SUBTITLING STRATEGIES AND READABILITY IN LOCKWOOD & CO MOVIE

REFERENCES

Submitted to the School of Foreign Language-JIA as partial fulfillment ofrequirements for an undergraduate degree in English Literature Program

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43131510190062

ENGLISH LITERATURE PROGRAMME SCHOOL OF FOREIGN LANGUAGE – JIA

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2023

Chapter II

Peter Newmark 1988 p.5

A TEXTBOOK OF TRANSLATION

翻译教程

Peter Newmark

*MRtt

SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

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What is translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, you may see it as complicated, artificial and fraudulent, since by using another language you are pretending to be someone you are not. Hence in many types of text (legal, administrative, dialect, local, cultural) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible. The pity is, as Mounin wrote, that the translation cannot simply reproduce, or be, the original. And since this is so, the first business of the translator is to translate.

A texi may therefore be pulled in ten different directions, as follows:

(1) The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalised?
(2) The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation.
(3) Content items referring specifically to the SL, or third language (i.e, not SL or TL) cultures.
(4) The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition at the time.
(5) The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership,
(6), (7), (8) As for 2,3 and 4 respectively, but related to the TL,
(9) What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership. (10) The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's 'group loyalty factor*, which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator.

Needless to say, there are many other tensions in translations, for example between sound and sense, emphasis (word order) and naturalness (grammar), the figurative and the literal, neatness and comprehensiveness, concision and accuracy.

Figure 1 shows how many opposing forces pull the translation activity *(Vactivitti traduisante)* in opposite directions. The diagram is not complete. There is often a tension between intrinsic and communicative, or, if you like, between semantic and pragmatic meaning. When do you translate *Ilfaitfroid* as 'It's cold[1] and when as 'I'm cold', Tm freezing[1], Tm so cold', etc,, when that is what it means in the context? All of which suggests that translation is impossible. Which is not so.

Why a book of this sort? Because I think there is a body of knowledge about translation which, if applied to solving translation problems, can contribute to a translator's training. Translation as a profession practised in international organi-

Nida and Taber 1982 p.13

THE THEORY AND PRACTICE OF TRANSLATION

BY

EUGENE A. NIDA

AND

CHARLES R. TABER

SECOND PHOTOMECHANICAL REPRINT

PUBLISHED FOR THE UNITED BIBLE SOCIETIES
BY E. J. BRILL, LEIDEN
1982

CHAPTER TWO

THE NATURE OF TRANSLATING

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements.

Reproducing the Message

Translating must aim primarily at "reproducing the message." To do anything else is essentially false to one's task as a translator. But to reproduce the message one must make a good many grammatical and lexical adjustments. For example, the Hebrew idiom "bowels of mercies" (Col. 3:12) cannot be literally rendered into English if one really wants to communicate the message of the source language, for though we have the words "bowels" and "mercy" in English, we simply do not employ this combination. A meaningful equivalent is "tender compassion," and it is precisely in this manner that many translations attempt to reproduce the significance of this source-language expression.

Equivalence Rather Than Identity

The translator must strive for equivalence rather than identity. In a sense this is just another way of emphasizing the reproduction of the message rather than the conservation of the form of the utterance, but it reinforces the need for radical alteration of a phrase such as "it came to pass," which may be quite meaningless. In fact, it is often misunderstood. Since in Greek *egeneto*, "it happened," is often only a "transitional word" to mark the beginning of a new episode, it is sometimes best not reproduced. In other instances, one may use some more natural transitions, *e.g.*, "and then," "now," "later."

In Mark 2:1 the Greek has *en oikō*, literally, "in house," but the real meaning of this phrase is "at home," and it is so rendered in many translations. This means a lack of verbal consistency, in not translating *oikos* as "house" always in the same manner, but one simply cannot translate in a completely concordant manner and at the same time accurately represent the meaning of the source-language text. In French, however, the Greek phrase *en oikō*, consisting of a preposition and a noun, is most idiomatically rendered as *chez lui*, a preposition and a pronoun, in which case *chez* carries the semantic components of both location and personal dwelling. Such a restructuring is fully justified, for it is the closest natural equivalent of the source-language text.

A Natural Equivalent

The best translation does not sound like a translation. Quite naturally

Mia Noor Apriyani 2022

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By:

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FACULTY OF LANGUAGE AND CULTURE

DARMA PERSADA UNIVERSITY

JAKARTA

2022

2.1 Definition of Translation

The definitions of translation include various versions that mainly include how translation involves transferring meaning from one language to another. Gottlieb (2003) defines translation as a process or product in which other verbal elements translate the verbal elements within the text in order to achieve the particular speech community of the target language. It means that translation includes the transfer of words from one language to another and considers the factors related to the meaning interpretation and coherent structure without failing to deliver the initial purpose. Moreover, Gottlieb (2003) purpose that translation is a process that covers widely-ranged phenomena. In other words, translation involves almost all aspects of language whose function is to create the appropriate meaning from the source language to the target language.

The translation process from the source language into the target language requires more than simply translating the words and considering the culture of the source and target language through which the meaning is transferred. Loffredo and Pertghella (2006) purpose that the translated text includes the adapted cultural features of the source language to produce the text that has an association between the two cultures. It means that within the process of translation, it is essential to keep the cultural features of the language while adapting it to the target language. By this, the translation does not lose the initial context of the source language. The process of translation also includes the transmitted cultures that cannot be separated from communication. Hussain (2017) explains that translation refers to the representation of cultures that is implemented in communication. It means that translation includes adjusting how the language is perceived in the target language

Larson (1988)

MEANING-BASED TRANSLATION

A Guide to Cross- Language Equivalence

Second Edition

Mildred L. Larson

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Chapter 1

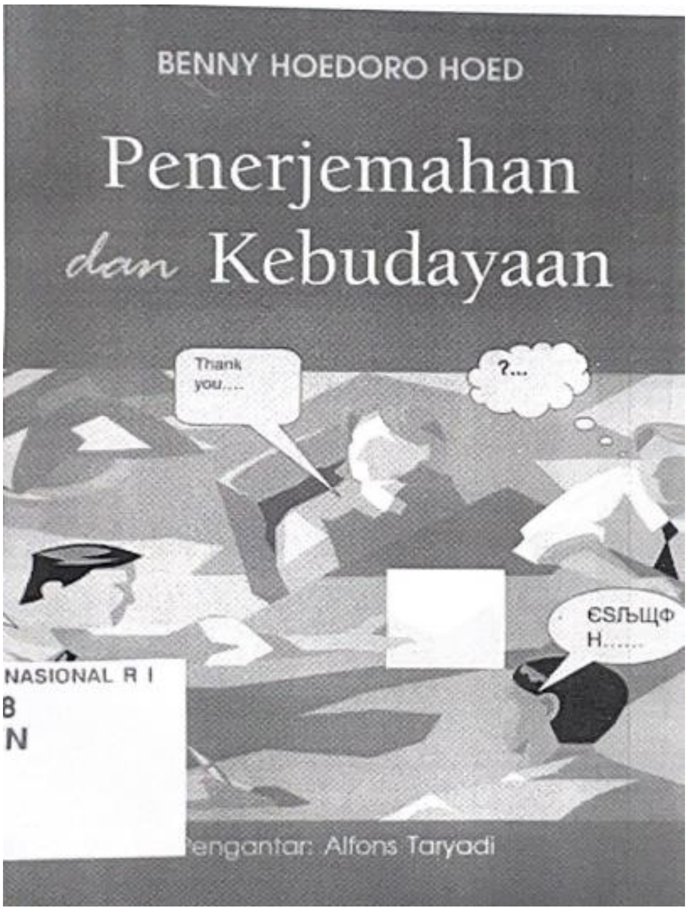
Form and Meaning

What is translation?

Translation, by dictionary definition, consists of changing from one state or **form** to another, to turn into one's own or another's language (The Merriam-Webster Dictionary 1974). Translation is basically a change of **form**. When we speak of the **form** of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. These **forms** are referred to as the **surface structure** of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the **form** of the source language is replaced by the **form** of the receptor (target) language. But how is this change accomplished? What determines the choices of **form** in the translation?

The purpose of this text is to show that translation consists of transferring the **meaning** of the source language into the receptor language. This is done by going from the **form** of the first language to the **form** of a second language by way of semantic structure. It is **meaning** which is being transferred and must be held constant. Only the **form** changes. The **form** from which the translation is made will be called the SOURCE LANGUAGE and the **form** into which it is to be changed will be called the RECEPTOR LANGUAGE. Translation, then, consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the RECEPTOR LANGUAGE and its cultural context. The process may be diagrammed as shown in Display 1.1.

Let us look at an example. Assume that we are translating the Spanish sentence "*Tengo sueño*," into the Aguaruna language of Peru. This Spanish form consists of the verb form *teng-* 'have', the suffix *-o* 'first person', and the word *sueño* 'sleep.' The combination means that "a person, the speaker, is in the state of being sleepy." To convey this same meaning in Aguaruna one would use "*Kajang pujawai,*" Hoed (2006)



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BAB 4
TEORI, METODE, DAN PROSEDUR PENERJEMAHAN

4.1 Pendahuluan

4.1.1 Hakikat Penerjemahan

Telah dikemukakan pada awal Bab 1 bahwa penerjemahan adalah upaya atau kegiatan mengalihkan pesan dari suatu bahasa (bahasa sumber/BSu) ke bahasa yang lain (bahasa sasaran/BSa)[1]. Jadi, penerjemahan bukanlah sekadar mengganti satu bahasa dengan bahasa yang lain. Bahkan ada yang memberikan definisi penerjemahan sebagai "*reproducing in the receptor language the closest natural equivalent of the source-language message, [...]*" (Nida dan Taber 1974: 12); atau "*[...] rendering the meaning of a text into another language in the way that the author intended the text*" (Newmark 1988: 5).

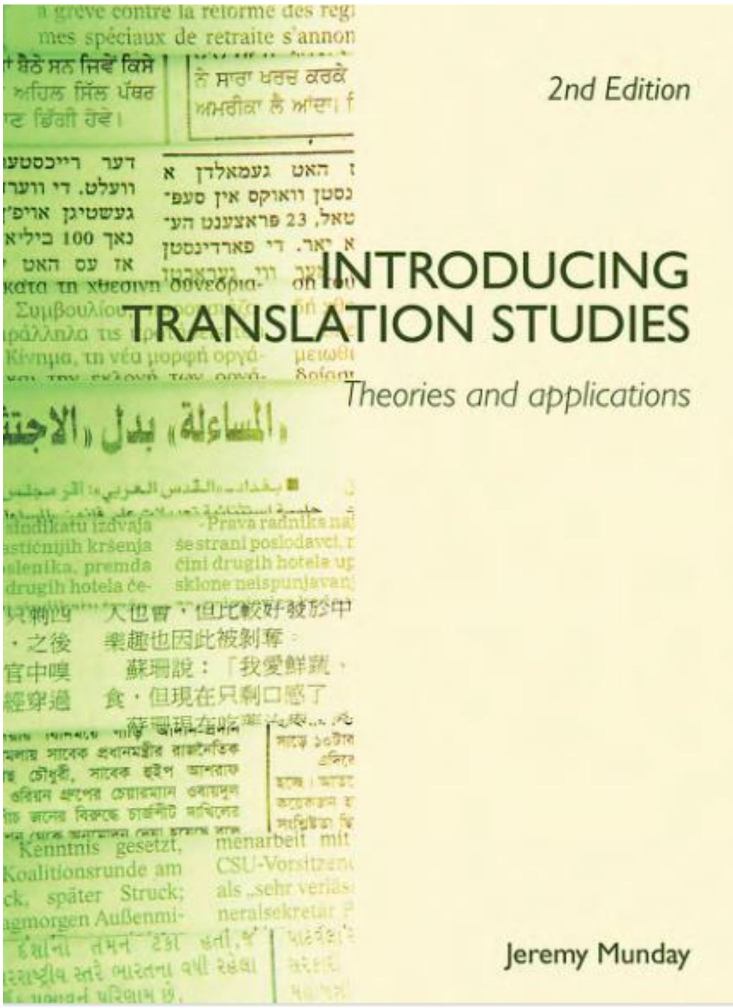
Betul-salahnya sebuah penerjemahan pada dasarnya tidak terlepas dari untuk siapa terjemahan itu dibuat (lihat Nida dan Taber 1974: 1) dan untuk tujuan apa terjemahan itu dihasilkan (lihat Vermeer (1986) 2000; konsep "Skopos").[2]

Oleh karena itu, hal lain yang harus dipahami dalam

[1] Istilah "bahasa sumber" merupakan terjemahan dari *source language (SL)*, yakni bahasa yang diterjemahkan, sedangkan "bahasa sasaran" merupakan terjemahan dari *target language (TL)*, yakni bahasa terjemahan. Apabila yang dimaksud adalah teksnya, maka digunakan istilah "teks sumber" (TSu) dan "teks sasaran" (TSa). Kedua istilah itu juga merupakan terjemahan dari *source text (ST)* dan *target text (TT)*.

