

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

2.1 Review of Related Theories

In this chapter, the writer presents some of the theories that support this research. The theories about translation, figurative language, translation method, and subtitles.

2.1.1 Translation

The translation is the process of changing an original or SL text into a text in TL language. There were various translation definitions. There are numerous theories that attempt to define translation. To help people easily understand the fundamental meaning of translation, certain professionals and linguists have provided definitions of the term.

From the theory of Newmark (1988), translation procedures are used for sentences and the smaller units of languages. He also adds, transferences are the process of transferring an SL word to a TL text as a translation procedure.

Nida (1991) explains that Translating entails expressing the meaning of the source language as accurately as possible in the target language. Nida's justification makes it clear that an interpreter must be able to safeguard the meaning through a source that uses cultural terms.

Larson (1984) stated that a good translation is one, which has two out of three of these criteria, namely accurate, clear, and natural. Newmark also adds the objective of correctly reproducing the same meaning and retaining the message of communication from SL to TL. The term clearly refers to the ability to convey all aspects in acceptable forms and with clear meaning, while natural refers to the use of the natural expression with appropriate types of texts that occur in TL.

According to Baker (1992), translation by using a general word is one of the most commonly applied strategies in dealing with various kinds of non-equivalence at the word level. He also adds, the translator usually uses a more general word (superordinate) or more commonly known to replace the more specific one. Baker (1992:40) refers to deletion as the “omission of a lexical item due to grammatical or semantic patterns of the receptor language.” Baker (1992), the translator's unawareness of the concepts of non-equivalence between languages can make them incapable of tracking the problem of TL non-equivalence in languages.

According to the definitions above, translation is the process of transferring a written text from one language to another. Translation includes equivalences, cultural context, linguistic form, and meaning. The underlying principle behind the translation is the act of transferring meaning from the source language (SL) to the target language (TL) in order to express the original sense and naturalness.

2.1.2 Figurative Language

Figurative language is described as speech with figures of speech. A figure of speech is a means of presenting information that does not correlate to the literal meaning of the words. According to Kennedy (1983: 481), figurative language consists of comparative, contradictory, and correlative expressions. Personification, Metaphor, and Simile are examples of comparative language. Hyperbole, litotes, paradox, and irony are examples of contradictory figurative language. Metonymy, Synecdoche, Symbol, Allusion, and Ellipsis are examples of correlative figurative language. Look at the explanations below for further information.

1. Comparative Figurative Language

a. Personafikasi

A personification extends throughout this whole short term. A figure of speech where an inanimate object, trait, or action, is given a life-like disposition, by giving a human quality or trait (Kennedy: 1983:487). It is intended that inanimate items in this world are guessed as animate by imbuing them with certain characteristics. So that those who read it can, you guessed it, do all a human being can.

b. Metaphor

A metaphor is a statement that one thing is something other than it is not in the literal sense. It does not employ connective terms like or as (Kennedy: 1983:482)

A metaphor is a figure of speech used to compare one object or person to another based on similarities in their characteristics. Though a similar analogy, this is a type that is not physically applicable.

c. Simile

Kennedy (1979:490) affirms that a simile is a comparison of two things, indicated by some connective, usually like, as, than or verb such as resembles. A figure of speech occurs when two items, people, or situations are described using the adjectives like, as, and that. Though similar to a metaphor, the latter is a direct comparison of the two objects under consideration. It denotes that they directly proclaim something comparable to each other using words like and as.

2. Contradictive Figurative Language

a. Hyperbole

Hyperbole is emphasizing a point with a statement containing exaggeration. It can be ridiculous or funny (Kennedy: 1979:496) In fiction, hyperboles can be utilized to give a character more personality and diversity. Hyperbole is a figure of speech that involves deliberate exaggeration or overstatement, typically for emphasis or vivid description. In fiction, hyperboles can be utilized to give a character more personality and diversity.

b. Paradox

A statement or situation that appears to have conflicting or incompatible aspects but, upon closer examination, may be true (Kennedy, 1983:488). A paradox is a type of figurative language in which the real is opposed to the fact. It can refer to something that piques one's curiosity due to its veracity. A paradox is a statement that appears to be self-contrary or contradictory to common sense at first look.

c. Irony

Irony has meanings that extend past its use as a figure of speech (Kennedy, 1983:13). Irony is defined as saying the polar opposite of what is intended, and it is sometimes confused with sarcasm.

