining wayward use of words), and is dependent on the requirement of this, as opposed to the original, readership.

Additional information in the translation may take various form:

- 1) Within the text
 - a) As an alternative to the translated word
 - b) As an adjectival clause
 - c) As a noun in apposition
 - d) As a participle group

- e) In brackets, often for a literal translation of a transferred word
 - f) In parentheses, the longest form of addition. Round bracket should include material that is part of the translation, however, square brackets to make corrections of material or moral fact where appropriate within the text.
- 2) Notes at bottom of page
 - 3) Notes at the end chapter
 - 4) Notes or glossary at the end of book

Examples:

1. *Debrecen* → *the city of Debrecen, in West Hungary*
Debrecen → kota Debrecen, di Hongaria Barat
2. *Crumphet* → *England's traditional cake*
Crumphet → kue tradisional Inggris

From the description of translation strategies stated by Pinchuck and Newmark, the researcher tries to formula them based on the similarity and the different usage. It is constructed in the table below.

Table 2.1. Translation strategies mapping

Pinchuk	Newmark
Borrowing Transliteration Transcription	Naturalization Transference
Literal	Through translation Recognized translation
Modulation	Modulation
Transposition	Shift or transposition
Adaptation	Cultural equivalent Functional equivalent Synonymy Descriptive equivalent Componential analysis
	Compensation
	Notes, addition, glosses
	Couplets
	Paraphrase
	Reduction and expansion

In accordance with the explanation above, generally, the experts have similar concept about translation strategies. However, they have differences in labelling each translation strategy. They give different names in the same strategy. It can be concluded that the translation strategies are apparently the translators' strategy, which appear in their work. Nevertheless, it cannot be said that if the translator uses strategy A, he/she is definitely using that strategy. It is only a matter of tendency.

B. Culturally-bound Words in Translation

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". In practical wordings, Goodenough (1964: 36) puts:

"As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation."

It can be summarized that the definition suggests three things: (a) culture seen as a totality of knowledge and model for perceiving things, (b) immediate connection between culture and behavior and events, and (c) culture's dependence on norms. It should be noted also that some other definitions claim that both knowledge and material things are parts of culture.

Whilst, Newmark (1998: 94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". From that statements, can be concluded that there is a connection between culture and language.

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.

Adapting Nida, Newmark (1998) categorizes the culture and offers some typical examples:

1. Ecology

Geographical features can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. Nevertheless, their diffusion depends on the importance of their country of origin as well as their degree of specify. Thus 'plateau' is not perceived as cultural word, and long has been adopted in Russian,

German and English, but translated in Spanish and usually Italian (*mesa*, *altipiano*). Many countries have ‘local’ words for plains: ‘prairies’, ‘steppes’, ‘tundras’, ‘pampas’, ‘savannahs’, ‘Ilanos’, ‘bush’, ‘veld’: all with strong elements of local color. Their familiarity is a function of the importance and geographical or political proximity of their countries. All these words would normally be transferred, with the addition of a brief culture-free third term where necessary in the text. This applies too to the ‘technical’ *tabuleiros* (Brazilian low plateau) if one assumes that the SL writer would not mention them if he does not attach importance to them.

The same criteria apply to other ecological features, unless they are important commercially, consider ‘pomelo’, ‘avocado’, ‘guava’, ‘kumquat’, ‘mango’, ‘passion fruit’, ‘tamarind’, when they become more or less a lexical item in the ‘importing’ TL (but note ‘passion fruit’, *passiflore*, *passionsfrucht*), and may be subject to naturalization: *mangue*, *tamarin*, *avocat* (Sp. Aguacate) particularly, as here, in French.

Nida has pointed out that certain ecological features: the seasons, rain, hills of various sizes (cultural words: down, moor, *kop*, dune), where they are irregular or unknown may not be understood denotatively or figuratively, in translation. However, here, television will soon be a worldwide clarifying force.

