

CHAPTER II

REVIEW OF LITERATURE

This chapter consists of two parts. The researcher writes down the importance of related theories to back up the findings of this study. The first part is the theoretical framework and the second part is relevant researcher. Related theories would be useful to help the researcher in analyzing the collected data. This research is related to translation study since it is connected with the translation of subtitles. The researcher discusses the issues associated with the study's topic in the conceptual framework. It provides information about audiovisual translation, translation strategies, audiovisual translation, and equivalence in translation. In the relevant researcher, it explains about review previous research that related to the translation of subtitle.

B.1 Theoretical Framework

B.1.1 Translation

B.1.1.1 Definition of Translation

There are different understandings for the term translation that have been explored by translation experts. According to Baker (2011:3), An artistic work that calls for general knowledge, practice and aptitude is translation. However, translating is essentially the process of changing one language's expression. Translation, as defined by Catford (1965) in the book "A Linguistic Theory of Translation," is the

method of replacing a text written in one language with a text written in another. Afterwards, translating is described as replicating in the recipient language the nearest authentic version of the SL message, first in terms of context and then in terms of presentation, according to Nida and Taber (1974).

Similar to Catford's translation theory from 1965, he defines translation as an activity that substitutes a written note in one language with the identical messages in other language in his book "Approach to Translation" (Newmark, 1981). The substitution of content from the SL into the TL utilizing the structure of the receiver target language, according to Larson (1983: 17). It is clear from the aforementioned descriptions of translation that it concentrates on meanings equivalence. One can recognize that the primary goal of translation is to translate different types of materials into other languages in order to serve as a conduit for communication among speakers of diverse cultures and languages.

Following the discussion of the definitions provided above, the researcher may conclude that translation is a type of task that involves the use of two different types of language in it. The first is the source language (SL), which is the language into which the translation will be made. The second type of language is the target language, which is defined as the form of the original language that is transformed into

the target language. However, translation is more than just a procedure for changing the form of two languages; it is also a process for transferring the meaning of the source language (SL) to the target language (TL). Furthermore, the most important thing in translation is a method for determining the equivalent form in the source language (TL) and the target language (TL). The translator is responsible for making some effort during the translation process. The first step involves reading and studying the source text, then analyze it, and figure out what it means. Good translators are those who are well-versed in the processes and procedures associated with translation.

B.1.1.2 Types of Translation

As defined by Newmark (1988:45), translation can be classified into eight types. They are free, idiomatic, communicative, semantic, faithful, literal, word-for-word, and adaption. Then, they have been categorized into 2 major categories by Newmark. One of them is the purpose of the translation in the source language (SL). There are four types of translation in first categories, they are semantic, faithful, literal, and word-for-word translation. The other option is the aim of the translation in the target language (TL), which includes adaptation communicative, idiomatic, free, and adaptation translation among others. Newmark (1988:45) proposes the following types of translation, they are:

1. Word-For-Word Translation

Words are translated individually by their most prevalent interpretations, with the SL word order being retained.

Example: SL: Alice bought me a bag yesterday.

TL: Alice membelikan saya tas kemarin.

2. Literal translation

The lexical words are once again interpreted individually and out of context, but the SL grammatical constructions are changed to their closest TL equivalents.

Example: SL: Agnes is a smart girl.

TL: Agnes adalah gadis yang pintar

3. Faithful Translation

Within the limitations of the TL grammars, it makes an effort to reproduce the exact contextual meaning of the original.

Example: SL: They were entering the red zone.

TL: Mereka telah memasuki zona merah.

4. Semantic Translation

It merely differs from "faithful translation" in that it needs to consider the SL text's aesthetic worth more.

Example: SL: He is a bookworm.

TL: Dia seorang kutu buku.

5. Adaptation Translation

The most open-ended type of translation, which is typically employed for poetry and comedies/plays; ideas, actors, and plots are typically maintained, the source language culture is translated to the target language cultures, and the material is redone. As an illustration, consider the words to the Beatles' Hey Jude song from 1968.

Example: SL: Hey Jude, don't make it bad

Take a sad song and make it better

Remember to let her into your heart

Then you can start to make it better

TL: Kasih, dimanakah

Mengapa kau tinggalkan aku

Ingatlah-ingatlah kau padaku

Janji setiamu tak kan kulupa

6. Free Translation

It creates the TL text without original's content, form, or style

Example: SL: The woman with blue shirt is my aunt.

TL: Wanita yang mengenakan kaus biru merupakan tanteku.

