

CHAPTER II

LITERATURE REVIEW

A. Definition of Translation

Many statements about the definition of translation have been stated by some experts. Each expert has different opinion about it. According to Catford (1965), translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language). Similar to Catford's, Bell (1991) translation is the replacement of a text in one language by representation of an equivalent text in a second language. In these statements, they emphasize that translation is the replacement of source language into target language. The source language is transferred by the equivalent textual material in target language.

In contrast to Carford's and Bell's, Larson (1984) states that translation consists of transferring the meaning of the source language in the receptor language. The other expert, Newmark (1988: 28) states that translation transfers the meaning of a text from one language into another language and the result successfully transfers the aim of the author. Larson and Newmark emphasize that in translation, the most important thing is rendering the meaning of source language into target language.

Nida and Taber (1982) add that translation consists of reproducing the source language into the closest equivalent of target language, first in terms of meaning and secondly in terms of style. Nida and Taber's statement merge the definitions of

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translation that have been mentioned before. Their statement emphasizes that a translation cannot retain the textual material from source language but it should transfer the meaning.

From the definitions above, it can be concluded that translation is the process of transferring the feeling, thoughts, and meaning of the writer or speaker in source language into target language and the choice of words can be the consideration whether it is equivalent in target language or not. In addition, translation is also a product. According to Oxford dictionary, translation is a text or word that has been changed from language into another.

B. Problem in Translation

Every country in this world has different languages and each language has different language system. This different language system causes the problem in translation. Nida and Taber (1974) state that problem in translation can be divided into two, linguistic and extra-linguistic problems. Linguistic problems consist of word order, grammar, and sentence. Extra-linguistic problems consist of lexical, syntactic and semantic. These problem are crucial for a translator because each language has different culture that affects the language system.

Similar to Nida and Taber, Nababan (1999) states that one of factors that causes problem in translation is the difference language system. For more details, he classifies the factors into four, they are the difference language system, complexity of semantic and stylistic, translator's competence, and quality of the source text.

As explained before, each language has different language system either in terms of syntactical, lexical, or morphological. The source language has different language system from target language. To illustrate this point, Indonesian and English have a significant different language system. In English, the plural noun is mentioned by adding *-s* or *-es* such as *books* and *flowers*, but Indonesian tends to use repetition to mention plural noun such as *rumah-rumah* and *buku-buku*.

Semantics and stylistics of a language are complex problem in translation. Semantics is related to socio-cultural background of the speaker of a language (Nababan, 1999). Socio-cultural background causes the problem in translation because there are many words of a language do not have the equivalence in another language. For instance, Javanese has a traditional food called *sego liwet*. This phrase does not have the equivalence word in English due to the cultural issue.

Stylistics problem refers to the style of a text. The difference stylistics of a language can be a problem in translating source language into target language. Nababan (1999) states that the style used in both source language and target language is different due to the difference culture of source language and target language. The example of the difference style can be found in literature texts, such as poem and prose.

Besides, the problem in translation can be from the quality of the source text. The message of the source text can be difficult to be understood if the quality of the source text is not good (Nababan, 1999). In his statement, Nababan explains that the quality of source text has low quality if the text has many grammar mistakes, the

ambiguous sentences, the ideas that are not well-arranged, and the text that is not well-written, such as typographical errors.

The competence of the translator is important. It is important because according to Nababan, (1999) the translator is the main doer of the translation and the competency of the translator is the main factor in the translation result. Neubert in Nababan (2008) identifies five parameters that make up the translation competence of a translator, they are: language competence, textual competence, subject competence, cultural competence, and transfer competence. A translator must have these competences, but the most important is having language competence. According to Neubert (2000) in Nababan (2008), language competence is the most important because a translator must master both source language and target language. Source language and target language are different in the forms of morphology, lexical and syntax. Therefore, a translator must have language competence in order to understand the message from source text.