[2] Catatan saya atas pendapat Nida dan Taber adalah bahwa sebenarnya kita harus membedakan "betul-salah" (*correctness*) dari "baik-buruk" (*good or bad translation*). Kriteria "betul-salah" bersifat kebahasaan murni, sedangkan "baik-buruk" digunakan kriteria estetika dan selera penerjemah dan (sidang) pembaca (*readership*) terjemahan.

Munday (2008)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translation rather than oral translation (the latter is commonly known as **interpreting** or **interpretation**), although the overlaps make a clear distinction impossible (cf. Gile 2004).

The term **translation** itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as **translating**). The **process of translation** between two different written languages involves the translator changing an original written text (the **source text** or **ST**) in the original verbal language (the **source language** or **SL**) into a written text (the **target text** or **TT**) in a different verbal language (the **target language** or **TL**). This type corresponds to 'interlingual translation' and is one of the three categories of translation described by the Russo-American structuralist Roman Jakobson in his seminal paper 'On linguistic aspects of translation' (Jakobson 1959/2004: 139). Jakobson's categories are as follows:

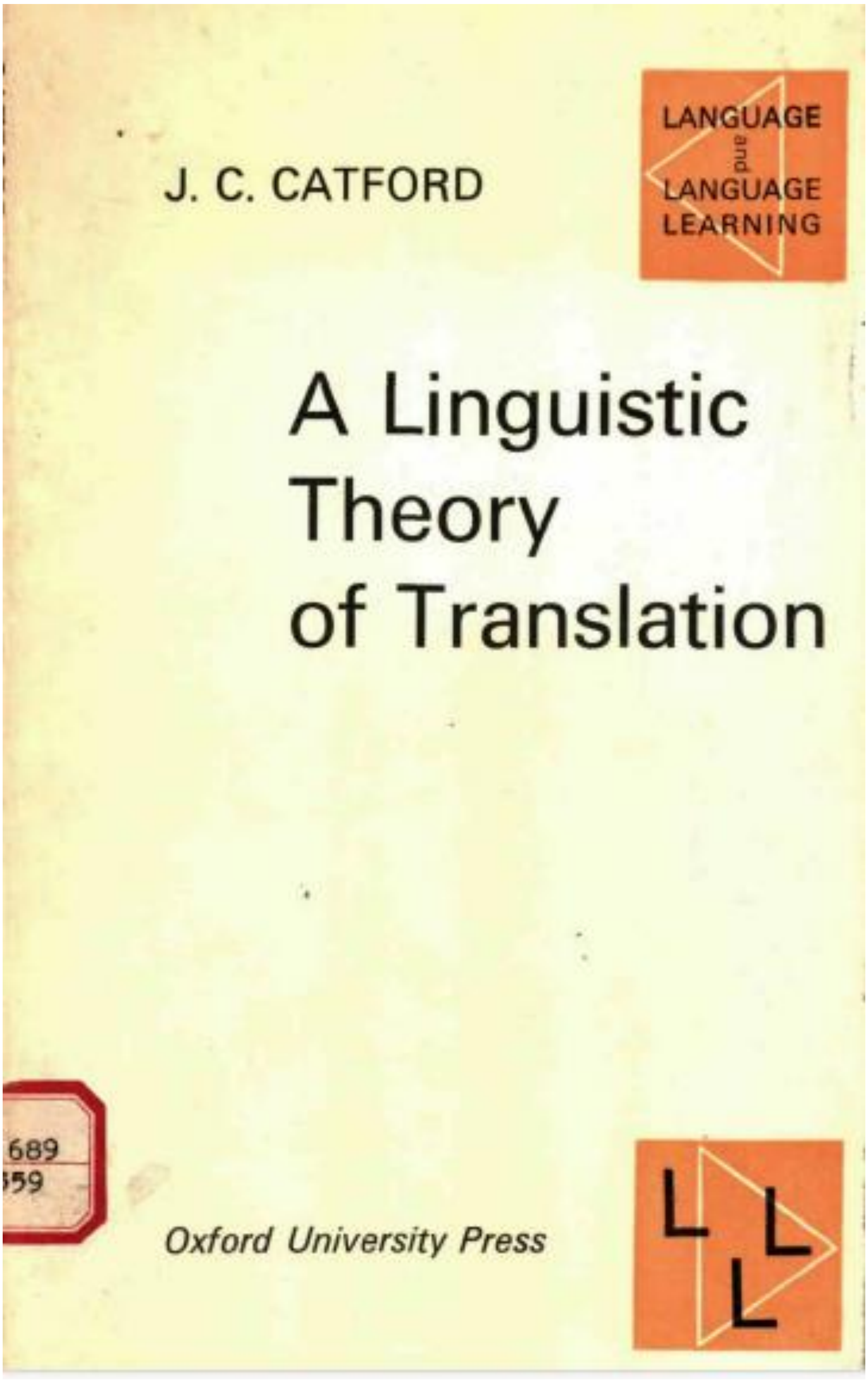
(1) **intralingual** translation, or 'rewording': 'an interpretation of verbal signs by means of other signs of the same language';
(2) **interlingual** translation, or 'translation proper': 'an interpretation of verbal signs by means of some other language';
(3) **intersemiotic** translation, or 'transmutation': 'an interpretation of verbal signs by means of signs of non-verbal sign systems'.

Intralingual translation would occur, for example, when we rephrase an expression or when we summarize or otherwise rewrite a text in the same language. Intersemiotic translation would occur if a written text were translated, for example, into music, film or painting. It is interlingual translation, between two different verbal languages, which is the traditional, although by no means exclusive, focus of translation studies. As we shall see as the book progresses, notably in Chapters 8 to 10, the very notion of 'translation proper' and of the stability of source and target has now been challenged and the question of what we mean by 'translation', and how it differs from 'adaptation', 'version', etc., is a real one. Thus, whereas Sandra Halverson (1999) claims that translation can be considered as a **prototype** classification (i.e. that there are basic core features that we associate with a prototypical translation, and other translational forms which lie on the periphery), Anthony Pym (2004a: 52) sees clear 'discontinuities' in certain new modes, such as translation-localization. Much of the 'theory' is also from a western perspective; in contrast, Maria Tymoczko (2005, 2006) discusses the very different words and metaphors for 'translation' in other cultures, indicative of a **conceptual orientation** and where the goal of close lexical fidelity to an original may not therefore be shared, certainly in the practice of translation of sacred and literary texts. For instance, in India there is 'rupantar' (= 'change of form') and 'anuvad' (= 'speaking after', 'following'), in the Arab world 'tarjama' (= 'biography') and in China 'fan yi' (= 'turning over') (see also, Ramakrishna 2000, Trivedi 2006).

1.2 WHAT IS TRANSLATION STUDIES?

Throughout history, written and spoken translations have played a crucial role in interhuman communication, not least in providing access to important texts for scholarship and religious purposes. Yet the study of translation as an academic subject has only really begun in the past sixty years. In the English-speaking world, this discipline is now generally known as

Catford (1965)



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1

General Linguistic Theory

1.0 Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language—a general linguistic theory.

General Linguistics is, primarily, a theory about how languages work. It provides categories, drawn from generalizations based on observation of languages and language-events. These categories can, in turn, be used in the description of any particular language. The general linguistic theory made use of in this book is essentially that developed at the University of Edinburgh, in particular by M. A. K. Halliday[1] and influenced to a large extent by the work of the late J. R. Firth. The present writer, however, takes full responsibility for the brief and, indeed, oversimplified sketch of linguistic theory given here, which differs from that of Halliday chiefly in its treatment of *levels* (1.2).

1.1 Our starting-point is a consideration of how language is related to the human social situations in which it operates. This leads on to classification of *levels* of language (or of linguistic analysis) and then to a discussion of the fundamental *categories* of linguistics which can be used in the description of at least the grammar and phonology of particular languages.

Language is a type of patterned human behaviour. It is a way, perhaps the most important way, in which human beings interact in social situations. Language-behaviour is externalized or manifested in some kind of bodily activity on the part of a *performer*, and presupposes the existence of at least one other human participant in the situation, an *addressee*.[2]

[1] For a fuller account than it is possible to give here, the reader is referred to M. A. K. Halliday, 'Categories of the Theory of Grammar', *Word*, Vol. 17, No. 3, 1961, pp. 241–92; also to Halliday, M. A. K., McIntosh, A., and Strevens, P. D. 'The Linguistic Sciences and Language Teaching'. Longmans, 1964.

[2] *Performer* and *addressee* are 'participant rôles'. In the limiting case of a man talking to himself—i.e. interacting linguistically with himself—both rôles are

Newmark (2001)

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Figure 6.

* * *

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

In theory, there are wide differences between the two methods. Communicative translation addresses itself solely to the second reader, who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary. But even here the translator still has to respect and work on the form of the source language text as the only material basis for his work. Semantic translation remains within the original culture and assists the reader only in its connotations if they constitute the essential human (non-ethnic) message of the text. One basic difference between the two methods is that where there is a conflict, the communicative must emphasize the 'force' rather than the content of the message. Thus for *Bissiger Hund* or *Chien méchant*, the communicative translation *Beware of the dog!* is mandatory; the semantic translations ('dog that bites', 'savage dog') would be more informative but less effective. Generally, a communicative translation is likely to be smoother, simpler, clearer, more direct, more conventional, conforming to a particular register of language, tending to undertranslate, i.e. to use more generic, hold-all terms in difficult passages. A semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter. It tends to overtranslate, to be more specific than the original, to include more meanings in its search for one nuance of meaning.

However, in communicative as in semantic translation, provided that equivalent-effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation. There is no excuse for unnecessary 'synonyms', let alone paraphrases, in any type of translation.

Conversely, both semantic and communicative translation comply with the usually accepted syntactic equivalents (Vinay and Darbelnet's 'transpositions') for the two languages in question. Thus, by both methods, a sentence such as '*Il traversa la Manche en nageant*' would normally be translated as 'He swam across the Channel'. In semantic, but not communicative translation, any deviation from SL stylistic norms would be reflected in an equally wide deviation from the TL norms, but where such norms clash, the deviations are not easy to formulate, and the translator has to show a certain tension between the writer's manner and the compulsions of the target language. Thus when the writer uses long complex sentences in a language where the sentence in a 'literary' (carefully worked) style is usually complex and longer than in

Larson (1998)

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THE ANALYSIS OF TYPES AND PROCEDURES FORM OF TRANSLATION BY THE FIFTH SEMESTER STUDENTS OF ENGLISH EDUCATION DEPARTMENT AT ALAUDDIN STATE ISLAMIC UNIVERSITY MAKASSAR

A THESIS

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A total translation means replacement of SL (source language) grammar and lexis by equivalent TL (target language) grammar and lexis with consequential replacement of SL phonology/graphology by non-equivalent TL (target language) phonology/graphology, while a restricted translation means replacement of SL textual material by equivalent TL (target language)textual material at only one level, that is translation performed only at the phonological or at the graph logical level, or at only one of the two levels of grammar and lexis.