7. Idiomatic Translation

It replicates the original's content, but it often distorts subtleties of interpretation by favoring colloquialisms and metaphors where they are absent in the source.

Example: SL: Although I am in abroad, we will keep in touch.

TL: Walaupun aku berada di luar negeri, kita akan tetap berkomunikasi.

8. Communicative Translation

It makes an effort to accurately capture the original's context while yet using language and substance that the audience will find appropriate and understandable.

Example: SL: Beware of Dog.

TL: Awas Anjing Galak.

B.1.1.3 Translation Competence

Only four specific definitions of translation competence have been identified by PACTE (Process in the Acquisition of Translation Competence and Equivalence). Translation competency is firstly described by Bell (1991: 43) as "the ability and competencies the translator must have that is necessary to undertake a translation." The second definition provided by Hurtado Albir is "the capacity of understanding translating method" (1996: 48). Third, according to Wilss (1982: 58), the capacity to combine 2 monolingual skills on a higher level requires "an interlanguage super competence based on a full understanding of the corresponding SL and TL, as well as the text-pragmatic dimension" (Orozco and Albir, 2002: 376). Fourth, the PACTE

study group describes translating capability as "the underlying system of competencies and knowledge required to be able to do translation" (Orozco and Albir, 2002: 376).

Four affirmations round out this description: 1) interpretation expertise is executed differently based on the circumstance 2) it mainly comprises of translator intelligence, 3) strategies have a fundamental role in translation studies, and 4) like most skillful knowledge processes, the majority of translation expertise methods are instant. Campbell (1998) listed the following 3 stages of translation competence:

1. Substandard

First, the level is distinguished by incorrect spelling. The source language is not fully translated, and the target text is short; function words are frequently omitted, resulting in a high proportion of content words, mainly nouns; and translation is rather indirect due to efforts to compensate for a limited target language repertoire.

2. Pretextual

Second, these characteristics define the level. The source text is fully translated; the use of function words instead of lexicalizations causes the text to be rambling and lengthy; the vocabulary lacks

diversity; The translation closely resembles the original text in terms of structure; The writing is more verbose.

3. Textual

Third, these characteristics serve to identify the level. The spelling is precise, the SL is completely interpreted, the text is brief and grammatically compact due to the utilization of lexicalizations, and the words are more diverse and longer. However, the text is systemically more different from the initial due to grammar shifting and the indirect translation of phrases from the SL

B.1.1.4 Problems in Translation

The translation is more than merely transferring the original text to another language, it is about seeking stylistically acceptable equivalency while considering the cultural context, which can lead to significant adaptations. It is widely agreed that translation may be regarded as problem-solving. During translation, the translator confronts various difficulties and uses tools and resources to solve them. For example, detecting properties of the source and target audiences, identifying the scope of the translation brief, designing the structure of the translated text, and other issues may arise.

The most prevalent issues in translation, though, are those related to selecting the appropriate TL for portraying the SL. One kind of word-

choice issue that arises in term interpretation is that the communicator may not be aware of the precise translations of the term in the SL in the relevant TL. A further set of issues relate to the selection of terms from the common lexicon: the communicator is familiar with a word and the accepted range of translations for it, but they are unable to choose a TL that is appropriate for the SL. Consulting dictionaries is the simplest way to discover an answer to the word-choice issue.

The use of translations matches for broad words recommended in the dictionaries may not be appropriate in the aim context, and a term may be lost in the accessible dictionaries, leading to a failure of dictionary lookup in both situations. The worst-case scenario is when a dictionary lists a phrase or origin phrase along with its interpretation, but the interpretation is not used in the chosen language in the manner advised.

When translating from languages that says less to a language that says more, adding meaning becoming required instead of a problem. We can ponder how to diminish or negate connotations and how to distinguish the difference that are required in the chosen language. The translator is compelled to give the text additional meaning because there isn't a hypernym in the original language that matches to the generic term, often unsatisfactorily, opting for a hyponym that is probably far too precise. A "seat" is a hypernym for term such as stool,

settee, chair, and armchair. All languages have their own nuances and flaws, which can be difficult to fill. A language's essential difference is what it must convey, not what it can convey.

B.1.2 Audiovisual Translation

To learn a new language requires you to translate it first. It now plays a crucial role in fostering productive communication. The area of translation studies has grown during the past 20 years, and during that time, screen translation has gradually become a new field. Audiovisual Translation is the method used in the new field of translation studies (AVT). Two varieties of audiovisual translation were proposed by Baker and Hochel. They are subtitling and dubbing. Baker and Hochel (1998, p.74) define that subtitling is visual which involves superimposition of written text onto a screen. While dubbing itself is verbal. It is one of a number of translation methods that utilize acoustic channels in screen translation.

