

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK**

#### **2.1 Review of Literature**

In this chapter two, The researcher will review related theories that are used in this analysis to analyze the data from the source data. It starts from the definition and process of translation, the movie that the researcher uses as the source data, the translation method, and the translation shift. As well as four related studies that the researcher discovered and the theoretical framework.

##### **2.1.1 Definition and process of Translation**

The translation is required to bridge the language gap between the source and target texts. Several translations are provided to help readers better understand the research. In line with Catford (1965: 20), he said that “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. From his statement, as we can see, Catford defines translation as the pursuit of equality in textual material that is only related to language.

However, according to Newmark (1988;5), translation is the rendering of the meaning of a text into another language in the way that the author intended the text. Translation requires not only finding similar words in the source language and target language but also converting the culture of the source language to the target language.

Larson (1991;17) also states that the ideal translation will be meaningful, accurate and natural in terms of the receptor language forms used. An intended audience who is unfamiliar with the source language will understand it right away. A translation's success is determined by how close it comes to this ideal. This is the ideal translation.

Based on Manser (1996: 441), translation is the activity of changing something spoken or written into another language. In other words, when we are doing something (e.g., sharing information) and we change it into another language, we translate.

First and foremost, accuracy. Replicating as close to the meaning of the source language as possible. Second, it's entirely natural. Using the receptor's native language in an appropriate manner for the type of text being translated. And last one is, communicative. All aspects of meaning must be expressed in a way that the target audience can understand.

Nida and Taber (1974) define translating entails reproducing the closest natural equivalent of the source language message in the receptor language. First, in terms of meaning and second one is in terms of style. Nida (1974) said "the translator is under constant pressure from conflict between form and meaning. If he attempts to approximate the stylistic qualities of the original, he is likely to sacrifice much of the meaning, while strict adherence to the literal content usually results in considerable loss of stylistic flavor."

In conclusion, the translator may want to provide information to the audience purely about the subject matter or information of the source language, and

may also want to accomplish these purposes with the further aim of eliciting a specific type of response from the audience and making the audience understand the context in the source language.

The processes of translation based on Nida and Taber in Lestari (1993:57) are:

- A. **Analysis:** It is the first step in which the content and purpose of the source text are entirely read and understood.
- B. **Transfer:** in this step, replaces the source language's substance with the target language's equivalence substance. The source text is transferred into the target text.
- C. **Restructure:** after transferring the message from the source language to the target language, a translator has to restructure the text, restructure means rearranging.

When translating a text, Larson (1984) states the translator's goal is to provide an idiomatic translation that makes every effort to communicate the meaning of the source language into the target language's natural forms. The various shapes between the square and triangle represent the form of the text to be translated as well as the translation results. They explain how, in a translation text, the forms of the source language can be changed into appropriate forms of the receptor language to achieve idiomatic translation.

### 2.1.2 Movie

Miguel, a promising musician, travels to the Land of the Dead in search of his great-great-grandfather, a famed vocalist. Miguel desires to be an accomplished musician like his idol, Ernesto de la Cruz, despite his family's confusing generations-old taboo against music. Miguel, anxious to demonstrate his talent, ends up in the gorgeous and colorful Land of the Dead as a consequence of a peculiar chain of circumstances. He meets a lovely trickster named Hector along the way, and the two start on an astonishing trip to discover the truth about Miguel's family history.

Santa Cecilia, a town in Mexico. Imelda Rivera was the wife of a musician who had abandoned her and their three-year-old daughter Coco in order to pursue a musical career. She prohibited music in the home and began a family shoemaking company. Miguel, her great-great-grandson, is now 96 and lives with Coco and his family. Ernesto de la Cruz, a well-known actor and singer from Coco's generation, is a musician he secretly aspires to be.

Miguel accidentally smashes and removes the portrait of Coco with her parents in the family ofrenda, realizing that her father (whose face has been taken off) was carrying Ernesto's famous guitar. Miguel rejects his grandma Elena's protests and departs to compete in a Day of the Dead talent contest, thinking that Ernesto is his great-great-grandfather. He enters Ernesto's tomb and snatches his guitar for use in the play, but he disappears from view in the town marketplace.