Rank-bound translation is translation in which the selection of the TL (target language) equivalents is deliberately confined to one rank or a few ranks in the hierarchy of grammatical units, usually at word or morpheme rank, that is, setting up word-to-word or morpheme-to-morpheme equivalence. In contrast with this, normal translation in which the equivalence shifts freely up and down the rank scale is called unbounded translation. Sometimes it tends to be at the higher ranks, sometimes between larger units than the sentences.

Based on the purposes of translation, Brislin (1976) categorizes translation into four types. They are pragmatic translation, aesthetic-poetic translation, ethnographic translation, linguistic translation.

1) Pragmatic Translation

Leech (1995) it refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form and it is not concerned with other aspects of the original language version. For example: For printing photographs, illustrations, use of high resolution paper, glossy photo film is recommended. These media provide better colors reproduction and brighter colors than plain paper.

2) Aesthetic-poetic Translation

Brislin cited in Choliludin (2007) This refers to translation in which the translator takes into account the affect, emotion, and feelings of an original agnate version, the aesthetic form used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

3) Ethnographic Translation

Brislin cited in Choliludin (2007) the purpose of ethnographic translation is to explicate the cultural context of the source and TL versions. Translators have to be sensitive to the way words are used and must know how the words fit into cultures. An example is the use of the word 'yes' versus 'yea' in America.

4) Linguistic Translation

Brislin (1976: 3-4) says that, there are two types of translation namely factual and literary translations. Factual translation refers to translating to convey information with precision, without involving the emotions or feelings of the translator but only based on the real facts such as translating scientific fields, reports, newspapers, etc. literary translation refers to the translation of art works.

In this kind of translation, the translator involves his/her emotion or feeling and it tends to be subjective, for example, the translation of poems, drama, novels, etc.

Larson (1998) p.18-19

This English version is a **literal translation** of the French.

> **French:** *Madame Odette, passager à destination de Douala, est demandée au téléphone.*

An **idiomatic translation** into English would be:

> **Idiomatic English:** Ms. Odette, passenger for Douala, you are wanted on the phone.

Except for interlinear translations, a truly literal translation is uncommon. Most translators who tend to translate literally actually make a partially **modified literal translation.** They modify the order and grammar enough to use acceptable sentence structure in the receptor language. However, the lexical items are translated literally. Occasionally, these are also changed to avoid complete nonsense or to improve the communication. However, the result still does not sound natural. Notice the following example from a language in Papua New Guinea:

ro	*ahombo*	*ngusifu*	*pamariboyandi*	
I	her	heart	1-fastened-her	(literal)
I fastened her in my heart.				(modified literal)

The **modified literal translation** changes the order into English structure. However, the sentence still does not communicate in clear English. An **idiomatic translation** would have used the form: "I never forgot her," or "I've kept her memory in my heart."

A person who translates in a **modified literal** manner will change the grammatical forms when the constructions are obligatory. However, if he has a choice, he will follow the form of the source text even though a different form might be more natural in the receptor language. **Literal** and **modified literal translations** consistently err in that they choose literal equivalents for the words, i.e., the lexical items being translated. **Literal translations** of words, idioms, figures of speech, etc., result in unclear, unnatural, and sometimes nonsensical translations. In a **modified literal translation,** the translator usually adjusts the translation enough to avoid real nonsense and wrong meanings, but the unnaturalness still remains.

Idiomatic translations use the natural forms of the receptor language, both in the grammatical constructions and in the choice of lexical items. A truly **idiomatic translation** does not sound like a

translation. It sounds like it was written originally in the receptor language. Therefore, a good translator will try to translate idiomatically. This is his goal. However, translations are often a mixture of a **literal** transfer of the grammatical units along with some **idiomatic translation** of the meaning of the text. It is not easy to consistently translate idiomatically. A translator may express some parts of his translation in very natural forms and then in other parts fall back into a literal form. Translations fall on a continuum from very literal, to literal, to modified literal, to near idiomatic, to idiomatic, and then may even move on to be **unduly free** (see Display 2.1).

Display 2.1

Unduly free translations are not considered acceptable translations for most purposes. Tranlations are **unduly free** if they add extraneous information not in the source text, if they change the meaning of the source language, or if they distort the facts of the historical and cultural setting of the source language text. Sometimes **unduly free translations** are made for purposes of humor or to bring about a special response from the receptor language speakers. However, they are not acceptable as normal translations. The emphasis is on the reaction of those reading or hearing it and the meaning is not necessarily the same as that of the source language.

In one translation, the source text said, "*I was glad when Stephanas, Fortunatus and Achaicus arrived, because they have supplied what was lacking from you. For they refreshed my spirit and yours also. Such men deserve recognition.*" It was translated, "It sure is good to see Steve, Lucky and 'Big Bam'. They sorta make up for your not being here. They're a big boost to both me and you all. Let's give them a big hand." The purpose of the translation was to make an ancient text seem contemporary, but the result is an **unduly free translation.**

The translator's goal should be to reproduce in the receptor language a text which communicates the same message as the source language but using the natural grammatical and lexical choices of the receptor language. His goal is an **idiomatic translation**. In the chapters which follow, the many details involved in producing such a translation will be discussed. The basic overriding principle is that an

Catford (1965) p.21-25

Moreover, at one or more levels there may be no replacement at all, but simple transference of SL material into the TL text. On this, see Chapter 6 below.

The term 'equivalent' is clearly a key term, and as such is discussed at length below. The central problem of translation-practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence.

Before going on to discuss the nature of translation equivalence it will be useful to define some broad types or categories of translation in terms of the *extent* (2.2), *levels* (2.3), and *ranks* (2.4) of translation.

2.2 *Full vs. Partial* translation. This distinction relates to the *extent* (in a syntagmatic sense) of SL text which is submitted to the translation process. By *text* we mean any stretch of language, spoken or written, which is under discussion. According to circumstances a text may thus be a whole library of books, a single volume, a chapter, a paragraph, a sentence, a clause . . . etc. It may also be a fragment not co-extensive with any formal literary or linguistic unit.

2.21 In a *full* translation the entire text is submitted to the translation process: that is, every part of the SL text is replaced by TL text material.

2.22 In a *partial* translation, some part or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text. In literary translation it is not uncommon for some SL lexical items to be treated in this way, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text. This process of transferring SL lexical items into a TL text is more complex than appears at first sight, and it is only approximately true to say that they remain 'untranslated': on this, see 6.31.

2.23 The distinction between full and partial translation is hardly a (linguistically) technical one. It is dealt with here, however, since it is important to use the distinct term *partial* in this semi-technical, syntagmatic, sense, reserving the term *restricted* for use in the linguistically technical sense given in 2.3.

2.3 *Total vs. Restricted* translation. This distinction relates to the *levels* of language involved in translation.

2.31 By *total* translation we mean what is most usually meant by 'translation'; that is, translation in which all levels of the SL text are replaced by TL material. Strictly speaking, 'total' translation is a misleading term, since, though total *replacement* is involved it is not replacement by *equivalents* at all levels (cf. 2.1 above).

In 'total' translation SL grammar and lexis are replaced by equivalent TL grammar and lexis. This replacement entails the replacement of SL phonology/graphology by TL phonology/graphology, but this is not normally replacement by TL *equivalents*, hence there is no translation, in our sense, at that level[1]. For use as a technical term, *Total Translation* may best be defined as:

replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology.

2.32 By *restricted translation* we mean:

replacement of SL textual material by equivalent TL textual material, at only one level,

that is translation performed only at the phonological or at the graphological level, or at only one of the two levels of grammar and lexis.

It should be noted that, though phonological or graphological translation is possible, there can be no analogous 'contextual translation'—that is translation restricted to the inter-level of context but not entailing translation at the grammatical or lexical levels. In other words there is no way in which we can replace SL 'contextual units' by equivalent TL 'contextual units' without *simultaneously* replacing SL grammatical/lexical units by equivalent TL grammatical/lexical units, since it is only by virtue

[1] Occasionally there is concomitant replacement by a TL form which is phonologically equivalent, or nearly equivalent, to the SL form at the phonological level, as when Jap. *iie* is translated by (Amer.) Eng. *yeah*, as it may be in certain cases (see 5.6). When this happens in total translation it is normally purely accidental. Rare cases of deliberate attempts at partial replacement by *equivalent* TL phonology, in total translation, do occur: e.g. in film 'dubbing' and translation of poetry.

of their encapsulation, so to say, in formal linguistic units that 'contextual units' exist. Context is, in fact, the organization of situation-substance into units which are co-extensive with and operationally inseparable from the formal units of grammar and lexis. With the medium levels the situation is different. Phonology, for instance, is the organization of phonic substance into units which, in combination, function as exponents of the units of grammar and lexis; phonological units, as such, are not bound to grammatical or lexical units in the way in which contextual units are bound to such units. Hence the separability of phonology/graphology for translation purposes; and, on the other hand, the non-separability of context.

2.321 In *phonological* translation SL phonology is replaced by equivalent TL phonology, but there are no other replacements except such grammatical or lexical changes as may result accidentally from phonological translation: e.g. an English plural, such as *cats*, may come out as apparently a singular *cat* in phonological translation into a language which has no final consonant clusters.

2.322 In *graphological* translation SL graphology is replaced by equivalent TL graphology, with no other replacements, except, again, accidental changes.

2.323 Phonological translation is practised deliberately by actors and mimics who assume foreign or regional 'accents'—though seldom in a self-conscious or fully consistent way (i.e. except in the case of particularly good mimics, the phonological translation is usually only partial). The phonetic/phonological performance of foreign-language learners is another example of (involuntary and often partial) phonological translation. Graphological translation is sometimes practised deliberately, for special typographic effects, and also occurs involuntarily in the performance of persons writing a foreign language.

Both phonological and graphological translation must be included in a general theory of translation because they help to throw light on the conditions of translation equivalence, and hence on the more complex process of total translation.

2.324 Graphological translation must not be confused with *transliteration*. The latter is a complex process involving phonological translation with the addition of phonology-graphology correlation at both ends of the process, i.e. in SL and TL. In transliteration, SL graphological units are first replaced by corresponding SL phonological units; these SL phonological units are translated into equivalent TL phonological units; finally the TL phonological units are replaced by corresponding TL graphological units. But the process is further complicated in ways discussed in Chapter 10 below.

2.325 Restricted translation at the *grammatical* and *lexical* levels means, respectively, replacement of SL grammar by equivalent TL grammar, but with no replacement of lexis, and replacement of SL lexis by equivalent TL lexis but with no replacement of grammar. 'Pure' translation restricted to either of these levels is difficult if not impossible owing to the close interrelations between grammar and lexis and the tendency for exponents of grammatical categories to be 'fused' with exponents of lexical items. Since the grammatical categories of a language are relatively high-level abstractions, 'pure' statements of grammatical equivalences can best be presented as formulaic equations: but this is not translation, which is an operation performed on a specific SL *text*. Grammatical *translation* requires that the SL text be replaced by a text which is purely TL in its grammar, but still retains all the SL lexical items. On this, see below.

2.4 *Rank of Translation.* A third type of differentiation in translation relates to the *rank* in a grammatical (or phonological) hierarchy at which translation equivalence is established.