In this age of globalization era, the flow of knowledge and culture is cannot be avoided. Therefore, making cross-cultural and linguistic translation imperative that is necessary. A relatively recent category in the art of translation is audiovisual translation (AVT), which includes translation, subtitles, and dubbing used in TV shows. Ghaemi and Benjamin (2010) utilize the phrase "audiovisual language transfer," which is a word used to describe the method through an audio - visual program, to refer to

this translating classification that contains material in the source language that is rendered clearly and accurately so that the viewer who is not fluent in the source language can understand it. There were two kinds of audiovisual translation, they are:

B.1.2.1 Subtitling

Subtitling is a type of translation in which one language serves as the source language and another as the target language. Subtitling, as defined by Shuttleworth and Cowie (1997), is the process of providing synchronized text for film and television dialogue. Similar to O'Connell (1998), he explained subtitling as adding written text to the original sound's soundtrack. Furthermore, Luyken says that subtitles are accurate translations of the actual dialogue that appear and disappear as lines of text at the bottom of the screen. Subtitles are synchronized with the appropriate part of the original dialogue and follow the original rhythm (Luyken and Herbst, 1991). Based on explanations from some experts, it is possible to conclude that subtitles are the written transferring of spoken messages from the source language (SL) to the target language (TL) that appears during the dialogue.

Bernschütz (2010) assumed that translating the original text into the target language while matching the lip movements is difficult. Translators should perform; they attempt to lip-sync the text to achieve reasonably similar lip movements. Besides that, pronunciation is also

essential; the text read by the voice talent cannot be longer or shorter than that read by the original actors. From the explanation above, it can be concluded that from these factors, dubbing is more challenging to accomplish than subtitling. In this study, the researcher focuses on subtitling in the movie *Jane Eyre*.

a. The Nature of Subtitling

Making subtitles on films is not easy because it is determined by the media and time. The media in question is a film screen, which is a space to display the translated text. This is not like a written language translation text where the space for the translated text is page by page in a book or novel, this is a spoken language translation text. The layout of the subtitling placement includes the screen position at the bottom of the screen, a maximum of two lines, with no more than 35 characters per line.

In terms of timing, translators must contend with the challenge of determining the exact moment when the subtitles will appear, because they must appear at the same time as the dialogue. The timing of the appearance of subtitles has several rules, including: a) 3 to 6 seconds for two full lines; b) less than 3.5 seconds to single line duration (7 to 8 words); c) 1.5 seconds to single word duration; d) 0.25 seconds to subtitling before the character's speech; e) 2 seconds to missing subtitle before the character's speech; f) the time between two

consecutive subtitles is 0.25 seconds; g) and subtitles must disappear before “cut” because “cut” indicates a thematic change.

b. Types of Subtitling

Gottlieb (2002) offers two broad subtitling types. Interlingual subtitling is the 2nd option after intralingual subtitling.

1. Intralinguistics

Intralingual subtitling is a vertical subtitling because the appearance of the subtitling is adjusted to the original language. If there is a change only in the form of mode because it changes the spoken message into text/written form. This form of subtitles is usually applied to local television programs, especially for those who have deaf or impaired hearing. In addition, it can also be applied to foreign language learning programs. According to Gottlieb, it is vertically in the notion that it includes putting speech in text and altering only the medium without altering the languages.

2. Interlinguistics

Interlingual subtitling is a sort of translation that converts voice into writing while concurrently presenting the native and modified verbal aspects.

B.1.2.2 Dubbing

Dubbing is when a voice-over is added to the video (text translation), ideally, in sync with the film image. According to In order to fix errors or reconstruct conversation, Thompson (1990) defined dub as the technique of substituting some or all of the audio on a recording. Thus, we can conclude, dubbing or voice-over can be thought of as a process in which the sound in a soundtrack is replaced in order to correct any mistakes that have already occurred and record the dialog. Thomson confirmed that voice-over can occur not only from one language to another (SL into TL), but that voice-over can also occur from one language to another (SL to SL) with the voices of different people.

However, Due to bad sound qualities in the recorded version or the removal of cuss words from the stage cut for tv broadcast, dubbing is also more widely defined as the insertion or substitution of sound effects or speech lines by the show's original actors in the producing language. Although almost every contemporary film employs the latter technique of post-synchronized re-voicing, it is frequently referred to as "looping" to distinguish it from dubbed as translating.