2. Material Culture

Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation strategies. Various settings: menus, straight, multilingual, glossed; cookbooks, food guides; tourist brochures: journalism increasingly contain foreign food terms. Whilst commercial and prestige interests remain strong, the unnecessary use of French words (even though they originated as such, after the Norman invasion, 900 years ago) is still prevalent for prestige reasons (or simply to demonstrate that the chef is French, or that the recipe is French, or because a combination such as ‘Foyot feal chops with Pergueux sauce’ is clumsy). Certainly it is strange that the generic words *hors oeuvre*, *entrée*, *entremets* hold out, particularly as all three are ambiguous: ‘salad mixture’ or ‘starter’; ‘first’ or ‘main course’; ‘lightcourse between two heavy courses’ or ‘dessert’ (respectively). In principle, one can recommend translation for words with recognized one-to-one equivalents and transference, plus a neutral term, for the rest (e.g., ‘the pasta dish’, *cannelloni*), for the general readership.

In fact, all French dishes can remain in French if they are explained in the recipes. Consistency for a text and the requirements of the client here precede other circumstances.

For English, other food terms are in a different category. Macaroni came over in 1600, spaghetti in 1880, ravioli and pizza are current; many

other Italian and Greek terms may have to be explained. Food terms have normally been transferred, only the French making continuous effort to naturalize them.

Traditionally, upper-class men's clothes are English and women's French (note 'slip', 'bra') but national costumes when distinctive are not translated, e.g., *sari*, *kimono*, *yukata*, 'jeans' (which is an internationalism, and an American symbol like 'coke'), *kaftan*, *jubbah*.

Clothes as cultural terms may be sufficiently explained for TL general readers if the generic noun or classifier is added: e.g., 'shintigin trousers' or 'basque skirt', or again, if the particular is of no interest, the generic word can simply replace it. However, it has to be borne in mind that the function of the generic clothes terms is approximately constant, indicating the part of the body that is covered, but the description varies depending on climate and material used.

Again, many language communities have a typical house which for general purposes remains untranslated: *palazzo* (large house), *hotel* (large house); 'chalet', 'bungalow', *hacienda*, *pandal*, *posada*, *pension*. French show cultural focus on town (being until 50 years ago a country of small towns) by having *ville*, *bourg* and *bourgade* (cf. *borgo*, *borgata*, *paese*) which have no corresponding translations into English. French has 'exported' *salon* to German and has 'imported' *living* or *living room*.

Transport is dominated by American and the car, a female pet in English, a 'bus', a 'motor', a 'crate', a sacred symbol in many countries

of sacred private property. American English has 26 words for the car. The system has spawned new features with their neologisms: ‘lay-by’, ‘roundabout’ (traffic circle), ‘fly-over’, ‘interchange’ (*échangeur*). There are many vogue-words produced not only by innovations but by the salesman’s talk, and many Anglicism. In fiction, the names of various carriages (*caleche, cabriolet, tilbury, landau, coupe, and phaeton*) are often used to provide local color and to connote prestige; in text book on transport, an accurate description has to be appended to the transferred word. Now, the names of planes and cars are often near-internationalisms for educated readerships; ‘747’, ‘727’, ‘DC-10’, ‘jumbo jet’, ‘Mini’, ‘Metro’, ‘BMW’, ‘Volvo’.

Notoriously the species of flora and fauna are local and cultural, and are not translated unless they appear in the SL and TL environment (‘red admiral’, *vulcain, admiral*). For technical texts, the Latin botanical and zoological classifications can be used as an international language, e. g. ‘common snail’, *helix aspersa*.