3. Correlative Figurative Language

a. Metonymy

Metonymy is the name of things substituted for another closely associated with it (Kennedy: 1983). Metonymy is the usage of a word that is related to an actual notion of metaphorical in nature that is attributed to an animal.

b. Synecdoche

Synecdoche is the use of a component of anything to represent the entire thing, or vice versa (Kennedy, 1979: 479). A synecdoche is a figure of speech in which a component is employed to symbolize the whole, according to the definition.

2.1.3 Translation Method

According to Newmark (1988:21), there are two approaches to translating. Translating sentence by sentence and reading the whole text two or three times. The meaning of a book is rendered in other languages in the manner intended by the author. In summary, when the text is translated, the meaning should be the same as

the author's intention. (Newmark, 1988:28). Newmark introduced his famous V-flat graphic method for translation work in his book, which was published in 1988. Indeed, by following the pattern of the alphabet "V," two sides are divided—left and right—and both sides. There are eight various translation methods used by Newmark theory, they are; Word-For-Word translation, Literal translation, Faithful translation, Semantic translation, Adaptation translation, Free translation, Idiomatic translation and Communicative translation.

SL emphasis

Word-for-word translation
Literal translation
Faithful translation
Semantic translation

TL emphasis

Adaptation
Free translation
Idiomatic translation
Communicative translation

1. Word-for-word translation

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word order is preserved and the words are translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a retranslation process.

2. Literal translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

3. Faithful translation

Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer.

4. Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version.

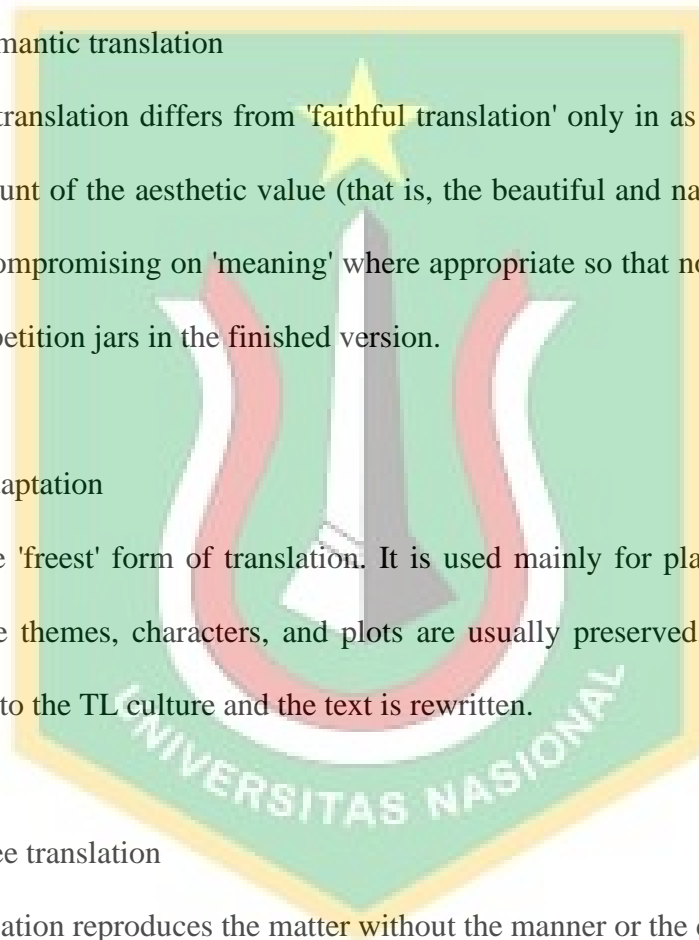
5. Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, and plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.