The "voice-over" technique is another way to revoice something without actually changing the languages or original content. Voice-over is a very minor form contrasted to subtitling and dubbing. It is widely

used in Poland and Russia and is more frequently employed in television than in cinema translation. A technique of recording or casting a moving image with voice-over is known as looping. Replace the original actor's voice with the voices of others by employing different languages is a phrase that is frequently used. In various nations, like Thailand, India, Vietnam, Brazil, Canada and China, dubbing is common. The majority of these nations favor films that employ the process of text translation rather than voiceover. They contend that by adopting dubbing, viewers—particularly young children—will be spared the coarse language that frequently appears in source language.

When people in Indonesia watch soap operas, anime or cartoons, telenovela, and drama, they use the dubbing method a lot. Dubbing is used a lot when movies, awards shows, and foreign language speeches are shown live on TV. They do this by filling in the actors' and actresses' voices. This is called dubbing or voice-over technique because it is done this way.

Using this method, the audience can enjoy a storyboard of an audiovisual display without having to read the text that is below. However, the audience cannot hear the real voice actors and actresses. The dubbing method costs a lot of money because it had to pay for each character on the screen. Machining time for this technique is also

very short because it has to go through a lot of steps. First, it has to translate the text from the source language into the target language, then it has to improve the translation result, and then it has to look for a voice that sounds like the original sound (Bogucki, 70).

Gottlieb makes few comments on over the sound in a collection of writings published by Baker (2001). According to some experts, only the dialogue between the SL and the translator was replaced by the dialogue within the TL. In addition, it is necessary to maintain harmony with the audiovisual medium, even the fourth consideration in the preceding semantic charge each and to be on the lookout for when performing translation and dubbing of films using the technique.

B.1.3 Translation Strategies in Subtitling

Strategy in subtitling define as the way or method of converting a particular linguistic unit from one language (SL) into another language (TL). Henrik Gottlieb, a professional translator in the field of subtitling, developed a number of essential subtitling strategy categories in a study from 1992. Ten techniques fall within each of these categories (Gottlieb, 1992: 166). The researcher employs Gottlieb's subtitling techniques in this study (1992: 166). Ten techniques exist during translation are resignation, deletion, decimation, dislocation, transcription, imitation, transfer, paraphrase, and expansion.

As a result, the statements above can be concluded that translation strategies refer to a process of translation that is used to solve problems in rendering a message from one language to another language, during the translation process based on the purpose of translation itself. That is why, translator require the strategies for solving the problems in translating subtitle. Gottlieb's (1992) translation strategies for subtitling movies are as follows:

1. Expansion Strategy

Whenever the actual quote needs to be expanded because of some differences in culture and cannot be found in the chosen language, expansions were utilized.

Example: SL: "I am attempting to resign."

TL: "Aku berniat resign (berhenti)."

★ Translation "aku berniat resign (berhenti)" was originated from "I am attempting to quit." The translator included the explanatory word in the bracket on purpose to make the sentence clearer. The phrase "resign" was commonplace for some TL speakers, but it was uncommon for the majority of TL speakers. By describing the words that hold the punchline in brackets, the translator aims to keep the term "resign."

2. Paraphrase Strategy

When a term in the source language can't be translated into the target language in an identical syntactic manner, or when the

interpretation in the target language is grammatically distinctive from the source language but the definition is still sustained for the viewer to understand, the paraphrasing approach is utilized.

Example: SL: She is a black-hearted person and I am done with her.

TL: Dia orang yang berhati jahat dan aku sudah tak mau berurusan dengannya.

The term "black-hearted," which was rendered as "berhati jahat," was an example of the application of the paraphrasing approach. The translator converted "black-hearted" into "berhati jahat," which carried a similar definition to "black-hearted," which was a figure of speech that meant predisposed to performing or intending evil or lacking any moral attribute or morality. Black was associated with the evil and wicked world.

3. Transfer Strategy

★ Transfer is a complete translation of the content and structure from the original language into an appropriate counterpart in the targeted language. The TL properly receives and emanates every element of the actual source languages, in both structure and content.

Example: SL: "...have many friends, many experiences."

TL: "...punya banyak teman, banyak pengalaman."

That sentence contains no additions or deletions. The conversation is translated precisely by the subtitler. "...have several friends and adventures." It had a very same syntax and connotation when interpreted

as "...punya banyak teman, banyak pengalaman." Since every word was accurately rendered during this process of translating, a transferring approach was applied.

