

CHAPTER I

INTRODUCTION

A. Research Background

In this modern era, many aspects of human life grow rapidly. People have to work harder since their daily necessities are increasing. This condition forces people to work under pressure and to face full-day activities. People may feel bored with these routines, they need entertainments for relaxation.

Fortunately, there are many forms of entertainment offered, such as, musics, magazines, and films. These various forms of entertainment enable people to choose their favourites. A film is an interesting one. Some people choose films since they are easily accessible and have various types such as, comedy, tragedy, and action.

Based on its origin, film can be divided into two categories, domestic films and imported films. Most imported films are usually in English. Some people who do not master English will find difficulties in catching the idea of the film since they do not understand the dialogues of the film. In this case, subtitle or movie translation is needed.

Translation is defined as the process of transferring the messages from source language text into target language text. Translation work is considered to be good when it conveys the message and the atmosphere of the source text naturally. Therefore, the target language reader will get the same message and effect as the source language reader gets. Nida and Taber state that, "Translating

consists in reproducing in the receptor language message, first in terms of meaning and secondly in terms of style.” (Nida and Taber, 1974, p. 12). To produce a good translation work, there are some basic requirements stated by Nida (in Hatim, 1990, p. 16).

1. making sense
2. conveying the spirit and manner of the original
3. having a natural and easy form of expression
4. producing a similar response

In doing translation, the translator cannot produce quite exact translations. A target text will always lack certain features of the source language. This condition is called as loss of information. According to Hervey, Higgins, and Haywood (1995, p. 16), translation loss is any failure in replicating a source text exactly. The target text may lose the source text features or the target text may gain the features which are not present in the source text. Translation loss is inevitably. The translator cannot avoid translation loss, but he/she can minimize the loss (Hervey *et. al*, 1995).

Subtitle is an interesting topic to discuss. In translating film dialogue, the translator’s task is producing an easily digestible written text with an appropriate oral style. The translator has to transfer the message and style contained to produce the equivalent message and effect, while there is a limited space and time to exhibit the subtitle, as stated by Hervey *et. al* (1995, p. 152):

“ A subtitle is not an oral TT. However, it has a special requirement. First, it is essentially a form of gist translation. Second, while working in a written medium, under very tight constraints of time and space, the

translator will usually want to produce a TT that, within reason, hints at some of the characteristic of the oral style of the ST.”

To provide an effective subtitle, a translator has to decide which part of the source text that must be maintained and which part of the source text that must be sacrificed. His or her right decision will provide a good quality translation.

The example below, taken from the dialogue of the movie entitled *Truman Show*, will clarify the statement above.

Context:

Truman will go to New Orleans with his wife. Suddenly, he is stopped by a policeman because there is a leak at the plant.

SL: *Back up! Back up!* Leak at the plant. We had to shut'er down.

TL: Kebocoran di pabrik, kami harus mengatasinya.

The word *back up* is omitted. This omission does not make the translation meaningless. The audience know that the policeman asks Truman to stop from the scene, he stopped Truman's car with his hand. In this example, the word *back up* is sacrificed to shorten the subtitle.

As stated before, the loss of translation is inevitable, but it can be minimized. A strategy to minimize the loss of translation is called a compensation strategy, as stated by Hervey *et. al* (1995, p. 28): “Compensation-that is, technique of making up for the loss of important ST features through replicating ST effect approximately in the TT by means other than those used in the ST”. There are four strategies of compensation, i. e. compensation in kind, compensation in place, compensation by merging, and compensation by splitting (Hervey *et. al*, 1995).

The example below will clarify the application of compensation:

Context:

Christoff, the director of Truman Show, had just finished the scene where Truman met his father. This scene is a very important part of Truman Show. Therefore, it must be perfect. When Christoff finished the scene well, a partner congratulated him. Christoff's partner is very proud of him.

SL: Congratulation!

TI: Kerja yang bagus!

In this subtitle, the translator employs compensation by splitting strategy. The strategy is applied by expanding the word *congratulation* into a longer stretch *kerja yang bagus*. The translator applies this strategy because the word *congratulation* is not only the expression to congratulate Christoff, but also the expression to show the partner's impression toward Christoff's hard working. It cannot be translated into *selamat*. The phrase *kerja yang bagus* is suitable to present the impression toward Christoff. In this subtitle, the translator minimizes the loss successfully by applying compensation by splitting.

The application of compensation, however, sometimes cannot help the occurrence of loss. There are some factors that cause loss of translation. It can be seen through the example below:

Context:

Truman talks to his reflection in the mirror. His psychological condition is labile at that time. He thinks that he has to go to Fiji to meet his girl, but sometimes he feels that Fiji is quite far and difficult to reach. The

reflection on the mirror shows that Truman has two personalities, a weak Truman and a Strong Truman who forces weak Truman to move up.