3. Social Culture

In considering social culture one has to distinguish between denotative and conno-tative problems of translation. Thus *ckarcuterie, droguerie, patisserie, chapellerie, chocolaterie, Kondiwrei* hardly exist in anglophone countries. There is rarely a translation problem, since the words can be transferred, have approximate one-to-one translation or can

be functionally denuded, 'pork-butcher'/hardware', 'cake' or 'hat' or 'chocolate' 'shop', 'cake shop with cafe'. Whilst many trades are swallowed up in super- and hypermarkets and shopping centres and precincts (*centre commercial, zone p%itionmery Einkaufszentrum*) crafts may revive. As a translation problem, this contrasts with the connotative difficulties of words like: 'the people'; 'the common people'; 'the masses'; 'the working class' *la classe ouvriere*; 'the proletariat'; 'the working classes'; 'the hoi polloi' *Cihe piebsy, les gens du commun; la plebe*; 'the lower orders'; *classes infirieres*. Note that archaisms such as the last expressions can still be used ironically, or humorously, therefore put in inverted commas, that 'the working class' still has some political resonance in Western Europe amongst the left, and even more so in Eastern Europe; though it may disappear in the tertiary sector, 'proletariat' was always used mainly for its emotive effect, and now can hardly be used seriously, since the majorities in developed countries are property-owning. 'The masses' and 'the people' can be used positively and negatively, but again are more rarely used. 'The masses' have become swallowed up in collocations such as 'mass media' and 'mass market*'. Ironically, the referent of these terms is no longer poor, a toiler or a factory worker. The poor remain the out-of-work minority. The political terms have been replaced by *la base, die Base*, 'the rank and file', 'the grass roots', the bottom of the bureaucracies.

The obvious cultural words that denote leisure activities in Europe are the national games with their lexical sets: cricket, bull-fighting, *boule*, *petanque*, hockey. To these must be added the largely English non-team games: tennis, snooker, squash, badminton, fives, and a large number of card-games, the gambling games and their lexical sets being French in casinos.

4. Organizations, Customs, Activities, Strategies, Concepts

a. Political and Administrative

The political and social life of a country is reflected in its institutional terms. Where the title of a head of state ('President', 'Prime Minister', 'King') or the name of a parliament (*Assemblée Nationale*? *Camera dei Deputati* or 'Senate') are 'transparent', that is, made up of 'international' or easily translated morphemes, they are through-translated ('National Assembly', 'Chamber of Deputies'). Where the name of a parliament is not 'readily' translatable (*Bundestag*; *Storting* (Norway); *Sejm* (Poland); *Riksdag* (Sweden); *Eduskunta* (Finland); *Knesset* (Israel)), it has a recognised official translation for administrative documents (e.g., 'German Federal Parliament' for *Bundestag*, 'Council of Constituent States' for *Bundesrat*) but is often transferred for an educated readership (e.g., *Bundestag*) and glossed for a general readership ('West German Parliament'). A government inner circle is usually designated as a

'cabinet' or a 'council of ministers' and may informally be referred to by the name of the capital city. Some ministries and other political institutions and parties may also be referred to by their familiar alternative terms, i.e., the name of the building -*Elysee, Hotel Matignon, Palais Bourbon*, 'Pentagon', 'White House', *Momecitorio*, 'Westminster' -or the streets- 'Whitehall', 'Via delle Borteghe Oscure*' (Italian Communist Party), '(10) Downing Street' - where they are housed.

Names of ministries are usually literally translated, provided they are appropriately descriptive. Therefore 'Treasury' becomes 'Finance Ministry'; 'Home Office', 'Ministry of the Interior*'; *attorney- general', 'chief justice¹, or the appropriate cultural equivalent; 'Defence Ministry', 'Ministry of National Defence'. Translations such as 'Social Domain' and 'Exchange Domain' (Guinea) should be replaced by 'Social Affairs*' and *Trade.