4. Imitation Strategy

Imitation is a strategy that used by rewriting words in text without any additions it is used to write proper noun like names, places, country and product brand, etc. Transcription in this strategy the translator rewrites the use of certain words or terms that are not used common in source language.

Example: SL: "Assalamualaikum Warahmatullahi Wabarakatuh."

TL: "Assalamualaikum Warahmatullahi Wabarakatuh. (Moslem greeting)"

"Assalamualaikum Warahmatullahi Wabarakatuh" is a Moslem greeting, therefore, the subtitler did not have to translate it.

5. Transcription Strategy

When a weird term, a foreign language, or meaningless language occurs in the original language, transcription is utilized.

Example: SL: "This is our way, amigo."

TL: "Ini adalah jalan kita, teman."

The term "amigo," which was interpreted as "teman," served as an example. The term "amigo," which means "friend" in Spanish, was used as a third language.

6. Dislocation Strategy

Dislocation is used when special effects is used in the source language, such as a humorous song in a cartoon, and the translation of the impact is prioritized over the content.

Example: SL: "Spider-Pig, Spider-Pig, does whatever a Spider-Pig does, can he swing, from a web? No, he can't, he's a pig. Look out! He is Spider-Pig."

TL: "Babi Labalaba, Babi Labalaba. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba."

Because the effect is more significant than the meaning of the text, it can be observed that the translator translated it word for word.

7. Condensation Strategy

Condensation is the strategy that is shortening of source text message in the least obtrusive way possible without change the meaning, the original message content is not lost.

Example: SL: "So glad to finally meet you. Nice to finally meet you."

TL: "Senang akhirnya bisa bertemu dengan Anda. Sama-sama."

It could clearly be seen that the subtitler used a condensation strategy, if the sentence structure in TL were translated word for word, the meaning of the SL text would be the same as that of the TL text.

8. Decimation Strategy

Decimation is omitting important element that are confusing the audience and some utterances speed is too fast.

Example: SL: "You are not, by any chance, referring to Brams, are you?"

TL: "Maksud anda Brams?"

You're not, by any chance, talking about Jack, are you? was "Maksud anda Brams" translated? Given that it was expressed by "are you," that in TL may be rendered as "maksud anda?", it wasn't interpreted word for word.

9. Deletion Strategy

Deletion refers to deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

Example: SL: "God, you are so beautiful."

★ TL: "Kau begitu cantik."

The subtitling used deletion strategy. The word "God" was not translated into the TL, since it did not add further meaning to the sentence and it was not referred to the "God" as in the religious context either. Consequently, rather than fully translated it with into "Ya Tuhan, kau begitu cantik", it could be deleted without changing the meaning to the audience.

10. Resignation Strategy

Resignation strategy is a zero translation as a result of the inability to translate the target text at all. In other words, it is when the translator is faced with some untranslatable elements and there is no translation solution can be found and meaning is inevitably lost.

Example: SL: "Beyotch!"

TL: - (No Translation)

Resignation strategy was used by the translator, because there is no solution in translating the meaning of source text. The word "beyotch!" was not translated into the target language.

B.1.4 Equivalence in Translation

Dynamic and formal equivalence are the two primary categories of comparability, based on Nida (1964). In addition, he contends that whereas in dynamic equivalence an attempt is used to translate the original language information as natural as possible into the target language, formal equivalence involves the TL being very identical to the original language in both structure and meaning in order to achieve equivalence.

Comparison among the original text and the desired text becomes a necessity because translation is fundamentally a means of communication. Thus, ensuring that the information is properly

transferred from the origin to the recipient is a critical prerequisite of all forms of communication. According to Baker (1992), in terms of language, there are never two discrete synonyms in a single language. In other words, no two words in any two languages are completely identical in meaning since translation requires at least two languages and since each language has its own uniqueness in vocabulary, grammar, phonology, vocabulary, various ways of expressing experiences and might reflect different cultures. Therefore, any translation involves a certain degree of loss or moves away from the meaning of the source text. It is impossible to establish an absolute identity between the source text and the target text.

Equivalence in translation should only be viewed as a kind of approach in similarity or approximation, and various language levels and degree might be used to form equivalence among the original text and the intended text, not as an approach in a search for sameness. Therefore, there are several distinct kinds of translation equivalence that can be established among the original text and the targeted language, including semantic, syntactical, lexical, phonological, and phonetic equivalent as mentioned by Le Meiyun (1989). Similarly, according to Baker (1992), to ensure that the audience of the targeted text can grasp the original ideas effectively after translation, interpreters must do their utmost to convey the source text's meaning as closely as possible in the target language. Translation as a method of communicating would fall short without it.