C. Translation Techniques

Translation techniques are different from translation method and translation strategies (Molina and Albir, 2002). They emphasize that translation strategy is a procedure (conscious or unconscious, verbal and non verbal) used by the translators to solve the problems they have in translating while translation method refers to the way of a particular translation process is carried out by the translator's perspective.

Translation techniques are the techniques that are used by the translator to seek the equivalence of source language into target language. Molina and Albir (2002) define translation techniques as the procedures to analyse and classify how translation equivalence works. They propose that translation techniques have five basic characteristics: they affect the result of translation, they are classified by comparison with the original, they affect micro units of the text, they are by nature discursive and contextual, and they are functional. Based on the characteristics of translation techniques, it can be concluded that translation techniques have the important role for a translator to produce a good translation product.

This research applied translation techniques proposed by Molina and Albir (2002) to classify the translation techniques used by the translator in translating *Pamali: Indonesian Folklore Horror Game* in its Indonesian-English subtitles. Molina and Albir classify translation techniques into 18 techniques, they are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation.

Molina and Albir (2002) state that adaptation technique is used to replace the cultural element of source language into cultural element of target language. The cultural element of target language used to replace the cultural element of source text must have similar characteristic.

Example:

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ST: *Beratnya sekitar dua kilo.*

TT: It's about 4.4 **pounds**.

This is an example of adaptation technique. In Indonesian, it is common to use *kilo* (kilogram) to measure the weight. Meanwhile, in English, it is more common to use *pounds* instead of *kilo*.

The second technique proposed by Molina and Albir (2002) is amplification technique. They explain that amplification technique adds the detail or information that is not written in source language. It can increase the readability level and clarify something that is unclear when the source text is translated.

In addition, explicitation is a technique that can be classified in amplification technique. Vinay and Darbelnet (1958) describe explicitation technique as the process of introducing information into the target language which is presented implicitly in the source language, but it can be derived from the context or the situation.

Besides, one of the translation procedures proposed by Newmark (1988), paraphrase, is a procedure that seems to be similar as amplification technique in Molina and Albir's theory and it can be classified into it. Molina and Albir (2002) state that some mechanisms may function both as strategies and as technique. According to Newmark (1988), paraphrase is a technique that delivers the meaning in the different way. In line with Newmark, Danielsson (2007) adds that paraphrase technique retells the idea of the source language with the different style in the target language without decreasing the message.

The other expert, Nida, proposes a technique that is similar to amplification technique namely addition. Addition is the one of techniques of adjustment proposed by Nida (1964). According to him, the translator should use an addition in order to clarify an elliptic expression, to avoid ambiguity in the target language, to change the grammatical category, to amplify implicit elements, and to add connectors. Based on the definition, addition can be included in amplification technique proposed by Molina and Albir (2002)

Example of amplification:

ST: *Nah, nih kebaya-nya*

TT: Here is *kebaya*, **a traditional cloth of Indonesia**.

The bolded part in the target text shows that the amplification technique is applied to translate the word *kebaya*. In target text, there is the detail information about *kebaya*. It adds detail saying that *kebaya* is a traditional cloth of Indonesia.

Example of explicitation:

ST: **Katanya** menjadi ronggeng lebih terhormat daripada menjadi perempuan somahan

TT: **She** said that being a 'ronggeng' is better than being a housewife.

It is classified as explicitation technique because the translator adds the word *she* that does not exist in the source text. The suffix *-nya* in Indonesian refers to someone, but in English, it used the word *she* that makes the target readers understand who tells this in this context.

Example of paraphrase:

ST: I feel **blue**.

TT: *Aku merasa **sedih**.*

The bolded word shows that the translator used paraphrase technique to translate that word. The word *blue* in the source text means sad. Therefore, the translator translated it with the word that represents the word *blue* that is *sedih* in Indonesian.

Example of addition.

ST: *Bajunya cocok di kamu.*

TT: **Wow**, the dress suits on you.

The bolded part in the target text shows the use of addition technique. It is classified as addition technique since the translator puts the expression *wow* that does not exist in the source text. It is classified as addition technique instead of explication technique because the aim of adding the expression is the translator wants to deliver the feeling of the sayer who compliments her friend. The word *wow* is an expression to show surprise or pleasure. By adding this expression in the target text, the translator wants to show that the sayer feels surprised when her friend wears that dress.