In general, the more serious and expert the readership, particularly of textbooks, reports and academic papers, the greater the requirement for transference - not only of cultural and institutional terms, but of titles, addresses and words used in a special sense. In such cases, you have to bear in mind that the readership may be more or less acquainted with the source language, may only be reading your translation as they have no access to the original, may wish to contact the writer of the SL text, to consult his

other works, to write to the editor or publisher of the original- Within the limits of comprehension, the more that is transferred and the less that is translated, then the closer the sophisticated reader can get to the sense of the original - this is why, when any important word is being used in a special or a delicate sense in a serious text, a serious translator, after attempting a translation, will add the SL word in brackets, signaling his inability to find the right TL word and inviting the reader to envisage the gap mentally (e.g., any translation of Heidegger, Husserl, Gramsci).

b. Historical terms

Up to now it have been discussing the translation of modern institutional terms. In the case of historical institutional terms, say, *procureur-general*? *le Grand Sifcte*, *I'Ancien Regime*, *Siicle des Lumieres*^ *Anschluss*, *Kulturkampf*, *intendant*, *ispravnik*, *zemstvo*, *obshchina*, *duma*, the first principle is not to translate them, whether the translation makes sense (is 'transparent1) or not (is '*opaque'), unless they have generally accepted translations. In academic texts and educated writing, they are usually (e.g., all the above except *Steele des Lumieres*, lthe Age of Enlightenment1) transferred, with, where appropriate, a functional or descriptive term with as much descriptive detail as is required. In popular texts, the transferred word can be replaced by the functional or descriptive term.

c. International terms

International institutional terms usually have recognised translations which are in fact through-translations, and are now generally known by their acronyms; thus 'WHO' (OMS (*Organisation Mondiale de la Santé*)), WGO (*Weltgesundheitsorganisation*); ILO, BIT (*Bureau International du Travail*), IAA (*Internationales Arbeitsamt*). In other cases, the English acronym prevails and becomes a quasi-internationalism, not always resisted in French ('UNESCO', 'FAO', 'UNRRA', 'UNICEF').

Ironically, whilst there is a uniquely platitudinous international vocabulary of Marxism and communism which offers translation problems only in the case of a few writers like Gramsci, the only international communist organisations are CMEA (Council for Mutual Economic Assistance - Comecon), the Warsaw Pact, which appears to have no official organisation, and the International Bank for Economic Co-operation (*Internationale Bank für wirtschaftliche Zusammenarbeit - IBWZ*). The others - WFTU (World Federation of Trade Unions - German *WGB*) and World Peace Council (German *RWF*) etc - appear to have fallen into decline.

d. Religious terms

In religious language, the proselytising activities of Christianity, particularly the Catholic Church and the Baptists, are reflected in manifold translation (*Saint-Siege, Papsilicker Stuhl*). The

language of the other world religions tends to be transferred when it becomes of TL interest, the commonest words being naturalised ('Pharisees')- American Bible scholars and linguists have been particularly exercised by cultural connotation due to the translation of similes of fruit and husbandry into languages where they are inappropriate.

e. Artistic terms

The translation of artistic terms referring to movements, processes and organisations generally depends on the putative knowledge of the readership. For educated readers, 'opaque' names such as 'the Leipzig *Gewandhaus*'* and 'the Amsterdam *Concertgebouw*'* are transferred, 'the Dresden *Staatskapelle*'⁷ hovers between trans-ference and 'state orchestra'; 'transparent' names ('the Berlin', 'the Vienna*', 'the London' philharmonic orchestras, etc.) are translated. Names of buildings, museums, theatres, opera houses, are likely to be transferred as well as translated, since they form part of street plans and addresses. Many terms in art and music remain Italian, but French in ballet (e.g., *fouette*-, *pas de deux*). *Art nouveau* in English and French becomes *Jugendstil* in German and *stile liberty* in Italian. The *Bauhaus* and *Neue Sachlichkeit* (sometimes 'New Objectivity'), being opaque, are transferred but the various -isms are naturalised, (but usually *tachisme*) even though 'Fauvism' is opaque. Such terms tend to transference when they are regarded

n&faits de civilisation, i.e., cultural features, and to naturalisation if their universality is accepted.

5. Gestures and Habits

For 'gestures and habits' there is a distinction between description and function which can be made where necessary in ambiguous cases: thus, if people smile a little when someone dies, do a slow hand-clap to express warm appreciation, spit as a blessing, nod to dissent or shake their head to assent, kiss their finger tips to greet or to praise, give a thumbs-up to signal OK, all of which occur in some cultures and not in others.