According to Catford (1993), any translated text can be viewed as an accurate rendition of the source text if interpretation does not aim for equivalence. If this were the case, there would be no restriction on interpretation. Likewise, the need for equivalency in translation often can make interpretation problematic. Translation is thus more challenging than original production, mostly due to the need for equivalency in interpretation as mentioned by Baker (1992). In the original creation, the author is free to say whatever they want to say and say in it and whatever ways they prefer to. But, in regard to translation, as described by Baker that "the translator does not have the freedom". Because translators have to say what the author has said in the original language and say it in more or less the same manner as how the original author has done.

While shift refers to when the structure in the original text has a unique form or a different style from the chosen language, Baker (1998) expands the notion of equivalency to address similarities in the source text and targeted material as well as in the coherent functions, original text and targeted text devices. Additionally, Catford, referenced in Malmkjaer (2005), claims that the technical term "shift" refers to "translation shift" as the tiny linguistic modifications made during the translation of the original text into the target text. Therefore, Baker (1998) concluded that Shifts show linguistic inconsistencies and discrepancies, whereas commonalities show textual similarities.

1. Grammatical Equivalence

The group of guidelines known as grammar can specify how phrases and words can be combined in a language as well as the kind of details that must be clearly expressed in statements. According to Baker (1992), A language can represent any type of information that its speakers ought to convey, but a language's grammatical structure will determine how explicit some concepts like function of time or sexuality can be expressed.

In translation, grammatical choices are mostly obligatory, while lexical choices are mostly optional. Categories such as number, tense, or gender, have to be expressed regularly if the given language has those, while other languages that do not have those categories do not have to express them except when they are felt to be relevant as stated by Jakobson (1959) that "the grammatical pattern of language (as opposed to its lexical stock) determines those aspects of each experience that must be expressed in the given language".

Baker (1992) states that grammatical rules might be different among languages and it might send some problems in terms of finding a direct relation in the target language. Therefore, the way information or ideas are carried over might be altered by the difference in grammatical structures in the source language and target language.

SL: Chinese engineers are interested.

TL: Insinyur-insinyur Tiongkok tertarik.

From the translation above, Indonesian grammar identifies numbers differently from English. While there is an addition of suffix-s to nouns to mark them as plural in English, either there is a repetition of nouns and are connected by a hyphen to mark them as plural, or with the help of any numerical number of words that can provide their amount. Therefore, to make the word "engineers" plural in Indonesian, it becomes insinyur- insinyur; or it would be the same if there were already another helping word that can provide the amount for the noun, as in if "dua" or "two" is added to be dua insinyur Tiongkok tertarik, as a translation of "Two Chinese engineers are interested".

2. Textual Equivalence

When translating from a language to another language, equivalence might appear at word level or above word level. To find a direct equivalence "word" in the target language, the translator might find it when they analyze the source language of the word as a single unit. It is as stated by Baker (1992) that in a bottom-up approach to translation, for translators, equivalence at the word level is the first element to be taken into consideration. To reach textual equivalence, coherence plays the main role. Drawing from Newmark's (1987) definition that the most important

aspect of conversation analysis or text linguistics that applies to interpretation has consistently been coherence.

The network of grammar, vocabulary, and other relationships that serve as bridges among different parts of a text is known as cohesiveness, based on Baker (1992). It relates the real phrases and gestures that may be heard or seen, although it is only a surface connection. In her book, Baker (1992) uses Halliday and Hasan's (1976) model of cohesion for textual equivalence. It identifies five main cohesive devices in English, which are reference, substitution, ellipsis, conjunction, and lexical cohesion.

The association among phrases and the things they represent to in the actual world is known as the reference association in semantics. Baker (1992) limits reference to the relationship of identity which holds among 2 linguistic expressions. As in a pronoun to point to someone's name within the textual world itself. when a reference to other term in the immediate context is required to determine what is being said would then be considered the use of reference in the textual sense rather than the semantic sense.

For the textual sense in getting a reference, each language has its own items. These items might then direct someone to look elsewhere for their interpretation in regard to reference. The most prevalent reference words in English and numerous other languages are pronouns. English has

words like "those," "this," and "the" to link statements in a text similarly aside from individual references.

SL: Margaret bought a cake for her son's birthday. This delighted him.

TL: Margaret membeli kue untuk ulang tahun anaknya. Ini membuatnya senang.

To know what "this" and "him", one needs to go back to the previous sentence. Along with English, many languages have common patterns to establish chains of reference, one of them is to specifically name or otherwise identify a person in the first paragraph before referencing that person again in the same setting, a pronoun is used.