In normal total translation the grammatical units between which translation equivalences are set up may be at any rank, and in a long text the ranks at which translation equivalence occur are constantly changing: at one point, the equivalence is sentence-to-sentence, at another, group-to-group, at another word-to-word, etc., not to mention formally 'shifted' or 'skewed' equivalences (see Chapter 12).

It is possible, however, to make a translation which is *total* in the sense given in 2.31 above, but in which the selection of TL equivalents is deliberately confined to *one rank* (or a few ranks, low in the rank scale) in the hierarchy of grammatical units. We may call this *rank-bound* translation. The cruder attempts at Machine

Translation are rank-bound in this sense, usually at word or morpheme rank; that is, they set up word-to-word or morpheme-to-morpheme equivalences, but not equivalences between high-rank units such as the group, clause or sentence. In contrast with this, normal total translation in which equivalences shift freely up and down the rank scale may be termed *unbounded* translation.

2.41 In rank-bound translation, as we have said, an attempt is made always to select TL equivalents at the same rank, e.g. word. A word-rank-bound translation is useful for certain purposes, for instance, for illustrating in a crude way differences between the SL and the TL in the structure of higher-rank units —as in some kinds of interlinear translation of texts in 'exotic' languages. Often, however, rank-bound translation is 'bad' translation, in that it involves using TL equivalents which are not appropriate to their location in the TL text, and which are not justified by the interchangeability of SL and TL texts in one and the same situation (see Chapter 7).

2.42 The popular terms *free*, *literal*, and *word-for-word* translation, though loosely used, partly correlate with the distinctions dealt with here. A *free* translation is always *unbounded*—equivalences shunt up and down the rank scale, but tend to be at the higher ranks—sometimes between larger units than the sentence. *Word-for-word* translation generally means what its says: i.e. is essentially *rank-bound* at word-rank (but may include some morpheme-morpheme equivalences). *Literal* translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures at any rank, etc.); this may make it a group-group or clause-clause translation. One notable point, however, is that literal translation, like word-for-word, tends to remain *lexically* word-for-word, i.e. to use the highest (unconditioned) probability lexical equivalent for each lexical item.[2] *Lexical* adaptation to TL collocational or 'idiomatic' requirements seems to be characteristic of *free* translation, as in this example:

SL text It's raining cats and dogs.

[2] On equivalance-probabilities, see 3.3 below.

Larson (1998) p.3-4

Chapter 1

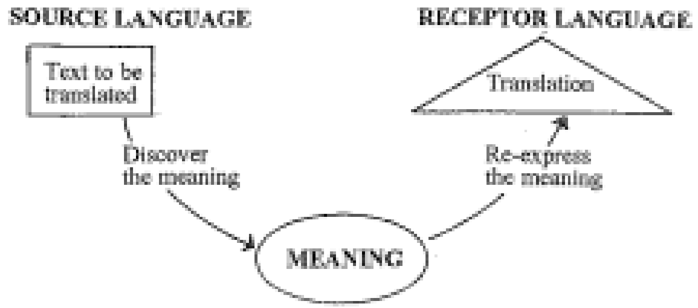
Form and Meaning

What is translation?

Translation, by dictionary definition, consists of changing from one state or **form** to another, to turn into one's own or another's language (The Merriam-Webster Dictionary 1974). Translation is basically a change of **form**. When we speak of the **form** of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. These **forms** are referred to as the **surface structure** of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the **form** of the source language is replaced by the **form** of the receptor (target) language. But how is this change accomplished? What determines the choices of **form** in the translation?

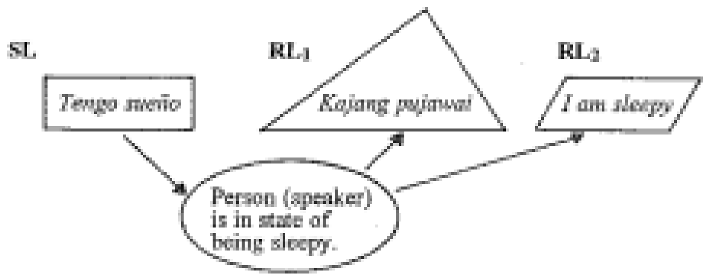
The purpose of this text is to show that translation consists of transferring the **meaning** of the source language into the receptor language. This is done by going from the **form** of the first language to the **form** of a second language by way of semantic structure. It is **meaning** which is being transferred and must be held constant. Only the **form** changes. The **form** from which the translation is made will be called the SOURCE LANGUAGE and the **form** into which it is to be changed will be called the RECEPTOR LANGUAGE. Translation, then, consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the RECEPTOR LANGUAGE and its cultural context. The process may be diagrammed as shown in Display 1.1.

Let us look at an example. Assume that we are translating the Spanish sentence "*Tengo sueño,*" into the Aguaruna language of Peru. This Spanish form consists of the verb form *teng-* 'have', the suffix *-o* 'first person', and the word *sueño* 'sleep.' The combination means that "a person, the speaker, is in the state of being sleepy." To convey this same meaning in Aguaruna one would use "*Kajang pujawai,*"



Display 1.1

which consists of the noun *kaja-* 'sleep', the suffix *-ng* 'my', and the verb *puja* 'live' with the suffix *-wai* 'third person indicative'. A very literal translation of the Spanish into English would be "I have sleep," and of the Aguaruna *"My sleep lives."* Neither of these would be a good English translation. The appropriate English translation would be *"I am sleepy,"* (*I* 'first person,' *am* 'be', and an adjective *sleepy*). The three languages use different grammatical forms and different lexical selections to signal the same meaning (see Display 1.2).



Display 1.2

It is true that persons who know both the SOURCE LANGUAGE and the RECEPTOR LANGUAGE well can often make the transfer from one **form** to the other very rapidly, without thinking about the semantic structure overtly. However, for complicated texts, and when the translators may not be equally fluent in the two languages (if they are mother-tongue speakers of only one), the study of the principles to be presented here will enable them to make a more adequate translation.

Nida & Taber (1982) p.33

THE THEORY AND PRACTICE OF TRANSLATION

BY

EUGENE A. NIDA

AND

CHARLES R. TABER

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CHAPTER THREE

GRAMMATICAL ANALYSIS

Basically there are two different systems for translating. The first consists in setting up a series of rules which are intended to be applied strictly in order and are designed to specify exactly what should be done with each item or combination of items in the source language so as to select the appropriate corresponding form in the receptor language. Some theoreticians have contended that this automatic selection process is best accomplished by working through an intermediate, neutral, universal linguistic structure. This go-between language into which the source is translated and from which the finished translation is derived may be either another natural language or a completely artificial language. But whether or not such an intermediate stage is used, this approach is based on the application of rules to what linguists call the "surface structure" of language, that is, the level of structure which is overtly spoken and heard, or written and read. This approach may be diagrammed as in Figure 5.

$$A \longrightarrow (X) \longrightarrow B$$

Figure 5

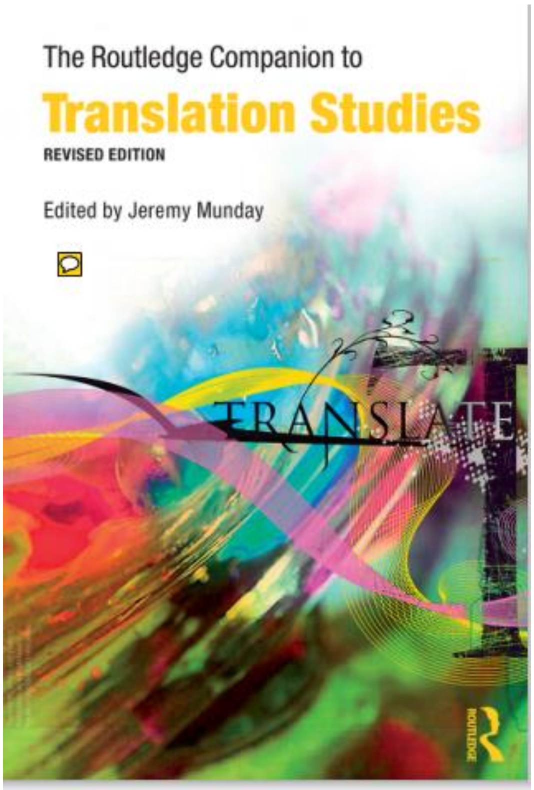
In Figure 5, A represents the source language and B represents the receptor, or target, language. The letter X in parentheses stands for any intermediate structure which may have been set up as a kind of universal structure to which any and all languages might be related for more economic transfer.

The second system of translation consists of a more elaborate procedure comprising three stages: (1) analysis, in which the surface structure (*i.e.*, the message as given in language A) is analyzed in terms of (a) the grammatical relationships and (b) the meanings of the words and combinations of words, (2) transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B, and (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. This approach may be diagrammed as in Figure 6.

$$\begin{tikzcd}
\text{A (Source)} \arrow[d, "\text{(Analysis)}"'] & & \text{B (Receptor)} \\
X \arrow[rr, "\text{(Transfer)}"] & & Y \arrow[u, "\text{(Restructuring)}"']
\end{tikzcd}$$

Figure 6

Chiaro (as cited in munday 2009)



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9

Issues in audiovisual translation

Delia Chiaro

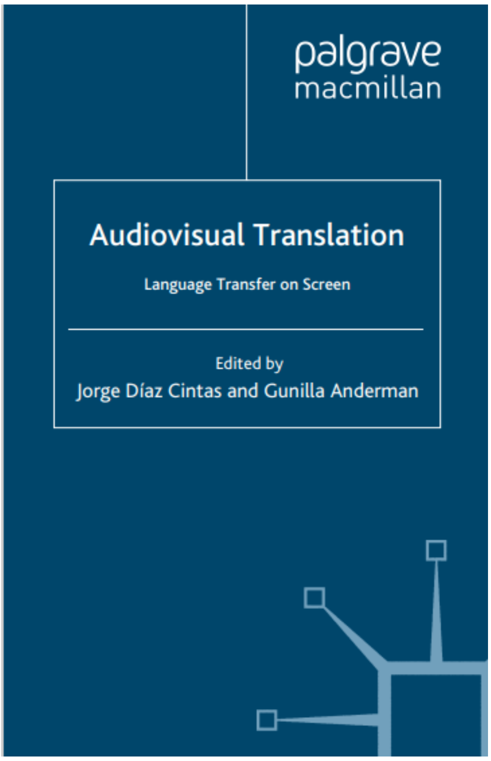
9.0 Introduction

Audiovisual translation is one of several overlapping umbrella terms that include 'media translation', 'multimedia translation', 'multimodal translation' and 'screen translation'. These different terms all set out to cover the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device. Theatrical plays and opera, for example, are clearly audiovisual yet, until recently, audiences required no technological devices to access their translations; actors and singers simply acted and sang the translated versions. Nowadays, however, opera is frequently performed in the original language with surtitles in the target language projected on to the stage. Furthermore, electronic librettos placed on the back of each seat containing translations are now becoming widely available. However, to date most research in audiovisual translation has been dedicated to the field of screen translation, which, while being both audiovisual and multimedial in nature, is specifically understood to refer to the translation of films and other products for cinema, TV, video and DVD.

After the introduction of the first talking pictures in the 1920s a solution needed to be found to allow films to circulate despite language barriers. How to translate film dialogues and make movie-going accessible to speakers of all languages was to become a major concern for both North American and European film directors. Today, of course, screens are no longer restricted to cinema theatres alone. Television screens, computer screens and a series of devices such as DVD players, video game consoles, GPS navigation devices and mobile phones are also able to send out audiovisual products to be translated into scores of languages. Hence, strictly speaking, screen translation includes translations for any electronic appliance with a screen; however, for the purposes of this chapter, the term will be used mainly to refer to translations for the most popular products, namely for cinema, TV, video and DVD, and videogames.