SL: *Eat me Dammit!* That's an order. Maybe just my *love handles*. I have *love handles*... little ones.

TL: *Maafkan aku!* Itu perintah. Mungkin hanya *stagenmu*, apa aku punya *stagen?* Hai kecil.

In this subtitle, the translator applies compensation in kind. The translator applies this strategy by translating the SL phrase into the TL phrase. The phrase *Eat me Dammit* is translated into the TL phrase *maafkan aku*. Both phrases show somebody's expression. However, the application of compensation does not help the subtitle in achieving an equivalent effect. In other word, the subtitle suffers from loss. The loss occurs since the phrase *Eat me Dammit* is a kind of cursing to show anger, while the phrase *maafkan aku* is a kind of expression to apologize.

In this case the atmosphere of anger is lost. It is better if the translator put the phrase *dasar gila* to compensate *Eat me Dammit*. Thus, the loss in this subtitle occurs because of inappropriate diction.

In translating the word *Love handles*, the translator applies compensation by merging strategy. This strategy is applied by condensing the phrase *Love handles* into a shorter one, *stagen*. This compensation does not help the subtitle in achieving an equivalent. There is no relationship between the word *stagen* with the context. The strategy that is appropriate to cover the loss is compensation in kind by translating the SL phrase *Love handles* into the TL phrase *panggilan sayang*. *Love handles* that is translated into

panggilan sayang indicates Truman as a weak person. In this case, the loss of translation occurs due to the deviation made by the translator in making the subtitles. Because of the deviation, the target language lacks of the complete source language message. This condition causes the TL audience cannot feel the equivalent atmosphere as the SL audience feel.

The dialogue should be translated into:

Sialan! Itu perintah Bodoh! Tapi...itu hanya panggilan sayang. Aku punya panggilan sayang... Si Kecil.

Sialan! Itu perintah Bodoh! is the expression of strong Truman who forces weak Truman to move up. *Tapi...itu hanya panggilan sayang. Aku punya panggilan sayang...Si Kecil.* is the expression of the weak and innocent Truman.

As subtitling may involve loss and compensation with possible strategies, therefore the researcher is interested in conducting a study on LOSS AND COMPENSATION IN THE SUBTITLE OF JIM CARREY'S MOVIE TRUMAN SHOW.

B. Problem Statements

Based on the research background above, there are two problems that will be analyzed in this research. The problems are:

1. What types of compensation are found in the subtitle of Jim Carrey's movie entitled *Truman Show*?
2. What are the factors that cause the loss of the translation?

C. Research Limitation

Translation can be analyzed through many points of view. It can be analyzed through the method and the adjustment applied by the translator, the meaning changes of translation, the loss of translation, and the compensation strategy applied by the translator.

This research will focus only on the loss of translation and compensation strategy applied by the translator to cover the losses as time and financial constraints exist. As stated in the previous part, the researcher takes the subtitle of *Truman Show* as the subject of the research.

D. Research Objectives

The aims of this study are as follows:

1. To describe types of compensation found in the subtitle of Jim Carrey's movie entitled *Truman Show*.
2. To describe the factors that cause the unminimized loss of the translation.

E. Research Significance

The researcher expects that this research will provide some benefits for:

1. Students

The students can get clearer description about loss and compensation in translation by reading this thesis. They may also use this thesis as a step for further reasearch.

2. Translators

The translators can gain more information, especially about loss and compensation of translation, by reading this thesis. Then, they can use the information as an additional input in doing their translation.

3. Other researchers

The other researchers who conduct similar research can get information about loss and compensation of translation. They can use this thesis as a comparison or as a step for their further research.

F. Research Methodology

In this study, the researcher employs a descriptive method that is the method of collecting the data, classifying the data, and concluding the result of the research (Surakhmad,1980, p. 143).

The data of the research are taken from the dialogues of Jim Carrey's movie *Truman Show* and its translation. Certain dialogues of this movie will be taken as data. Those data will be analyzed based on the loss and compensation of translation. Further explanation will be discussed in chapter three.

G. Thesis Organization

In conducting this research, the researcher presents four chapters. Chapter one is Introduction, which includes Research Background, Problem Statements, Research Limitation, Research Objectives, Research Significance, Research Methodology, and Thesis Organization.

Chapter two is Literature Review, which includes Definition of Translation, Types of Translation, Process of Translation, Translation Difficulties, The Meaning in Translation, Subtitles, Problems of Equivalence, Translation Loss, Compromise and Compensation, Synopsis of Truman Show.

Chapter three is Research Methodology, which includes Types of Research, Data Source, Population and Sample, Technique of Collecting Data, Research Design, and Technique of Analyzing Data.

Chapter four is Data Analysis. In this chapter the researcher presents the analysis of the data.

Chapter five is conclusion and recommendation of the research.