Unlike English, Indonesian does not have any gender in its pronouns as a personal reference. Therefore, "him" can easily refer back to "son", while -nya in membuatnya becomes ambiguous as to who is then "delighted", whether it referred to Margaret or anaknya (her son). To make it explicit, the translator needs to expand and add something into the second sentence, or repeat the same word as in ini membuat anaknya senang. The translator is then who decides what to do in the condition where both source language and target language have different reference items.

3. Pragmatic Equivalence

The examination of language being used is known as pragmatics. It is "the examination of meaning, not as produced by the language form but as communicated and controlled by individuals in a communicative setting," according to Baker (1992). Implicature and coherence were then chosen to further explore the area of reference for the pragmatics equivalence. Inspired by Grice (1975), the term implicature is used to refer to what is implied and not to the literal meaning, as stated by Baker (1992). However, as Baker (1992) had pointed out that written text is not Grice's main concern. Instead, he limits them into a smaller area, which is question/answer sequences. But, despite the inadequacy of Grice's theory of theory in terms of its application to written discourse, Baker found that his views have important application in translation.

Accordingly, implicature is the main focus of Baker's pragmatic equivalence. Furthermore, what is implied or intended in a given context is the central point rather than what is explicitly said. To find out the meaning of implicatures if any is existed in the source language and deliver them to an extent that such transfer of meaning is possible then becomes the main role of translators. In other words, translators' main focus should be to recreate the intended message in the source language in a way, so it becomes unveiled and understandable to the target audience.

SL: Let's go, you guys. You can keep that.

TL: Ayo, semua. Kau bisa memilikinya.

In the example, the source language's word "guys" was translated into semua. While the dictionary definition of "guy" includes it as "a man" and seorang laki-laki/pria in Indonesian, it is then become quite far from its implied meaning in the context of the movie protagonist's utterance at the time. The word's meaning was actually become inclusive to not address only "man" or "men" and covered a more general people at the time as an informal expression towards friends. Thus, by recognizing the implied meaning, the translator did not simply translate it as ayo, laki-laki or any similar expression, but it became ayo, semua to fit the inclusive meaning and informal utterance.

B.2 Relevant Researches

The first previous research related to the translation of subtitle had been conducted by Rr. Gustin Zora Aveline (2015) entitled "Subtitling Strategies of the Indonesia Subtitle of Maleficent". The primary goal of this final project was to describe the subtitling strategies used by the translator in Maleficent movie. The second goal of this study was to look at the translation readability level in Indonesian subtitle of Maleficent movie. Subtitling strategies are required to translate the Indonesian subtitle of Maleficent movie in order to provide information about the script to the target language

viewer. The result of subtitling might sometimes be readable or unreadable by viewers. The results of the analysis of subtitling strategies were described using a qualitative approach in this study. The writer employed many steps to collecting the data. They are watching, transcription, identifying, classifying, and reporting. The writer used the qualitative method to present the findings after evaluating the data. The writer assessed the Indonesian subtitle of Maleficent movie using the Readability Rating Instrument, which has three criteria: very readable, readable enough, and unreadable.

The second research was done by Febby Amalia Hidayati (2019) entitled "Subtitling Strategies and the Resulted Readability of Indonesian Subtitles of Moana". The purpose of this study was to describe the subtitling strategies utilized in translating Moana utterances into Indonesian and their readability. This study used descriptive qualitative analysis. Subtitling strategies were analyzed using Gottlieb's (1992), and readability was analyzed using Nababan's quality assessment. Subtitling strategies are classified by Gottlieb (1992) as expansion, paraphrase, transfer, imitation, transcription, deletion, dislocation, condensation, decimation, and resignation. The subtitles of Moana's utterances were analyzed by comparing the original and translated subtitles to determine the subtitling strategies used and the readability. The readability level was determined by fifteen UNNES students, ages ranged from 19 to 22. The study's findings showed that there were 294 data points and 6 subtitling strategies in this research. Transfer strategy was the most

commonly used subtitling approach (83%), followed by paraphrase 91 times (30.95%), condensation 52 times (17.70%), expansion 15 times (5.10%), imitation 11 times (3.74%), and decimation 2 times (0.68%). Readability was classified into three levels by Nababan (2012), they are very readable, readable enough, and unreadable. According to the findings of this study, Moana's movie utterances were classified as very readable (93.47%), readable enough (6.44%), and unreadable (0.09%). The transfer strategy contributed the highest readability subtitles with a percentage of 95.12%, the expansion strategy contributed the most to readable enough subtitles with a percentage of 12%, and the condensation strategy contributed the most to unreadable subtitles with a percentage of 0.25%. As a result, it can be concluded that the Moana movie's Indonesian subtitles were very readable.