The two most widespread modalities adopted for translating products for the screen are dubbing and subtitling.[1] Dubbing is a process which uses the acoustic channel for translational purposes, while subtitling is visual and involves a written translation that is superimposed on to the

Cintas & Anderman (2009) p.8



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languages through subtitled film sequences (Baldry, 2001 reported in Gottlieb, 2004: 88).

More recently, audiovisual translation has evolved to the point where, as a discipline, it is now one of the most vibrant and vigorous fields within Translation Studies. With the celebration of several international specialised conferences and the publication of edited volumes and monographs on topics in AVT, research in the field has also gained visibility in a comparatively short period of time.

Although at present, audiovisual translation is experiencing an unprecedented boom of interest and activity at all levels, a number of problematic issues remain to be addressed. The changes taking place in the profession are fast, not always allowing sufficient time for full adjustment. Old methods tend to compete with new techniques, and consistency is not always maintained. Subtitle styles tend to vary from country to country, even from company to company. In recent years, calls for a 'Code of Best Practice in Audiovisual Translation' have been recurrent, but would such a document be workable? Is it necessary or even feasible for all aspects to be harmonised? If so, should it be done at local, national or international level?

In the audiovisual field, the global dominance of the English language in many spheres becomes even more of an issue. Production and distribution companies, run in most cases with the help of American capital, have US interests at their heart. Hollywood, the powerhouse of the western film industry, mirrors and exports cultural patterns that have an immediate impact on other languages and cultures. New developments in the industry mean that in addition to Los Angeles, London is also becoming a world nerve centre for AVT. Given this situation, can we really talk of an 'exchange' of cultural products? Can the term 'intercultural' be used to describe this process? Or are we simply faced with a one-dimensional flow of information and ideas from the metropolis to the 'territories', as countries are known in the profession's jargon?

Structure of the volume

Audiovisual Translation: Language Transfer on Screen attempts to provide answers to some of these questions. Others, however, will remain open to debate but in an expanding field rapidly generating increasing interest at professional, educational and research levels.

The seventeen contributions to the subject contained in this volume offer a detailed overview of most of the translation modes used in the audiovisual media. Part 1 of the book deals with **Subtitling and**

Chaume (as cited in Gottlieb 2005) p.2

EU-High-Level Scientific Conference Series
MuTra 2005 – Challenges of Multidimensional Translation : Conference Proceedings

Henrik Gottlieb (Copenhagen)

Multidimensional Translation: Semantics turned Semiotics

Contents

Abstract

This paper seeks to expand the notion of translation in order to accommodate not only polysemiotic text types, e.g. film and TV, but also nonverbal types of communication. Without denying the importance of the spoken or written word, our aim is to promote a wider, 'multidimensional' understanding of translation. As a means to that end, conceptual tools are provided for dealing systematically with any type of translation encountered today, by establishing a semiotically-based taxonomy of translation. In addition to the strictly semiotic distinctions between various types of translation, a main distinction is found between inspirational translation (e.g. audio description) and conventionalized translation (subtitling and dubbing, for instance), yielding a total of 30 types of translation.

1 Translation: more than just words

Reflecting the ever-increasing communicational output – from cellphone text messages to live multi-media presentations – is the growing need for translation. Mass-media products as well as acts of communication with more limited audiences are being translated in unprecedented numbers, and recent decades have also witnessed a growing scholarly interest in the field of translation.

New media require new methods of translation, and audiovisual media, in particular, represent challenges to the translator not known before the invention of sound film back in 1927. But still, what we translate – whether we work as literary translators, interpret at conferences, localize computer software, or subtitle films for DVD – is, basically, words.

A primary aim of this paper is to expand the notion of translation in order to accommodate not only the nonverbal channels present in much modern communication, but also the types of communication not involving language in a traditional sense. Although much has been written on translation in recent decades, very few titles (e.g. Poyatos (ed.) 1997; Gambier and Gottlieb (eds) 2001) have been concerned with nonverbal factors in (verbal) translation, let alone nonverbal translation as such.

However, it is not my intention to diminish the importance of the spoken or written word, neither in original texts nor in translations. All I wish to accomplish is to contribute to a wider

understanding – through a multidimensional approach[1] – of the field of translation, so that the various features of (interlingual) translation so often discussed in Translation Studies will stand out more clearly against a background of translation in its totality.

As a means to that end, and taking as our point of departure the complex (polysemiotic) textual nature of film and television, this paper intends to provide conceptual tools for dealing systematically with any type of translation encountered in today's media landscape by establishing a semiotically based taxonomy of translation.

2 Textures of translation

Any kind of translation is a multi-faceted entity, and even the word 'translation' covers at least two dimensions: (1) time, including the semantics and temporal progression of the translational *process* and (2) space, including the semiotics and texture, or composition, of the translational *product*.

The process of translation involves a chain of disparate and consecutive entities, ranging from the conceiver(s) of the original text, via the text itself to the receivers of the translated version of it. Even the translational product is a complex notion. As a simultaneously presented synthesis of signs constituting either a mono- or polysemiotic text, the translated text encompasses much more than the rephrasing of original verbal utterances. Even in the case of 'words-only' – i.e. monosemiotic – texts, other factors than verbal semantics form part of translational products.

Below we shall have a close look at those parameters that constitute texts (in a wide sense of that word) as well as those that shape the profile of finished translations. Of special interest here is the semiotic composition of source vs. target texts, and the effect of non-verbal factors on the verbal rephrasing of polysemiotic texts – of which films and TV productions are among the most well-researched, yet not the only types deserving scholarly attention.

Traditional translation studies have almost exclusively dealt with texts that are seen as 'verbal only', whether written – e.g. literary or technical texts – or spoken, i.e. oral discourse to be interpreted Although such texts communicate through one semiotic channel only, and thus deserve the label 'monosemiotic', they are not abstract verbalizations of a message just waiting for someone to read them, hear them, or translate them. As Patrick Zabalbeascoa, having studied the workings of dubbing, aptly puts it, "no text can be made entirely of verbal signs because such signs always need some sort of physical support." (Zabalbeascoa 1997:338).

Naturally, this 'physical support' gains semantic momentum in genuinely polysemiotic texts. The most prominent polysemiotic text type is the audiovisual text, defined by Frederic Chaume as "a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning." (Chaume 2004:16).

2.1 Translation in the web of semiotics: Distinctions and definitions

As semiotics implies semantics – signs, by definition, make sense – any channel of expression in any act of communication carries meaning. For this reason, even exclusively non-verbal communication deserves the label 'text', thus accommodating phenomena as music and graphics, as well as sign language (for the deaf) and messages in Braille (for the blind). In a Translation Studies context, the two latter categories representing strictly conventionalized communication may very well be considered along with verbal-only (monosemiotic) and

[1] cf. also Jorge Diaz Cintas', Heidrun Gerzymisch-Arbogast's and Minako O'Hagan 2007

Hastuti (2015) p.58

An Analysis On Subtitling Strategies Of Romeo And Juliet Movie

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Abstract

The focus of this research is to identify the subtitling strategies applied in the subtitling of Romeo and Juliet movie. This research belongs to descriptive qualitative research along with purposive sampling techniques. The objects of the research are English sentences spoken by the actors and actress in Romeo and Juliet movie as a source text (ST) and its Indonesian subtitling as a target text (TT).

The research findings show that the subtitling strategies applied in Romeo and Juliet movie are expansion, paraphrase, transfer, imitation, condensation, decimation, deletion, taming, and resignation. Among those strategies; condensation is the most dominant one due to the limited space and subtitling time appearance because in the subtitling process, there should be a thrifty translation whereas, the accuracy of Romeo and Juliet subtitling depends on the context covering the text, both situation context and cultural context. There are three components covering the situation context, namely field, mode/channel, and tenor/relation.

Key words: *Subtitling Strategy, Subtitling Accuracy, Thrifty Translation*

Abstrak

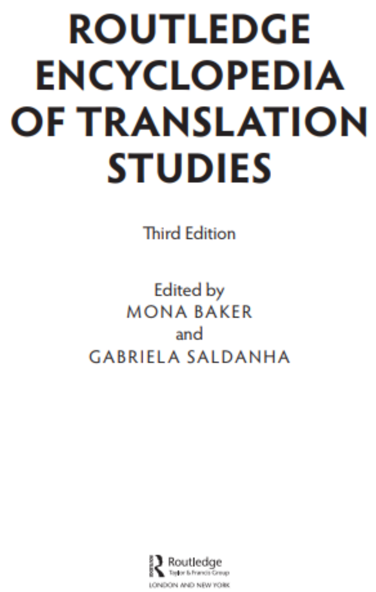
Fokus penelitian ini ialah untuk mengidentifikasi strategi subtitling yang diterapkan dalam subtitling film Romeo and Juliet. Penelitian bersifat deskriptif kualitatif dengan menggunakan teknik purposive sampling. Obyek penelitian ini adalah kalimat bahasa Inggris yang diucapkan oleh para aktor dan aktris di film Romeo and Juliet sebagai teks sumber (ST) dan subtitling Indonesia sebagai teks sasaran (TT). Hasil penelitian menunjukkan bahwa strategi subtitling yang diterapkan dalam film Romeo and Juliet ialah: ekspansi ,parafrase, transfer, imitasi, kondensasi penipisan (decimation), penghapusan, pelembutan (taming) dan pengunduran (resignation). Di antara strategi-strategi tersebut kondensasi adalah yang paling dominan karena keterbatasan ruang subtitling dan ketersediaan waktu karena subtitling harus menghasilkan terjemahan yang hemat. Sedangkan akurasi subtitling film Romeo and Juliet tergantung pada konteks yang meliputi teks, baik konteks situasi dan konteks budaya. Ada tiga komponen yang meliputi konteks situasi, yaitu lapangan, modus / channel, dan tenor / relasi.

Kata kunci: *Strategi subtitling, ketepatan subtitling, terjemahan yang hemat*

Introduction

Recently, movie translation or subtitling grows rapidly. There are two kinds of movie translation namely: *dubbing* and *subtitling* which have differences in both. Bordwell and Thompson (1990: 409) said "*The most two common forms of screen translation are dubbing and subtitling*". Then he said further "*Dubbing* is *the process of replacing part or all of the voices on the sountrack in order to correct mistakes or rerecord dialog*". It means that a dubbing is a process to replace voice in "soundtrack" to correct the mistakes and re-record the voice. Thomson also said that dubbing can also be applied not only from Source Language (SL) into Target Language (TL) but, it also can be applied from Source language

Baker & Saldanha (2020)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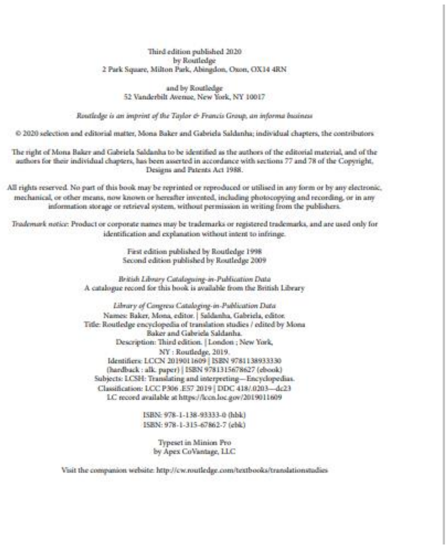

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Eprilia & Rahmi (2022)

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SUBTITLE STRATEGIES IN A MOVIE ENTITLED ENCANTO

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ABSTRACT

This research aims to analyze translation strategies in Indonesian subtitles of a movie entitled Encanto. The research method of this study was a qualitative method and used Gottlieb (1992)'s theory of subtitling strategies. Data for the study were collected from dialogues and Indonesian subtitles in a movie entitled Encanto, such as: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Based on the analysis, the researcher found 8 out of 10 subtitling strategies from 216 data, with transfer as the most used strategy in the movie entitled Encanto.