The next technique is borrowing technique. Borrowing technique takes a word or expression straight from another language. This technique can be categorized into two categories, they are pure borrowing and naturalized borrowing. Pure borrowing

takes the terms of words or expressions from source language into target language without any changes (Molina and Albir, 2002).

Example:

ST: Katanya menjadi **ronggeng** lebih terhormat daripada menjadi perempuan somahan

TT: She said that being a ‘**ronggeng**’ is better than being a housewife.

The technique applied in translating *ronggeng* in the target text is called pure borrowing. *Ronggeng* means women who dance a traditional dance and they invite the male audience to dance with them. It is pure borrowing since the translator does not change the spelling in the target text and the translator tends to keep the cultural term in the target text.

Meanwhile, according to Molina and Albir (2002), naturalized borrowing is used by adjusting the spelling of source language into the word that is borrowed from source language but it can be recognized by the target reader.

ST: *Besok kami akan merayakan **Idul Fitri***

TT: We will celebrate **Eid al-Fitr** tomorrow

The bolded phrase used naturalized borrowing since the translator used the phrase *Eid al-Fitr* to translate *Idul Fitri*. *Idul Fitri* is a festival of breaking the fast as a religious day celebrated by the Muslims. In the target text, the translator used the phrase that has the same meaning and similar sound as *Idul Fitri*.

Calque is also called loan translation. As stated by Molina and Albir (2002), it is a technique that used a foreign word or phrase for the translation. The word and phrase that are used by this technique can be lexical or structural.

Example:

ST: *cetak biru*.

TT: *the blueprint*.

In Indonesian, the phrase *cetak biru* is translated into *blueprint*. The position is switched and it becomes into one word. The word *cetak* is translated into *print* and *biru* is translated into *blue*. That is why the technique used in translating *cetak biru* into *blueprint* is calque technique.

Compensation technique is used to introduce a source text element of information or stylistic effect in another place in target text because it cannot be reflected in the same place as in source text (Molina and Albir, 2002).

Example:

ST: *Kan jadi marah aku*

TT: It makes **me** angry

The example above shows the use of compensation technique. As what can be compared between the source text and target text. The word *aku* in source text is written in the last, but in the target text, it is written before the word *angry*. The position is changed because if the word *aku* is placed in the same place as the source text, it will not follow the grammatical rule of the target language. The grammatical

rules of the target language does not allow either subject or object is written after the adjective. That is why the position is changed.

Molina and Albir (2002) state that description technique is a technique replacing a term or expression in source language with a description of its form or function. It differs from amplification technique because this technique does not keep the original term from source language but it replaces the entire term in a descriptive explanation.

Example:

ST: *Itu namanya nasi tumpeng.*

TT: It is **boiled rice designed in the shape of cone.**

In translating *nasi tumpeng*, the translator applied description technique. The description technique is applied since the translator used the word in the target text to describe how *nasi tumpeng* looks like and how it is made.

In their journal, Molina and Albir (2002) explain that discursive creation technique uses the equivalent translation but the result is totally out of the original context. Even so, the translation result delivers the meaning of the term from source language. This technique is usually used to translate the titles of films, books, novels, etc.

Example:

ST: *Tisu ini sangat nyaman digunakan.*

TT: This tissue is **safety** to use.

The bolded and underlined one uses discursive creation technique since the translator translates *nyaman* into *safety*. The word *nyaman* based on the context means that the tissue is comfortable to use. Meanwhile, the word *safety* means it is not danger to use. The text is a label product of a tissue. The word *safety* here is actually out of context but it wants to say to the target readers that this tissue is made of good material so that it is safety to use.

Established equivalent technique proposed by Molina and Albir (2002) uses the term or expression that is recognized by dictionaries to translate the term of source language and it is equivalent in target language.