Summarising the translation of cultural words and institutional terms, I suggest that here, more than in any other translation problems, the most appropriate solution depends not so much on the collocations or the linguistic or situational context (though these have their place) as on the readership (of whom the three types - expert, educated generalise and uninformed - will usually require three different translations) and on the setting. I have attempted to indicate the alternatives below.

C. Subtitle Theory

1. Subtitle

Audiovisual Translation (AVT) is one of field in translation studies. The most widespread forms of AVT are *Subtitling* and *Dubbing*. Baker & Hocheil, as quoted by Ghaemi and Benyamin (2010: 39), "Subtitling is

visual, involving the superimposition of a written text onto the screen. Dubbing, on the other hand, is oral; it is one of a number of translation methods which makes use of the acoustic channel in screen translation”.

According to O’Connell in Ghaemi and Benyamin (2010: 40) “Subtitling is defined as supplementing the original voice soundtrack by adding written text on screen, and dubbing is replacing the original voice soundtrack with another voice in another language”.

In doing subtitling, the speed of viewers in reading should be taken as a consideration. That is why Lever (1989: 32) stated that establishing the profile of the target audience will be crucial in assessing the viewer’s potential reading speed and is an important factor for the translator. In this aspect, literacy and age are both influencing factors. For example, there is likely to be a great deal of difference between an adult’s and a child’s reading speed, and, as such, the subtitles would need to be altered accordingly, for example, by simplifying the vocabulary for a child. Also, if the subtitled version of a broadcast were to be shown in a country with a low level of literacy, it would be necessary to ensure the subtitles were fairly basic. In this case, such cartoon movie as *Frozen* which is for whole ages, means adult and child, should be truly cast in balance in the terms of reading speech.

Meanwhile, the synchronization of the screen and the soundtrack should be in the balance. In the other words, what the viewers seeing and hearing should be linked up to reach the ability of maintaining the

coherence. The length of the sentence must be suited with the moving-conversation since the mostly viewers' focus is on the moving part of the pictures.

As well as the position of the subtitles, the number and length of the lines appearing on screen at any one time must be taken into consideration. The general consensus is that two lines of subtitles should be the maximum to appear on the screen at the same time. In fact, this point is included in the "Code of Good Subtitling Practice" developed by Ivarsson and Carroll for discussion at the 'Languages and the Media' conference in Berlin, October 15-16, 1998. Point 19 states 'the number of lines in any subtitle must be limited to two'. However, this is considered as the maximum limit not the preferred option. It is suggested, therefore, that 'if it is possible to write the text of any one subtitle in a single line, it is usually better to do so'. Of course, the medium for which the subtitles are intended will also have an impact on this, as the size of the cinema screen may justify having two lines rather than one. This, then, leads on to the issue of the line breaks. If there are two lines of subtitles, where should the break between them occur? Generally, one line of subtitle should have between 35-40 characters, which implies that a lengthier subtitle will need a break at some point. As such, one line is likely to be longer than the other. Here, there is a connection with the position of the subtitle on the screen, as discussed earlier. If the subtitles are centered, it does not matter which of the lines is longer, as the distant the eye must

travel to look at the beginning of the second line will be the same either way round. However, if the subtitles are left-aligned, the eye will have much further to move if the first line is much longer than the second, in which case it is better for the first line to be the shorter of the two. This is clearly illustrated, by Ivarsson and Carroll, in the following diagram (Lever, 1989: 34-36):

E.g. Centered:

He said that he would not be able to come
until tomorrow.

He said
that he would not be able to come until tomorrow.

Left-aligned:

He said that he would not be able to come
until tomorrow.

He said
that he would not be able to come until tomorrow.

The way of splitting the sentences is another important consideration since the line break may affect the meaning.