Keywords: *subtitle, subtitling strategies, movie*

1. INTRODUCTION

Movie is one of the literary and artistic works that presents performances through sound and audiovisual. Besides local movies, there are a lot of movies from foreign countries in Indonesia. To understand the plot of foreign movie, the production put the subtitles in the movie after it was translated. One type of movie translation is subtitling. Subtitling is the process of translating from the source language to the target language which is written at the bottom of the film. The translated texts that are written on the bottom of the film are called as subtitles.

The reason why researcher chose subtitling strategies in this research because subtitles can represent both target language and source language in the same time. While the character in the movie speaks with their source language, the subtitle will show the translation in the target language. This statement is relevant with Gambier (1993, p.276 cited in Hastuti, 2015, p.59) that states subtitling is one of two possible methods for providing the translation of a movie dialogue, where the original dialogue soundtrack is left in place, and the translation is printed along the bottom of the film. It means that through subtitling the audience of the foreign movie can enjoy the movie by reading the translating text on the bottom of the screen without ambiguous thinking.

Research about subtitling strategy has been done before. Putrilestari (2020) conducted research about subtitling strategy in Percy Jackson & the Olympians: Lightning Thief Movie, Kusumawardani (2018) analyzed Wonder Woman movie, and Nurhayati (2018) analyzed Finding Dory. Different from previous research, in this research, researcher chose the movie entitled Encanto as the source of data. Encanto is a film produced by Walt Disney. According to jakartautara.pikiran-rakyat.com, Encanto has been watched over 2 billion minutes on streaming application, Disney+. Also according to kompas.com, Encanto got awards as Best Animated Feature on Oscar 2022 and Best Picture Animated on Golden Globe Awards 2022.

2. LITERATURE REVIEW

2.1. The Definition of Movie

According to Prakoso (1977: 22), etymologically, movie is a moving image, while according to some opinions, movie is an arrangement of images contained in celluloid and then played using projector technology that offers breath and can be enjoyed in various meanings. While, Ardianto (2004: 3) defines movie as mass communication event. Another expert, Hall (2003) states that movie is a representation that shows a process in which meaning is produced using language and is exchanged between group members in a culture. Representation connects concepts in our minds by using language that allows us to interpret objects, people, real events (real), and the imaginary world of objects, people, objects, and events that are not real (fictional).

Gottlieb (1994)

SUBTITLING: DIAGONAL TRANSLATION

Henrik Gottlieb, University of Copenhagen, Denmark

Abstract

Subtitling of televised foreign-language material not only changes language; it also switches from the spoken to the written mode, and it presents itself 'in real time', as a dynamic text type. Hence, due to the complex, 'diagonal' nature of subtitling, the subtitler must possess the musical ears of an interpreter, the stylistic sensitivity of a literary translator, the visual acuteness of a film cutter, and the esthetic sense of a book designer.

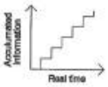
The author discusses subtitling in the context of language transfer, and suggests nine basic fields to consider when creating - and evaluating - interlingual subtitles for television and video.

The nature of subtitling

Subtitling is an amphibion: it flows with the current of speech, defining the pace of reception; it jumps at regular intervals, allowing a new text chunk to be read; and flying over the audiovisual landscape, it does not mingle with the human voices of that landscape: instead it provides the audience with a bird's-eye view of the scenery.

Dubbing, which flows but never jumps, is *synchronous* par excellence, while the staccato, chunky nature of subtitles places these somewhere between the printed page and the spoken dialog, in terms of mode of reception. In the bottom cell of the table below, the horizontal axis indicates viewing time, the vertical gives the amount of verbal information translated at any given time:[1]

Table 1:

Text type	BOOK (TRANSLATION)	SUBTITLED TV	DUBBED TV
Mode of presentation	Printed page, normally unillustrated	1-2 lines open text or teletext in original audiovisual context	Phoneme-for-phoneme revoicing in edited audiovisual context
Reception time definer	Reader	Subtitler	Dubbing team
Synchrony between receptor and original	(No original present)		

As can be seen, subtitling keeps 'jumping ahead' of the dialog, giving fast readers the dubious privilege of anticipating lines before they are uttered. Slow readers, on the other hand, keep lagging behind, whereas dubbed dialog is perceived simultaneously by all viewers.

In Denmark, where dubbing is only found in children's programs,[2] subtitling has become one of the dominant written text types in public life: by 1992 the weekly time spent reading TV and video subtitles amounted to nearly four hours (228 minutes) per capita. Printed translations only account for a little less than two hours a week.[3] Whether original Danish printed texts still hold the lead, as in pre-electronic times, is doubtful. Even if people still spend as much (leisure) time reading printed sources as they did in 1987 when the latest major survey was conducted,[4] the weekly consumption of non-electronic writing will not reach the 5-hour mark.

Subtitling is an *overt* type of translation,[5] retaining the original version, thus laying itself bare to criticism from everybody with the slightest knowledge of the source language. At the same time, subtitling is *fragmentary* in that it only represents the lexical and the syntactic features of the dialog. The prosodic features are not truly represented in subtitles: exclamation marks, italics, etc., are only faint echoes of the certain ring that intonation gives the wording of the dialog. Added to this, subtitling has to do without well-known literary and dramatic devices such as stage direction, author's remarks, footnotes, etc. The audience has to turn to the original acoustic and visual clues in trying to grasp the meaning behind the words of the subtitles.

As opposed to subtitling, dubbing - the ever-present rival - offers a discrete, *covert* mode of translation, replacing the entire dialog track, and sometimes even the accompanying music & effects-track, with a target-language version. This *integral* translation gives people an all-in-one representation of the dialog, not forcing its audience to add a third cognitive effort (reading) to the two basic efforts: watching and listening. And by being covert, the well-performed dubbing gives its audience an impression of being presented with the original, or at least a good copy, sealed off from reproach, as the original soundtrack is deafened.[6]

If dubbing is such a perfect illusion, not burdening the translator with any critical remarks from second-guessers, why advocate subtitling? A quick and logical answer would be: "For its honesty." However, although its authenticity cannot be denied, neither can its intrusion on the image and, consequently, its dis-

Listiawati (2019)

UNNES

ENGLISH-INDONESIAN SUBTITLING STRATEGIES AND THE RESULTED READABILITY LEVEL OF THE DIALOGUES IN *"THE GREATEST SHOWMAN"*

a final project
submitted in partial fulfillment of the requirements
for the degree of *Sarjana Pendidikan*
in English

by
Fria Bintang Listiawati
2201415055

ENGLISH DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
UNIVERSITAS NEGERI SEMARANG
2019

Another researcher defines subtitling as supplementing the original voice sound track by adding written text on the screen. So, the main role in subtitling is to facilitate an access for the foreign viewers on audiovisual product in a foreign language. (O'connell, 2007, p. 169)

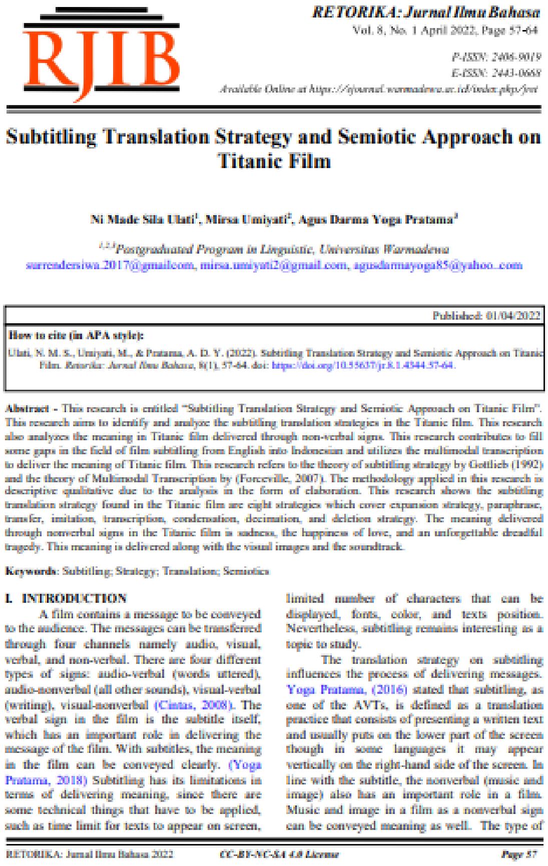
Gottlieb (2002) presents two general categories for the subtitling: intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing, or for language learners. Gottlieb describes it as vertical, 'in the sense that it involves taking speech down in writing, changing mode but not language. Interlingual subtitling is the type of language transfer that (1) simultaneously presents the translated and the original verbal elements and, at the same time, (2) transforms speech into writing. Interlingual subtitling can be defined as:

1) the rendering in a different language
2) of verbal messages
3) in filmic media,
4) in the shape of one or more lines of written text,
5) presented on the screen,
6) and in sync with the original verbal message.

Cintas and Ramael (2010) added another two classifications for subtitling: (pp. 19-21)

1. According to time:

Ulati (2022)



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Subtitling Translation Strategy and Semiotic Approach on Titanic Film

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Abstract - This research is entitled "Subtitling Translation Strategy and Semiotic Approach on Titanic Film". This research aims to identify and analyze the subtitling translation strategies in the Titanic film. This research also analyzes the meaning in Titanic film delivered through non-verbal signs. This research contributes to fill some gaps in the field of film subtitling from English into Indonesian and utilizes the multimodal transcription to deliver the meaning of Titanic film. This research refers to the theory of subtitling strategy by Gottlieb (1992) and the theory of Multimodal Transcription by (Forceville, 2007). The methodology applied in this research is descriptive qualitative due to the analysis in the form of elaboration. This research shows the subtitling translation strategy found in the Titanic film are eight strategies which cover expansion strategy, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion strategy. The meaning delivered through nonverbal signs in the Titanic film is sadness, the happiness of love, and an unforgettable dreadful tragedy. This meaning is delivered along with the visual images and the soundtrack.

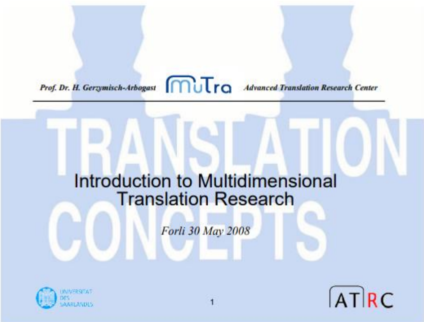
Keywords: Subtitling; Strategy; Translation; Semiotics

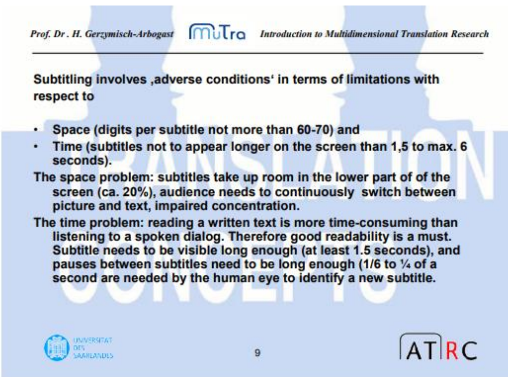
I. INTRODUCTION

A film contains a message to be conveyed to the audience. The messages can be transferred through four channels namely audio, visual, verbal, and non-verbal. There are four different types of signs: audio-verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing), visual-nonverbal (Cintas, 2008). The verbal sign in the film is the subtitle itself, which has an important role in delivering the message of the film. With subtitles, the meaning in the film can be conveyed clearly. (Yoga Pratama, 2018) Subtitling has its limitations in terms of delivering meaning, since there are some technical things that have to be applied, such as time limit for texts to appear on screen, limited number of characters that can be displayed, fonts, color, and texts position. Nevertheless, subtitling remains interesting as a topic to study.