6. Free translation

Free translation reproduces the matter without the manner or the content without the form of the original. Usually, it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious, and not translation at all.

7. Idiomatic translation



Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

8. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

2.1.4 Subtitle

Gottlieb (1992) concludes that:

Subtitling is written immediate, and additive translation. Subtitles do not consist of translating the text only, but subtitles help the audience in the picture and audio also. Subtitles combine with the pictures on the screen which helps the audience understand the scene. (p. 161).

Subtitling involves space and time constraints, therefore it has a direct impact on the outcome. According to Gottlieb (1992, p.170), the limitation of space is dependent on the online and subtitle characters. Subtitles should be no more than two lines long and placed in the centre of the bottom of the screen without interfering with the picture. Each line should not exceed 35 characters. Letters, spaces, and symbols are

among the characters. The time restriction on the screen is between a second and a maximum of six seconds.

2.2 Previous Studies

The writer of this research attempts to present several connected studies or research to this thesis. It is intended to be a comparison and comprehension of figurative language skills. As a result, the prior studies would be categorised as follows:

The first review related to this research is “An Analysis On Figurative Language Translation in The Pursuit Of Happiness Movie” which has been researched by Vidyadhari Wikan Pribadi in 2018, Throughout the film, the researcher detected 179 metaphorical languages. The figurative languages were divided into three categories: 148 metaphors, 823 hyperboles (13%) and 8 similes (4 percent). The translation is permitted. As a result, metaphor, hyperbole, and simile are common, and figurative language translation is efficient.

The second review related to this research is “An Analysis Of Indonesian Translation of Figurative Languages in Disney’s” by Nieza Ayurisma in 2019, According to the research, the films contain six symbolic languages. Contextual expressions (48.07%), idioms (16.49%), metaphors (11.22%), linguistic irony (9.47%), hyperbole (9.47%), and indirect requests (9.47%) are the most common. (5.26 %). There are 12 translation approaches discovered, including linguistic compression (37.89%), literal translation (27.72%), adaptation (16.14%),

modulation (4.91%), discursive creation (4.91%), and linguistic amplification (4.91%). (4.56 percent).

The third review related to this research is “An analysis of translation techniques and quality of figurative language in song lyrics in the lion king movie” by Dwi Martini in 2015. The purpose of this study is to examine the subtitles of two types of figurative language, personification and simile, from Joe Wright's film Anna Karenina. The purpose of this study is to uncover the various subtitle tactics used to convey the movie's personification and simile. To explain and describe the data, the researcher uses the qualitative technique and document analysis. The researcher employs Perrine's personification and simile theory to study personification and simile (1997).

The last review that relates to this research is “On the Classification of Subtitling” by Dayan Liu. One of the two most prevalent types of audiovisual translation is subtitling. The categorisation of subtitling might be the beginning point for future study. Because there appear to be too many different sorts of subtitles to account for, categorizing them risks becoming overlapping, detailed, or meticulous, making a methodical examination of the issue all the more difficult. In light of classification problems, the concepts of being basic, transparent, and inclusive in categorizing subtitles are established. Existing and new forms of subtitles may be classed and organized into appropriate groups based on those principles and the primary linguistic and technical aspects, showing various features and addressing diverse audiences. The classification provided in this study, as well as the sorts of subtitles

addressed, will offer some light on how subtitling can be done in the future, with the goal of supporting both academic research and professional practice.

2.3 Theoretical Framework

In this research, the writer will use three theories in this research. The first Theory is the translation method by Newmark, namely *A Textbook of Translation* Peter Newmark (1988). This theory is important to explain what method translation is in translating figurative language in sentences into Indonesian in *The Witches* film subtitle. The last theory that research applied is X. J. Kennedy's theory (1983).