Yet, he can see and be seen by his dog Dante and his skeletal dead family who are visiting from the Realm of the Dead for the festival. They take him there

and discover that Imelda is unable to visit because Miguel has taken her portrait from the ofrenda. Miguel must return to the Land of the Living before daybreak or he will become one of the dead; to do so, he must acquire a blessing from a member of his family using an Aztec marigold petal that can reverse the curse set upon him by stealing Ernesto's guitar. Miguel denies Imelda's blessing and seeks Ernesto's instead.

Miguel encounters Hector, a down-on-his-luck skeleton who formerly played with Ernesto and agrees to help Miguel locate him. In exchange, Hector asks Miguel to return his photo to the Realm of the Living so that he can see his daughter before she forgets him and he departs altogether. Hector tries to return Miguel to his relatives, but Miguel escapes and infiltrates Ernesto's house, discovering along the way that the two's former friendship had deteriorated before to Hector's death.

Ernesto hails Miguel as his descendant, but Hector confronts them, begging Miguel to photograph him. Miguel quickly understands that Ernesto poisoned Hector and stole his tunes, passing them off as his own in order to become famous.. Ernesto steals the photo and throws Miguel and Hector into a cenote pit to preserve his legacy.

Miguel discovers Hector is his true great-great-grandfather, and Coco is Hector's daughter, the only living person who remembers him. The deceased Riveras are discovered and rescued thanks to Dante's transformation into an alebrije. Miguel explains that Hector died as a result of his desire to come home to her and Coco, and Imelda and Hector reunite. They invade Ernesto's morning performance in order to steal Hector's photo and reveal Ernesto's misdeeds. In his

past existence, Ernesto is crushed by a falling church bell, but the photo falls into the river and vanishes.

Hector is on the verge of being forgotten by Coco and vanishes as the sun rises. Imelda grants Miguel permission to return to the Realm of the Living, where he plays a song for Coco that Hector penned for her when he was a youngster. The music brings back memories of Hector, and she offers Miguel a torn-out piece of the ofrenda photo that reveals Hector's face. Elena mends her relationship with Miguel, bringing him and music into the household.

Miguel excitedly introduces his new baby sister with the family ofrenda, which contains a photo of Coco, who has since died, as well as a repaired portrait of Hector and Imelda. Ernesto stole Hector's music, according to evidence in Coco's letters. As a result, Ernesto's legacy is shattered, and the town instead pays tribute to Hector. Coco is accompanied by Hector and Imelda to the Realm of the Dead, where Miguel sings and performs for his deceased and living relatives.

### **2.1.3 Translation Techniques**

Nida and Taber (1974) define three stages in the translation process. This process begins by analyzing the SL into the grammatical and semantic structure of the TL. After that, transferred the meaning and, at last, reconstructed the grammatical and semantic structure into the appropriate TL forms to create an equivalent.

The technique is defined by Molina and Albir (2002:507) based on two premises. First, there is a distinction between method, strategy, and technique. Second, an analysis and functional concepts of translation techniques are required.

Molina and Albir (2002) distribute translation techniques into eighteen categories based on the following criteria:

1. Adaptation

The word from SL is being replaced in the culture of TL through adaptation.

2. Amplification

Amplification is a technique used in TL translation to add details that are not present in SL: information, and explanatory paraphrasing.

3. Borrowing

This technique of translation uses words or expressions directly from another language. It can be either completely straight or naturalized..

4. Calque

It is a lexical or structural translation of a foreign word or phrase.

5. Compensation

It is to include an SL element of information or a stylistic effect in a different location in the TL because it cannot be reflected in the same location as in the SL.