The translation strategy on subtitling influences the process of delivering messages. Yoga Pratama, (2016) stated that subtitling, as one of the AVTs, is defined as a translation practice that consists of presenting a written text and usually puts on the lower part of the screen though in some languages it may appear vertically on the right-hand side of the screen. In line with the subtitle, the nonverbal (music and image) also has an important role in a film. Music and image in a film as a nonverbal sign can be conveyed meaning as well. The type of

Arbogast (2008)





Cintas & Remael (2014)

logos are sometimes placed in the lower left-hand corner of the screen, thus blocking the first couple of characters and hampering legibility. Even though most TV stations tend to have their logos in the upper left or right corners, the risk remains when a programme is sold.

In the cinema, subtitles have always appeared in the middle of the screen: in a large movie theatre left-centred subtitles would be too far removed from spectators sitting on the far right. Another reason in favour of centring subtitles has to do with the fact that the action tends to happen in the middle of the screen. Thus, if the subtitles are also positioned in the centre, the eye has to travel less from the image to the text.

As far as reading is concerned, if the subtitles are left-aligned and start always at the same point on the screen, the eye gets used to it and goes to the same spot when a new subtitle is due to appear. If, on the other hand, subtitles are centred they will always appear at different points on the screen and it will be impossible for the eye to anticipate the location of the subtitle.

The trend appears to be increasingly in favour of centring subtitles for all media. On occasion, however, and rather inexplicably, some companies mix the two approaches and use centred subtitles throughout the programme, except for dialogue subtitles in which the lines are left-aligned and preceded by a dash.

WinCAPS

All subtitles, including dialogue subtitles, should be centred on the screen.

4.7 Temporal dimension

4.7.1 Spotting and duration of subtitles

Also known as timing or cueing, this consists of determining the in and out times of subtitles, i.e. the exact moment when a subtitle should appear on screen and when it should disappear, according to a series of spatial and temporal parameters.

The spotting of the dialogue has to mirror the rhythm of the film and the performance of the actors, and be mindful of pauses, interruptions, and other prosodic features that characterize the original speech. Long sentences might have to be split over several subtitles and short sentences combined to avoid telegraphic style.

The golden rule for ideal spotting is that subtitles should keep temporal synchrony with the utterances. If possible, a subtitle should appear at the precise moment the person starts speaking, and should disappear when the person stops speaking. Thanks to an eight-digit timecode, the exact cues are accurately defined in hours, minutes, seconds and frames (§4.7.7).

Studies show that when a subtitle remains on screen longer than the time the viewer actually needs to read it, there is a tendency to read it again. To avoid this unnecessary second reading, six seconds is the recommended maximum exposure time to keep a full two-liner on screen. Thus, since the limit of what can be written on screen is dictated by the physical length of the lines – i.e. two lines of some 37 to 39 characters – keeping 74 to 78 characters' worth of information beyond six seconds is never recommended in subtitling because it can lead to re-reading. Therefore, when spotting a dialogue, periods longer than six seconds should be reconsidered and split into smaller units. If it is the same person who is talking for more than six seconds, we should look into dividing the utterance when a natural pause crops up in the delivery, or at a point where the logic of the sentence allows for it (§6.4). According to Ivarsson and Carroll (1998:82), in connected speech speakers tend to make a slight pause either to breathe or to signal grammatical or logical units, at intervals that vary between five and eight seconds, thus facilitating the spotting task. Let us consider the following utterance from the film *The French Lieutenant's Woman*:

> At a time when the male population of London of all ages was one and a quarter million, the prostitutes were receiving clients at a rate of two million per week.

It lasts 8 seconds and 23 frames. When cued all together, the subtitle will have to condense the original information dramatically if it is to fit in a two-liner of some 74 characters, and it will exceed the six seconds. A much better option is to spot the utterance in two different subtitles, taking into account the logic of the sentence and the fact that the actress makes a slight pause half way through. A few frames, usually two or three, will have to be left between the two subtitles:

Example 4.8

Subtitle 1:	04:19
At a time when the male population of London of all ages was one and a quarter million,	
Subtitle 2:	03:18
the prostitutes were receiving clients at a rate of two million per week.	

At the other end of the scale, to avoid flashing subtitles on screen and guarantee that viewers have enough time to read the content, the ideal minimum exposure time for a subtitle is commonly agreed at one second – i.e. 24 or 25 frames – although some companies might set it as low as 21 frames, even with short subtitles that could leave the screen earlier. If the timing of a particular brief utterance falls under this category of less than one second, there are two possible strategies. If another person is speaking immediately before or after, consideration should be given to the possibility of using a dialogue subtitle presenting both persons in the same projection. If the utterance is preceded and followed by pauses, the subtitler should consider allowing for a certain margin of asynchrony at the onset and the outset of the subtitle (§4.6.1).

4.7.2 Synchronization

Temporal synchronization between subtitle and soundtrack is arguably the main factor affecting the viewer's appreciation of the quality of a translated programme. Poor timing, with subtitles that come in too early or too late, or leave the screen without following the original soundtrack are confusing, detract from enjoying a programme, and have the potential of ruining what may otherwise be an excellent linguistic transfer. Accurate timing is crucial for optimal subtitling since it reinforces the internal cohesion of the translated programme and plays the essential role of helping the viewer identify who is saying what in the programme.

To ease the task, many subtitling programs have these days a sound recognition application that detects the point at which speech begins and its duration, offering a graphical representation of the actual speech. Whereas it can be difficult, via headphones, to discern audibly the precise moment of speech onset, this display aid is very valuable in timing subtitles and making them coincide with the spoken word.

Example 4.9

You can see what a program with this function looks like by going to:

DVD > Chapter 4 > Examples > Example 4.9a > FAB
DVD > Chapter 4 > Examples > Example 4.9b > WinCAPS

However, perfect synchronization may not always be attainable and a certain degree of flexibility can be observed in the professional practice. In concrete instances, when the original dialogue is semantically dense and it is very difficult to condense or delete information without compromising the message, a certain degree of asynchrony is allowed in the presentation of the subtitles. In these cases, they can appear a few frames before the actual dialogue is uttered and leave the screen a fraction of a second after the speaker has actually finished talking. This strategy is frequently used in SDH, when the spotting needs to follow the image more closely than the soundtrack, but restraint is advised when working in interlingual subtitling. Its sporadic application may be of great value to the subtitler, but if used too often it may be easily interpreted as lousy timing.

4.7.3 Multiple voices

As opposed to oral speech, written texts, including subtitles, are sequential and can only present dialogue exchanges one after the other. This makes the spotting of overlapping dialogue particularly tricky. When there is more than one person speaking at the same time the spotter has to make the difficult decision of deciding which information will make it to the target language and which will have to be deleted. In addition, the timing will have to be done in as clear a way as possible so as not to confuse the viewer, who can hear several voices at the same time and may not know who is saying what. In these cases, good layout of the subtitles is also essential.

When spotting, the faster the pace of the dialogue exchanges, the more challenging the task becomes. This is particularly true when, as Ivarsson (1992:49) mentions, "several people are involved in a series of rapid exchanges, especially if they are having an argument or are seen in different places, for example talking on the telephone", and the subtitler will have to be on the alert when these circumstances come together in a scene.

4.7.4 Shot changes

Although not always possible to comply with, another golden rule in spotting recommends that a subtitle should not be maintained over a cut. The subtitle should leave the screen just before the cut occurs and a new subtitle spotted after the cut, which functions as a dividing frontier between subtitles. This recommendation is based in studies on eye movement that have shown that if a subtitle is kept on screen when there is a cut change, the viewer is led to believe that a change of subtitle has also taken place and starts re-reading the same onscreen text. From a film studies perspective, Cornu (1996) also insists that cut and shot changes must be respected, arguing that the editing of the film itself dictates the editing of the translated text.

There is some controversy as to when to time the subtitles before the shot change. For some professionals it is common practice to avoid displaying a subtitle precisely as a shot change takes place, arguing that this can distract the viewer from the visual content of the video and is somewhat disturbing to the eye; others prefer to use the exact moment when the cut happens to cue the subtitle out.

Some of today's subtitling programs come with an additional shot change detector that automatically analyzes a video file and identifies the shot changes within it, making the whole process much easier.

Respecting cuts has become more of an issue as some of today's fast moving films rely on editing techniques where cuts are frequent as a means to contribute to the dynamism of the action. Besides, actors may still be speaking whilst the shot changes, providing what is known as a sound bridge. It is difficult, not to say impossible, not to break this rule, and the number of occasions when a subtitle has to cross a cut will vary from production to production. The distribution format also has an impact and films to be screened in the cinema tend to adhere to this rule in a much stricter way than programmes to be broadcast on television or commercialized on DVD. Priorities have to be set and, whilst soft cuts pose less of a problem, hard cuts should be respected as much as possible.

One way of avoiding crossing an excessive number of cuts is to accelerate the spotting, which results in a larger number of short subtitles, sometimes lasting less than one second.

Although at first glance spotting can be perceived as a complex and difficult task for the untrained, present day software subtitling programs have facilitated it enormously, and given a bit of training and some exposure anybody can do a good job.

4.7.5 Delay function between subtitles

A slight, clear pause has to exist between two consecutive subtitles if the viewer is to register that a change of written material has taken place on screen. If a subtitle is immediately followed by another one without leaving any frames between the two, the eye finds it difficult to realize that new information has been presented. The chances of this mishap occurring are greater when the two subtitles share a similar layout.

To avoid this potential problem, many subtitling programs have an automatic delay function that creates a small pause immediately after the out-time of every subtitle, before the next one can be cued in. This delay function can be manipulated and various values can be selected, but in order to be effective a minimum of two or three frames are needed.

WinCAPS

For the exercises contained on the DVD, it is recommended that a minimum gap of two frames be left between consecutive subtitles.

4.7.6 One or two lines?

Studies on the reading speed of viewers seem to indicate that the greater the number of words in one subtitle, the less time is then spent reading each one of these words. That is, viewers need proportionally more time to read short subtitles than longer ones (Ivarsson and Carroll 1998:64). According to Brondeel (1994:28):

> Average latency (0.35 sec.) in perception seems to make two-line subtitles possibly less demanding of the viewer than e.g. two successive one-liners, which require two onsets. Consequently the overall "reading time" in two-liners seems to offer the viewer more "reading comfort".

Given these findings, it would seem more appropriate in general to resort to two-liners whenever possible; obvious exceptions being cases when the original utterances are very short themselves, or when a cut has to be respected.

However, authors like Lomheim (1999:192) prefer the use of one-liners as he believes that they are easier to read than two-line subtitles; even he, however, shows some caution in this respect, adding that "if one-liners contain greatly condensed information, coupled with a high degree of implied information, it is quite conceivable that they may be more difficult to interpret than two-liners".

Once more, arguments can be found in favour of two apparently opposing approaches. In our opinion, the subtitler has to be aware of this controversy and consider the appropriateness of resorting to both types of subtitles throughout the programme to be translated.

4.7.7 Timecodes

The introduction of timecodes in the subtitling process brought about changes that have altered virtually all stages in the profession, from the timing of the subtitles to their engraving or projection on screen, including the way they can be archived, revised, and amended. The first timecodes made their appearance in the 1970s although they only became indispensable in subtitling in the mid-1980s. Before their arrival, stopwatches were used to do the cueing.