Furthermore, the fonts used should be in a basic way, simple fonts, and standard lowercase/uppercase format. The use of italics is often introduced to denote a distant voice, a voice on the telephone or off screen, quotes or internal voices such as those in dreams or flashbacks.

As such, it is important that they are reserved for this specific use, in order not to confuse the viewer.

According to Ivarsson and Carroll, the color of the subtitle on the screen will also affect its legibility, in comparison to the background on which it is set. Clearly, if the subtitle is in white and there is a lot of white or light-colored background, the subtitle will not stand out sufficiently to be seen, let alone read. Likewise, the same would apply for black subtitles on dark or black backgrounds. Unfortunately, it is unlikely that the same level of darkness will appear in the background throughout the film. Therefore, one possibility is to place a box behind the subtitles to contrast against the color of the text. However, the technology available to the subtitler or production team will determine whether or not this is a feasible option. As point 3 of the technical aspects of the “Code of Good Subtitling Practice” states, ‘in video applications, character clarity can be enhanced by a drop shadow or semi-transparent or black box behind the subtitles.

Finally, punctuation is a feature of the appearance of the subtitle that needs to be addressed, as it can easily distract the viewer and distort the meaning of the utterance. As such, it is best to keep punctuation to a minimum and to strike a fair balance between providing enough punctuation for the viewer to understand the meaning and providing too much for it to become a distraction. As an example, let us look at the following two sentences:

“He said, “I can’t come ‘til 6 o’clock!”
“He said he can’t come until 6.00 pm”

If we take into consideration the amount of time the subtitle is to remain on the screen, reading speed etc. then it is clear that the second sentence will be easier to read as the unnecessary punctuation has been removed and, therefore, does not cause a distraction. In some cases, however, it is necessary to include punctuation, for example, when two different people are speaking, which is often denoted by a dash “–” separating the two speakers. In essence, Luyken, cited in Lever, (1989: 34-36): sums it up by saying ‘distractions such as complex sentences, abbreviations, unnecessary punctuation, incomplete sentences and ambiguities (unless reflecting ambiguity in the source) must be avoided’.

2. Subtitle Strategies

Gottlieb’s as cited in Ghaemi and Benyamin (2010: 42), translation strategies for subtitling films are as follows:

- 1) Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.

Example: Clown: I’m attempting to defraud

 Clown: Aku berniat defraud (menipu)

- 2) Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

Example:

Monte: She's black-hearted whore and I'm done with her.

Monte: Dia pelacur berhati jahat dan aku sudah tak mau berurusan dengannya.

- 3) Transfer refers to the strategy of translating the source text completely and accurately.

Example: Monte: I need a drink

Monte: Aku butuh minum

- 4) Imitation maintains the same forms, typically with names of people and places.

Example: Charlotte: Did your Jubal McLaws ever love a woman?

Charlotte: Apa Jubal Mclaws pernah jatuh cinta?

- 5) Transcription is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.

Example: Monte: Railroad Pinkertons are hot on our trail, amigo

Monte: Jalur kereta Pinkertons sasaran kita, teman

- 6) Dislocation is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.
- 7) Condensation would seem to be the typical strategy used, that is, the shortening of the text in the least obtrusive way possible.

Example: Monte: Ah, I don't believe I will.

Monte: Aku takkan bisa.

- 8) Decimation is an extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted.

Example:

Monte: You're not, by any chance, referring to Spot, are you?

Monte: Maksud anda Spot?

- 9) Deletion refers to the total elimination of parts of a text.