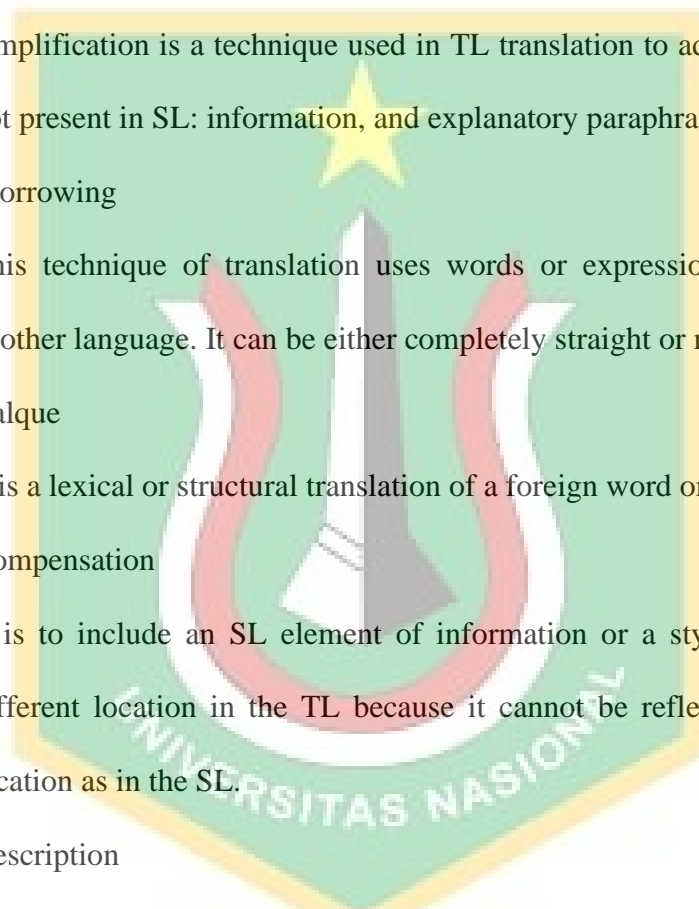
6. Description

This technique substitutes a description of a term or expression for its form or/and function.

7. Discursive creation

It is a type of translation in which a temporary equivalence is established that is completely unpredictable outside of context..

8. Established equivalent



This technique includes the usage of a phrase or statement recognized (by dictionaries or the language in use) as having an equivalent in TL.

#### 9. Generalization

It use a broader or more neutral phrase. That occurs because the translator is unable to locate the equivalency term in SL. As a result, the translator transforms it into a more generic term.

#### 10. Linguistic

Amplification This method is employed in consecutive interpretation and dubbing.

#### 11. Linguistic compression

Its purpose is to combine linguistic components in TL. This is frequently utilized in simultaneous interpretation and subtitling.

#### 12. Literal Translation

This method entails translating words or expressions word for word.

#### 13. Modulation

It refers to a shift of perspective, attention, or cognitive category in regard to the ST; it might be lexical or structural.

#### 14. Particularization

Particularization is the use of a more specific or concrete phrase.

#### 15. Reduction

The reduction is to remove an SL information item from the TL.

#### 16. Substitution (linguistic, paralinguistic)





It is the substitution of linguistic for paralinguistic aspects (intonation, gestures) or vice versa.

#### 17. Transposition

To transpose means to shift a grammatical category..

#### 18. Variation

To alter linguistic or paralinguistic factors (intonation, gestures) that influence characteristics of linguistic diversity, such as textual tone, style, social dialect, geographical dialect, and so on.

#### 2.1.4 Translation Shifts

Translation shifts mean when translating from one language into another, the form changes. Shift is defined by the Oxford Advanced Learner's Dictionary (2020) as a change of position or location, or the transfer of one object to another. It denotes the SL-TL substitution. Catford also defined and explained translation shifts in his book '*A Linguistic Theory of Translation (1965)*'. He stated that shifts mean departures from formal correspondence in the process of going from the SL to the TL. (Catford. 1965;73)

Catford also discussed the relationship between translation shifts and formal correspondence. He also classified translation shifts into two types. He argued that there are two sorts of shifts: level shifts and category shifts. The classification of category changes should be explored in order to learn more about them. The four types of shifts are structure shift, class shift, unit shift, and intra-system shift.