Example:

ST: Kata ***ayahku***, aku anak yang baik

TT: My **father** said that I was a good boy

The word *ayahku* in the source text is translated into *my father* by using established equivalent technique. The word *ayahku* is formed by the affixation *ayah* + *-ku*. The word *ayah* is translated into *father*. It is equivalent since the definition of those word can be found in the dictionary and it has the same meaning. Meanwhile, the suffix *-ku* in Indonesian indicates the possessive form. The possessive form *-ku* that is equivalent in English is *my*.

According to Molina and Albir (2002), generalization technique replaces a term or expression of source language with general or neutral term in target language.

Example:

ST: Dia ***membopong*** tubuh yang sudah mati.
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TT: He is **carrying** a dead body.

The word *membopong* in Indonesian is used to say that someone is carrying someone like a 'bridal style carry' position. In the target text, it is translated into *carry*. The word *carry* is neutral because how the position of *carry* can be multipretation. From this explanation, it can be concluded that in translating the bolded word used generalization technique.

As stated in their journal, Molina and Albir (2002) state that linguistic amplification technique adds linguistic element in the target language. It makes the translation result becomes a little bit longer than the source language (Molina and Albir, 2002). This technique is usually used in consecutive interpreting and dubbing.

Example:

ST: Baiklah **ayo...**

TT: Yeah, **Come on...** everyone is waiting!

The bolded phrase in the target text is the example of the use of linguistic amplification technique. This technique tends to add linguistic element by adding ***everyone is waiting!*** in the target text.

The next technique proposed by Molina and Albir (2002) is linguistic compression. They explain that linguistic compression technique differs from linguistic amplification technique. This technique synthesizes or reduces the linguistic elements of source text. The translation result becomes concise but the message from the source language is well-delivered. Linguistic compression is used in simultaneous interpreting and in subtitling.

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Example:

ST: *Tidak, saya tidak melakukannya.*

TT: No.

The bolded phrase in the source text is reduced in the target text, but it can deliver the meaning. This example shows the use of linguistic compression technique by omitting the bolded phrase from the source text in the target text. The phrase *saya tidak melakukannya* aims to emphasize that the person does not do something, but the target text only says *no* that can represent that the person rejected the accusation.

Literal translation technique translates a word or expression from source language word for word (Molina and Albir, 2002). This technique may cause the translation becomes less acceptable and give negative effect on the readability if the translators do not consider the context.

Example:

ST: *Jariku teriris.*

TT: **My finger is cut.**

The grammar in the target text is correct but the sentence is considered uncommon for the target readers. The target readers tend to use the phrase *I cut my finger* instead of *my finger is cut* to say a condition the finger is injured by sharp thing. This explanation shows that this sentence used literal translation technique because it follows the grammatical rules from the source text.

As stated by Molina and Albir (2002) in their journal, modulation technique changes the point of view, focus or cognitive category in relation to the source text and it can be lexical or structural.

Example:

ST: *Jariku teriris.*

TT: **I cut my finger.**

This example shows that modulation technique is applied to translate this sentence. The source text shows that the finger is injured accidentally, but in the target text, the translator applied modulation technique that makes the sentence is like as if the subject did it in purpose. The focus of the sentence changed from *jariku* in the source text to the subject *I* in the target text. That is why the technique applied in translating this sentence is called modulation technique.

Molina and Albir (2002) state that particularization technique is a technique that uses the specific terms in target language to translate a term or expression from source language. The translation result becomes precise and concrete in target language.

Example:

ST: *Aku sudah habiskan banyak **uang** untuknya!*

TT: I spent many **dollars** for him!

The bolded word in the example shows the use of particularization technique. *Uang* in the source text is neutral because it does not mention specific kinds of money. Meanwhile, in the target text, the translator used the word *dollars* to translate

uang. Dollars is the specific term to say money. That is why it is classified as particularization technique.

Reduction technique is the opposition of amplification technique because it suppresses a source text information in target text in order to increase the level of acceptability without reducing the meaning or message.