The third related research was conducted by Arjani Napalika (2018) entitled "An Analysis of Grammatical Equivalence in the Subtitle of Inside Out Movie". This study discusses grammatical equivalence in the Indonesian subtitle of the film Inside Out. The purpose of this study is to find out the types, describe their realization and explain the reasons for using grammatical equivalence. The qualitative design method was applied in this study. The data of this research were taken from the script and Indonesian subtitle of the film. As a result, there are five types of grammatical equivalence, namely number, gender, person, tense and aspect, and voice with the percentages: 107 (18.7%) for number, 42 (7.4%) for gender, 281 (49.2%) for people, 74

(13.0%) for tenses and aspects, and finally 67 (11.7%) for voices and the most dominant type is people with a total of 281 (49.2%). Grammatical equivalence is used in Indonesian film subtitles in the hope that the source language equivalent can approach the target language equivalent to find out the closest meaning equivalence from the source language to the target language so as to allow viewers with a better understanding to enjoy the movie.

The fourth research is done by Resty Pratiwi Djamal entitled “Analysis of Translation Methods and Meaning Equivalence of Idiomatic Phrasal Verbs in the Alchemist Novel” (2019). This study aims to identify the translation method used in translating idiomatic verbs in The Alchemist novel and to reveal the types of meaning contained in the word translation. Idiom work in the novel The Alchemist. This study uses a qualitative descriptive method where this study uses a purposive sampling method by taking data from the second part of the novel The Alchemist which consists of 30 sub-sections. Idiom verbs that have been collected are then analyzed using Baker's translation method and Nida's theory of meaning. The results of this study, the authors found that there are four translation methods, namely translation using idioms with the same meaning and form, translation using idioms with the same meaning but different forms, translation by paraphrasing, and translation by omission. Most of the idiomatic verbs found in the novel are translated using the wrong way or paraphrasing. In other words, paraphrasing is the most common way of translating idiomatic verbs in The Alchemist

novel. This study also shows that the meaning contained in the novel can be classified into formal and dynamic news. The analysis explains that the most dynamic is found in the translation idioms in *The Alchemist* novel, because it focuses more on the reader and the target language.

The fifth research is a final project entitled "A Subtitling Analysis of the *Girl on Train* (2016) Movie" by Grahita Mahardina Putri. This research focuses on the subtitle strategy used by the subtitler and the subtitle quality of *The Girl on the Train* (2016). This research is a qualitative descriptive study. The aims of this study are: (1) to describe the subtitle strategy used by the subtitler of Tate Taylo's *The Girl on the Train* (2016) film and (2) to describe the subtitle quality of Tate Taylor's *The Girl on the Train* (2016) film. The data are utterances containing subtitle strategy and subtitle quality which are collected from data sources. *The Girl on the Train* (2016) by Tate Taylor's subtitle serves as the data source. The results showed that there were 929 data. The researcher found eight strategies, as follows: (1) 213 data for paraphrasing, (2) 51 data for imitation, (3) 58 for condensation, (4) 18 data for depletion, (5) 58 data for deletion, (6) 527 data for transfer, (7) 4 data for expansion, (8) 1 datum for withdrawal. The three requirements for subtitles are readability, acceptability, and correctness.

In the area of translation, certain scholars have carried out investigation. Despite this, there aren't many studies on translation approach equivalency. The objectives of many of the investigations are similar.

Numerous research had been done on the effectiveness and methods of translation used in subtitles. They serve as references for in conducting this research.

This research focused on two aspects which are approaches used by the translator other than the translation equivalence of the Indonesian subtitle translation in the Jane Eyre movie. This research investigates translation types, specifically strategies and the equivalence of the translation in subtitles. The framework begins with the concept of a few techniques for interpreting movie subtitles, then techniques required by the translator to deal with subtitling issues. Facing this problem, Gottlieb (1992) made 10 subtitle translation strategies, they are: resignation, deletion, decimation, condensation, dislocation, transcription, imitation, transfer, paraphrase, and expansion. Each clause of the utterance by the main character in the movie will be analyzed using subtitling strategy by Gottlieb's (1992) theory, and it will be counted to determine which strategy is frequently used in the subtitle. In addition, Baker's (1992) theory used to analyze how the strategies contribute to the equivalence in translation.