### 1. *Level Shifts*

Level shifts are transitions from grammar to lexis. It means a grammatical unit in one language. Time reference tenses, passive meaning in a phrase, and other concepts have a lexical unit in another language that acts as a translation counterpart. For example, "David has stopped crying" is translated as "David sudah berhenti menangis". The lexis "sudah" translates the expression "has... ed" in the grammatical form of "have+V3" as a unit in English grammar showing perfective.

### 2. *Category shifts*

In translation, category shifts are deviations from formal correspondence. Any grammatical category in the target language that can be said to occupy the same position in the target language system as the given source language category in the source language system is considered formal correspondence. Structure shift, class shift, unit shift, and intra-system shift are included in category shifts.

#### A. *Structure shift*

Catford It entails a shift in grammatical structure between the source and target languages. Structure shift can occur at any rank in grammar. Phrase/group rank reveals structure alteration. "The blue shoes," for example, becomes "sepatu yang biru" in Bahasa Indonesia. The acronym MH (Modifier+Head) has been replaced with HQ (Head+Qualifier). It may be observed in the qualifier 'biru' (blue) paired with the modifier 'biru' (blue) before the noun 'shoes' (which). When an active

sentence in the source language becomes a passive sentence in the target language, structure shift happens. This is referred to as voice shift.

### *B. Class shift*

The class shift happens when the translation equivalent of an SL item belongs to a different class (part of speech) than the original item. For example: "Literature student" is translated into "mahasiswa sastra". In this example, the adjective 'literature' acting at M (modifier) in the source language's noun phrase structure is translated into 'sastra' working at Q in the destination language. In the above example, the adjective becomes a noun..

### *C. Unit shift*

Unit shifts are departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is translated into a unit at another level in the TL. Language rankings can shift between morpheme, word, phrase/group, clause, sentence, and, on occasion, paragraphs and text. For instance, "life is treating you." In addition, the TL "kehidupan mengancammu." It happens from a lower rank to a higher rank. There is a transition from the clause in SL to the sentence in TL. In SL, there is no meaning, but it may be translated and accepted in TL.

#### *D. Intra-system shift*

According to Catford (1965:80), intra-system happens within the system of a language, such as the system of singular-plural form in both languages. When the SL plural is transformed to the TL single, the following example happens. The discrepancy is caused by grammatical system variances between the SL and the TL. The SL 'Many stores on the shore were washed away by the flood' and the TL 'Banyak toko di pinggir pantai yang tersapu banjir' are two examples.

## **2.2 Previous Studies**

In this study, the researcher discovered some earlier studies, and the researcher briefly describes each of the previous studies as follows:

The first previous study was conducted by Chairina, Indrizal, and Yusdi. 2019. *Form Shifts In Translating Passive Clauses Found In Novel Harry Potter: Harry Potter And The Deathly Hallows*. Andalas University and Padang National University. Keywords: Translation shift, form, passive clauses. One of the phenomena in translation to meet the acceptability of the translated output is a shift. The purpose of this essay is to investigate the form alterations in translating passive sentences seen in Listiana Srisanti's translation of Harry Potter. This study adopted a qualitative technique in which the research analysis was based on linguistic description and meaning to expose and characterize the presence of alterations in form and meaning in the translation. The data of this research were passive clauses taken from the novel "Harry Potter and the Deathly Hallows" as from the translated novel "Harry Potter Dan Relikui Kematian" based on the data analysis, it shows

that the translation shift of from comprised structure shifts 67 data (60%), class shifts 37 data (33%), and unit shifts 8 data (7%). Even though the shifts were found in the translation, there was an acceptable translation of passive clauses. Thus, it indicated that there are shifts in translation, but it was acceptable.

The second previous study was from Nurhayati and Hastuti. 2019. *Translation Shift In Short Story of the Backward Fall*. Universitas Bina Sarana Informatika. Keywords: Translation, Translation Shift, Category Shift. The translation shift is an intriguing issue in translation since it reveals changes in the meaning of a source language (SL) and a target language (TL). One of the differences is the grammar from SL to TL. In order to have a thorough grasp of the study topic, this article will evaluate translation shifts with an emphasis on category shifts. The data came from the source language text of "The Backward Fall" as well as the target language text of "Jatuh Ke Atas," which were examined using Catford's theory of category shifts. The number of category shifts found in this analysis was seven (7) structure shifts (28%), three (3) class shifts (12%), nine (9) unit shifts (36%), and six (6) intra-system (24%). This research is expected to be useful for those who have an interest in learning translation.