Implication technique is a technique that can be classified as reduction technique. According to Vinay and Darbelnet (1995), implication is a stylistic translation technique which consists of making what is explicit in source language to be implicit in the target language. Kaludy and Karoly (2005) add that implication occurs, for instance, when a SL unit with a more general meaning; when translators combine the meanings of several SL words in one TL word, when meaningful lexical elements of the SL text are dropped in the TL text; when two or more sentences in the ST are conjoined into one sentence in TT, or when ST clauses are reduced to phrases in the TT, etc.

Besides, deletion can be classified in the reduction technique. Delisle in Molina and Albir (2002) acknowledges that deletion or omission is unjustifiable suppression of elements in source text. The difference of reduction and deletion is reduction deletes partial information of the source text meanwhile deletion deletes the whole information of the source text.

Example of reduction technique:

ST: *Aku tidak bisa melakukan ini **tanpamu**.*

TT: I cannot do this.

The bolded word in the source text is omitted in the target text. It makes the translation misses the partial message from the source text. The source text wants to deliver that the subject *aku* cannot do something without the help from someone by saying *tanpamu*. The word *tanpamu* is not translated and reduced in the target text. The reduction makes the target text says that the subject *I* cannot do something because there was no one help the subject. From the explanation above, it can be concluded that the translator applied reduction technique in translating the bolded word.

Example of implicitation technique:

ST: *Mas, katanya mau nikahin saya.*

TT: You said that you wanted to marry me.

The bolded word is also omitted in the target text since the target language does not have the equivalent term to translate *mas* from the source text. *Mas* in Indonesian is used to call a young man who is little bit older than the sayer. There is no specific condition to call a man by using the term *mas* but as long as the age of the sayer and the interlocutor is not quite far, then it is okay to call *mas* to a man. Different from reduction technique, the message is well-delivered although a term *mas* is omitted. That is why the technique is classified as implicitation technique.

Molina and Albir (2002) state that substitution technique is usually used in interpreting. They add that this technique changes linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. For example, there is an

image that shows a Javanese man uses his thumb to invite someone to enter the room and it is translated “Go ahead” in English

Molina and Albir (2002) describe transposition technique as a technique that changes grammatical category, e.g. verb, into adverb, word into phrase, and so on.

Example:

ST: *Dia **marah** sambil mengetuk pintu.*

TT: **Angrily**, he was knocking the door.

As what can be seen through the example, the bolded part shows the use of transposition technique. The word *marah* in Indonesian is an adjective. Meanwhile, when it is translated into target language, it is changed into *angrily*. The word *angrily* in English is an adverb. The shift of the class happened when translating it into English. That is why the technique used in translating the bolded part is transposition technique.

Lastly, Molina and Albir (2002) state that variation technique is a technique that is done by changing linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: the change of textual tone, style, social dialect, geographical dialect, and so on.

Example:

ST: ***Yoi**, kita kan bestfriend.*

TT: **Yes**. We are bestfriend.

This example shows the use of variation technique. Indonesian has many ways to say yes. One of them is *yoi*. The word *yoi* is informal ways to say yes and usually

used in informal interaction between the youths. Actually, the other informal variations of the word *yes* that is equivalent with *yoi* are *yeah*, *yup*, *yep*, etc. Nevertheless, the translator used the common expression *yes* that is the mostly used in the target language. That is why the bolded part applied variation technique.

D. Translation Quality Assessment

Translation Quality Assessment is a sub-field of Translation Studies that focuses on the quality of a translation. It is an activity to give value on a translation product whether it has good or low quality. A good translation is a translation that does not sound like a translation (Nida and Taber, 1969). For that reason, a translation product should be assessed by people who have the ability in assessing the translation quality. Nababan (2003) adds that criticizing translation product is difficult because the critic must be well-knowledged in understanding the translation theory. This research applied Translation Quality Assessment model proposed by Nababan, et al (2012). The assessment of this model focuses on three aspects, they are accuracy, acceptability, and readability.