Example: Charlotte: That's enough

Charlotte: Cukup

- 10) Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost

3. Subtitle and Translation

In attempt of connecting translation and subtitle, Chuang (2006: 374) acknowledges the fact that subtitle translation focuses on the transferring meaning of the spoken mode into the written mode, with special regard to the visual and audio modes. That is, despite of taking visual and audio modes into account, the translator takes them as the context for dealing with subtitling, because they are pre-existed and cannot be changed by the translator. Therefore, in distinction from the translation and

interpreting, subtitle translation is considered as ‘diagonal’, as illustrated in Figure 2.3 as follow:

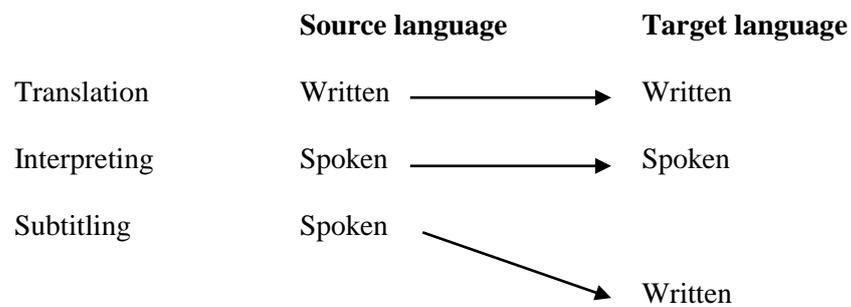


Figure 2.3 A Comparison of Translation, Interpreting and Subtitling

However, though the visual and audio modes are used as the context of the spoken and written modes, their contribution to the meanings of the film text cannot be fully exploited. That is, to consider audiovisual modes as the context means that their interaction with the spoken and written modes is recognized; but it does not explain how they are interacted with each other nor display how their interaction is represented in the text of the subtitled film.

In technical terms, as stated by Ghaemi and Benyamin (2010: 40), the translation of films is called language transfer. In other words, audiovisual language transfer denotes the process by which a film or television program is made comprehensible to a target audience who is unfamiliar with the original source language.

All types of translation have specific constraints; doubtlessly, screen translation is not an exception. What makes subtitling different from other types of translation is that it involves both technical and contextual constraints. Gottlieb (1992) as cited in Ghaemi and Benyamin (2010: 41) used a different terminology and explains that a subtitler is faced with formal (quantitative) and textual (qualitative) constraints. Textual constraints are those imposed on the subtitles by the visual context of the film.

D. Review of Previous Study

In enriching the knowledge about translation mainly movie subtitling, it would be beneficial to open new resources than only reading theories in a book. In this case, the writer serves some preceding finding about the translation of culturally-bound words and the strategies used in order to compare the current study with the previous finding. The writer finds some preceding researches that concern in culturally-bound words, however the writer will only show the two of them.

The first source is a finding cited in the research about the translation of culturally-bound words in novel. The study which was conducted by Rizkiyyah entitled “The Translation of Culturally-Bound Words in the Novel *‘Harry Potter and the Half-Blood Prince’* Translated by Listiana Srisanti”. The study that was a thesis of the Requirements for Getting the Undergraduate Degree of Education in English in Sebelas Maret University.

The research which uses novel as a data sources derived into a conclusion that the translator considered the existence of TL cultural background by adding some information related to, pays attention on the TL pattern, and considers the context influencing the story. The weakness point of translating found, 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.

The next finding comes from an article in a journal which is written by Elisa Armellino, entitled *Translating Culture-Bound Elements in Subtitling, An Example of Interlinguistic Analysis: a scene from *Scent of a Woman**. It was published in translation journal volume 2, No. 2 on April 2008. The study has attempted to analyze the conversation between the two main characters at the first meet taken from a popular movie entitled *Scent of a Woman* (director, Martin Brest), a film made in the USA in the 1990s. She made an interlinguistic analysis of both the ST and the TT (target text) in English and Italian to show what techniques have been adopted by translators to cope with the main cultural differences highlighted by the translation process.

By looking backward to the preceding findings the writer considers that this research will be different from the previous studies, since in this study the researcher examines culturally-bound words in subtitling movie. The movie which is examined was cartoon movie entitled *Frozen*. The researcher mainly

focuses on the culturally-bound words found in that movie and also will check the strategies used in translating the culturally-bound words. Therefore, the variance in this kind of study would be help in enlarging the study about culturally-bound words mainly on movie subtitle.