The third previous study was from Finnolius. 2019. *The Analysis of Translation Unit Shift in The Subtitle of "Glass" Movie*. Universitas Buddhi Dharma. Keywords: Translation, Shift, Category Shift, Unit Shift, Movie. The researcher found that the writer focuses on the unit shift in the "Glass" movie

subtitle using qualitative method and also Catford's theory is used in this study to categorize translation shifts into two types: level/rank shift and category shift. The author also focuses on category change, which is classified into four categories. Structure shift, class shift, unit shift, and intra-system shift are the four types. 76 (Catford, 1965). But the writer uses the "Glass" movie subtitle to find out the unit shift as a change of rank in the subtitle. The result of the study shows that the subtitle has 35 or 55,5% for Word to Phrase, and 15 or 23,8% from Phrase to Word, 6 or 9,5% from Phrase to Clause. As a result, the unit shift of translation from word to phrase in the "Glass" movie subtitle is the most prevalent sort of unit shift discovered by the writer.

The last previous study was researched by Irma Suryani. 2018. *The Analysis of Translation Shift in Harry Potter and The Chamber of Secret Novel and Its Translation*. Universitas Mataram. Keywords: Analysis, Translation Shift, Level Shift, Category Shift, Translation Equivalence. The researcher read the study that is concerned with translation shifts applied by the translator in Harry Potter And The Chamber of Secret novel and its Indonesian translation. The study uses descriptive qualitative document analysis. The researcher also found the result of the study, which shows that the translator applied all types of shift; level shift, and category shift as a procedure of making equivalence in translating the novel from English to Indonesian. There are 843 cases of shifts found as the writer said. The most dominant type in this study is an intra-system shift, there are 476 cases, or 56% of total shifts found. And the second dominant is structure shift with 171 cases

or 20% of the total shift. There are 122 cases of unit shifts or 14% cases of total shifts. The class shift has 48 cases or 6% of all shifts. And the last is a level shift, there are 47 or 6% cases of all shifts. As the writer says, in translating the novel *Harry Potter and the Chamber of Secrets*, systematic difference in language is unavoidable as those languages all over the world come from different language families which significantly influenced systematic variation including that in English and Indonesia and made the translator to systematic shifting in translation process due to the necessities of making translation equivalence.

There is a comparable subject regarding "Translation Shifts" in the four prior studies stated above, and one study contains similar research questions that will determine the most dominant sort of category shift in the source data. The differences between the four studies are the data and the source data, in the previous studies above, the first study analyze the form shift in translating passive clauses, the second study used a short story as the source data, and the third study only focuses on one type of category shifts, and the fourth study uses two novels (English and Indonesian translated novel) as the source data.

### **2.3 Theoretical Framework**

Based on the theoretical description, the researcher chooses the translation shifts theory to accomplish the research. Consequently, the researcher uses the theory according to J.C Catford (1965; 20), that the replacement of textual

material in one language (SL) by equivalent textual material in another language (TL).

There are two lexical items in it. These are ‘textual material’ (where ‘text’ might have been expected) and ‘equivalent’. The use of the term ‘textual material’ underlines the fact that in normal conditions it is not the entirety of an SL text which is translated, that is, replaced by a TL equivalent. And the researcher only focuses on analyzing translation shifts from ‘Coco’ movie subtitles. The researcher is concerned with translation shifts applied by the translator in the Coco movie subtitle that is shown in Disney+ Hotstar.

The analysis of translation shifts also gets the theory from J.Catford, who said ‘*shifts means departures from formal correspondence in the process of going from source language (SL) to the target language (TL). Two major types of shift occur level shifts and category shifts.*’ (1965;73).