1. Accuracy

Accuracy in TQA refers to the equivalence of the source text and target text. Nababan et al (2012) state that the message in translation product must be equivalent with the message in source text. They add that the deletion and addition techniques must be avoided because they will decrease the message of the writer and lie to the

readers. Deletion and addition techniques are not aimed to delete and add some information in a translation product but they make the translation easy to be understood by the readers.

2. Acceptability

Acceptability in translation quality refers to how a translation is acceptable in the culture of target language. Nababan et al (2012) state that the aspect of acceptability becomes very important because a translation may be accurate but it will sound strange to the target readers if it is not acceptable in culture of the target language. For instance, it is common to call someone older than the speaker by name in English, but it is not polite to do it in Indonesian. In Indonesian, it needs an addition such as *mbak*, *mas*, *bu*, *pak* to call someone older than the speaker to respect the interlocutor.

3. Readability

Readability is the aspect that relies on reading activity. Richards et al in Nababan (1999) define readability is how the written material can be read and understood. Regarding to the statement, the readability of a text can be decreasing if it is hardly understood by the readers. Therefore, Nababan (1999) classifies some factors that can decrease the readability, they are the use of the new word, the use of the traditional language, the use of ambiguous words, the use of foreign terms, the use of ambiguous sentence, the uncomplete sentence, etc. It is included in TQA

because translation process is done through reading activity. The readability can be high if a translation is easily understood by the target readers.

E. Definition of Video Game

Frasca (2004) defines video game as a game. A game itself is a voluntary interactive activity that involves one or more players following the rules (Zimmerman, 2004). A game can be defined as a video game when it involves audiovisual apparatus. Audiovisual apparatus is an electronic with computing input devices (such as controllers, mouse, keyboard) and output devices (such as screen and loudspeakers) (Exposito, 2005). This differentiates a video game with non-electronic game. Based on the explanation, it can be concluded that a video game is kind of computer based entertainment software that contains images, text, and audio.

A video game always contains images, audio, and text. Therefore, a video game have been involved and bridged the art forms and the story. O'Hagan (2009) explains that video games create a polysemiotic and multimodal environment that make the player interacts with the game system. It brings the players into the story take part as an active role in the development of the story.

F. Definition of Video Game Translation

Video Game Translation (VGT) or game localization is the new area of Translation Study. Since video games contain audio, images and text, they are classified as audiovisual product (Agost and Chaume, 2001). As an audiovisual

product, subtitling in game is part of game localization. O'Hagan (2005) defines VGT as a part of screen translation with its own complex multimodality. Similar to O'Hagan's, Mangiron (2013) states that VGT applies multimodality that the translation product should be synchronized with the other audiovisual components such as images and the human voices (dubbing). In addition, Bernal (2006) and O'Hagan (2009) explain that the priority of game localization is the functionalist process where keeping the game experience is the main priority to bear in mind when adapting the game. Although game localization prioritizes the game experience, but Mangiron (2013) adds that the language used in the game should be natural and idiomatic. It means that the choice of words in game translation is a consideration that the translators should consider.

As the video game translators, they need to increase their ability in translating the text to arrange it within the game's programming code. As stated by Merino (2007), Mangiron and O'Hagan (2006), the number of characters that can be put in the particular space in the game are limited due to the computer-code.

G. Subtitling in Video Game Translation

Subtitling is type of translation product particularly in audiovisual field. Subtitling is usually found on TV programs or films and transferred into target language in order to make the target audiences understand the contents included in the source language. According to Diaz-Cintas and Remael (2007: 8), subtitling is a translation practice that presents a written text on the lower part of the screen and it is

used to recount the original dialogue of speakers, the discursive elements that appears in the image such as letter, graffiti and the like and the information that is contained on the soundtrack such as songs.

Subtitling for newer electronic media such as video games, multimedia product and software applications is a thriving area of research in translation studies. Game subtitling differs from subtitling in established media since game subtitling should be made at the design stage and programmed individually for each game (Mangiron, 2013) therefore the characters and time are restricted. She adds regarding subtitles, the segmentation and alignment should be considered in both for interlingual and intralingual subtitles.