A timecode generator assigns an 8-digit figure to every single frame of the film or programme. It is a sort of identity sign unique to each frame, making it very easy for any professional to identify a particular frame within the whole programme. The code is engraved at the top or the bottom of the working copy, where a TCR – Time Code Reader – indicates the hours, minutes, seconds and frames, as can be seen in figures 2 and 3:

Figure 4.2 – Frame with timecode

Figure 4.3 – Frame with timecode

In figure 2, the value 00: 08: 10: 22 (which is sometimes expressed as 10: 08: 10: 22 as some software programs have difficulty in recognizing figures starting with 00) indicates that this frame can be found at the beginning of the film (hour 0), 8 minutes (of a total of 60), 10 seconds (of a total of 60), and 22 frames (of a total of 24 in cinema, 25 in television and video in PAL system, and 30 in television and video in NTSC system).

To indicate that the programme has moved past the first hour, the following code will appear: 01: 08: 10: 22, although the first two digits could also be changed to 11 if the second option is followed. The most common formats for creating timecodes are the Longitudinal Time Code (LTC) and the Vertical Interval Time Code (VITC).

Timecodes are an essential tool not only for subtitling, but also for the rest of AVT modes such as dubbing, voice-over and audio description. They allow quick and easy location of scenes and frames, and perfect synchronization between soundtrack and written subtitles. To illustrate the value of timecodes, let us consider the following dialogue exchange:

Example 4.10

001: 00:37:22:19 00:37:26:01

Isn't it all down to genes?
- Don't know.

002: 00:37:26:17 00:37:31:16

If they could control that,
they could create two-footed players.

In the first example, the numbers mean the following:

001	subtitle number
00:37:22:19	in-time
00:37:26:01	out-time

From this information it can be calculated how long the first exchange has lasted, by working out the time that has lapsed between the in and out cues: 3 seconds and 7 frames. There is then a silence of 16 frames until the first speaker starts talking again in subtitle 002. This time, the sentence lasts slightly longer than in the previous example: 4 seconds and 24 frames.

Once we know the period of time the speakers have spoken and the reading speed that can be applied to the subtitles, we can then proceed to assign these exchanges a maximum number of characters that subtitlers will have to respect when writing their translation (see tables 4.2 and 4.3). In most cases, the subtitling program does the calculation automatically, and timecode checkers warn of any inconsistencies in the allocation of times.

Although the results are basically the same, two main approaches can be followed, depending on the parameters applied: words per minute or characters per second. Calculations done in words per minute are based on the English language, and assume that the average length for an English word is five letters.

4.7.8 Reading time

As mentioned previously, two of the basic principles in subtitling dictate that the subtitle has to appear and disappear in synchrony with the original dialogue, and that its exposure time on screen has to be sufficient for the viewer to read the content comfortably. The time a subtitle remains on screen depends therefore on the delivery of the original dialogue and the assumed reading speed of the target viewers. When the original text is uttered at a slow pace the subtitler will not encounter major hurdles to transfer the information to the target language in its entirety. The problem arises when people on screen speak too fast for the target viewer to be able to read it in translation.

It is very frustrating and disconcerting to see how the subtitle disappears from the screen when we have not yet finished reading it, or to end up with a feeling of stress because we have been forced to read too fast and have not had the time to enjoy the images: the typical occasion on which we feel that we have 'read' rather than 'watched' the film.

To address this challenge, the two parameters that can be manipulated are the degree of condensation that we are willing to apply to the original dialogue, and the speed at which the information is to be presented. In this last issue, it is always difficult to generalize and agree on a reading speed that is comfortable for 'all' viewers, since the audience is potentially very heterogeneous in

Gottlieb (2005)

Henrik Gottlieb (Copenhagen)

Multidimensional Translation: Semantics turned Semiotics

Contents

Abstract

This paper seeks to expand the notion of translation in order to accommodate not only polysemiotic text types, e.g. film and TV, but also nonverbal types of communication. Without denying the importance of the spoken or written word, our aim is to promote a wider, 'multidimensional' understanding of translation. As a means to that end, conceptual tools are provided for dealing systematically with any type of translation encountered today, by establishing a semiotically-based taxonomy of translation. In addition to the strictly semiotic distinctions between various types of translation, a main distinction is found between inspirational translation (e.g. audio description) and conventionalized translation (subtitling and dubbing, for instance), yielding a total of 30 types of translation.

1 Translation: more than just words

Reflecting the ever-increasing communicational output – from cellphone text messages to live multi-media presentations – is the growing need for translation. Mass-media products as well as acts of communication with more limited audiences are being translated in unprecedented numbers, and recent decades have also witnessed a growing scholarly interest in the field of translation.

New media require new methods of translation, and audiovisual media, in particular, represent challenges to the translator not known before the invention of sound film back in 1927. But still, what we translate – whether we work as literary translators, interpret at conferences, localize computer software, or subtitle films for DVD – is, basically, words.

A primary aim of this paper is to expand the notion of translation in order to accommodate not only the nonverbal channels present in much modern communication, but also the types of communication not involving language in a traditional sense. Although much has been written on translation in recent decades, very few titles (e.g. Poyatos (ed.) 1997; Gambier and Gottlieb (eds) 2001) have been concerned with nonverbal factors in (verbal) translation, let alone nonverbal translation as such.

However, it is not my intention to diminish the importance of the spoken or written word, neither in original texts nor in translations. All I wish to accomplish is to contribute to a wider

5.2.2 Dubbing is not authentic

Since the introduction of sound films in the late 1920s, all methods of translation have been under fire, and subtitling was seen by many as a step back, now that voices could be heard in the cinema. Still more critics were skeptical toward dubbing, which was seen as basically unauthentic. And to this day, most foreign-film aficionados have been strongly in favor of subtitling when forced to choose between the translation methods available. A key issue to those fascinated by subtitling – especially people based in major speech communities rarely exposed to foreign-language imports – is the additive nature of subtitling, giving viewers total access to the exotic original while being semantically safeguarded by captions in the domestic language. This thrilling experience, almost like watching dangerous animals from behind an armored glass screen in the zoo, is shared by many in the film industry. As expressed by Canadian film director Atom Egoyan: "Subtitles offer a way into worlds outside of ourselves. Subtitles embed us" (Egoyan and Balfour 2004:30).

Paradoxically, from a semiotic point of view, subtitling – although retaining the original soundtrack and thus creating a more authentic impression than dubbing – is less authentic than dubbing. Subtitling constitutes a fundamental break with the semiotic structure of sound film by re-introducing the translation mode of the silent movies, i.e. written signs, as an additional semiotic layer. Technically speaking, subtitling is a supplementary mode of translation.

Dubbing, on the other hand, represents a substitutional mode and is thus the only semiotically equivalent form of screen translation. (Its underdog competitor, voice-over, places itself between two stools by layering the revoiced soundtrack on top of the original dialog track).

Especially within the target-culture acceptability paradigm (although criticized above, this is still a defensible approach to certain types of translation) dubbing gets the upper hand by bravely trying to recreate the authentic cinematic (sound film) experience. And as surveys have shown (Kilborn 1993), major parts of the audience in dubbing countries – especially TV viewers – are happy with what they hear. Many non-English speaking viewers of American sitcoms, for instance, do not even realize that they are being manipulated by their local dubbing industry. The notion that it is impossible to recreate a filmic illusion in foreign minds is an illusion itself.

If dubbing did not work, why would TV stations spend so much money on post-synchronizing programs when they could have them subtitled for about one tenth of the price?

To be sure, the only semiotically 100 percent authentic type of screen translation would imply that one should not only alter the soundtrack in order to keep the semiotic balance, but also recreate all semiotic tracks of the original production. The result, a total remake, would only be recognized as a sort of translation by those who know the original production and speak the language used in it – not enough people to shatter the illusion of dealing with an original production.

6 Translation types compared

This final section of the paper will present a juxtaposition of nine types of translation, including the three dominant methods of screen translation: subtitling, dubbing and voice-over. Following the semiotically-oriented comparison, the discussion will conclude by comparing six of the types analyzed with regard to a number of esthetic, linguistic and cultural parameters, in order to ascertain the diverse media-political implications of the various types of translation, and – in particular – the implications of the national preferences of screen translation method(s).

Gottlieb (as cited in Dollerup & Loddegaard (1992)

TEACHING TRANSLATION AND INTERPRETING

TRAINING, TALENT AND EXPERIENCE

Papers from the First *Language International* Conference
Elsinore, Denmark, 31 May - 2 June 1991
(Copenhagen Studies in Translation)

Edited by

CAY DOLLERUP and ANNE LODDEGAARD

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1992

be interpreted.

Subtitling - strategies of tightrope translation

In subtitling, constraints are not always rocks to steer clear of. Quite often, they are stepping stones in the river of transmission. Benefiting from the support and counteracting the pressure from the array of formal and textual constraints, the subtitler transcodes the uncompromising dialog into equally unavoidable strips of graphic signs conveying a maximum of semantic and stylistic information. In this balancing act, the subtitler (consciously or not) utilizes certain techniques, but as is the case with any type of translation the goal of adequacy - and even less equivalence - is not always reached.

To assess the quality of a specific subtitling, the rendering of each verbal film segment must be analyzed with regard to stylistic and semantic value. Based on my experience as a television subtitler, I believe the following ten strategies embody the different techniques used in the profession:

Type of strategy	*Character of translation*	*Media specific type?*
1) Expansion	Expanded expression, adequate rendering (culture-specific references etc.)	No!
2) Paraphrase	Altered expression, adequate rendering (non-visualized language-specific phenomena)	No
3) Transfer	Full expression, adequate rendering ('neutral' discourse - slow tempo)	No
4) Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)	No
5) Transcription	Anomalous expression, adequate rendering (non-standard speech etc.)	Yes
6) Dislocation	Differing expression, adjusted content (musical or visualized language-specific phenomena)	Yes
7) Condensation	Condensed expression, concise rendering (normal speech)	Yes
8) Decimation	Abridged expression, reduced content (fast speech of some importance)	Yes
9) Deletion	Omitted expression, no verbal content (fast speech of less importance)	Yes
10) Resignation	Differing expression, distorted content ('untranslatable' elements)	No

Of these strategies, types 1-7 provide correspondent translations of the segments involved. Type 7 is often seen as the prototype of subtitling, and many critics confuse quantitative reduction (of the number of words etc.) with semantic reduction. However, in a condensation - as opposed to a decimation - the subtitle does convey the meaning and most of the stylistic

Newmark (1998, p.184)

CHAPTER 17

Translation Criticism

INTRODUCTION

Translation criticism is an essential link between translation theory and its practice; it is also an enjoyable and instructive exercise, particularly if you are criticising someone else's translation or, even better, two or more translations of the same text. (See Part II, especially Texts 10-13.) You soon become aware not only of the large 'tastearea', but that a text may be differently translated, depending on the preferred method of the translator. For example:

> *Ceite rue, cette place ressemhlent a la rue, a la place d'alors: elks ne sontpas les memes, et, les autres, je puis avoir l'impression quelles existent encore.*
>
> rJacques BoreL *I-Adoration* "

translated by N\ Denny as

> Those places look as they did then, bui rhey are not the same; and as for the others. 1 have the feeling that they still exist.

The point here is not how good this is as a translation or why it was not mure closely translated, perhaps into: This street, this square are like the street, the square of those times; they are not the same, and as for those others, I may feel that they still exist . . .\ but why Mr Denny wanted to make an emotional, dramatic utterance into a calm, natural statement- Thus there are various aspects of translation criticism: you can assess the translation by its standard of referential and pragmatic accuracy, but if this is inappropriate and rather futile, because there is so much to 'correct', you can consider why the translator has apparently transposed or changed the mood so drastically; whether any translator has the right to change *en mime temps immobile et comme entre . . . dam une espece d'eternite* to 'unchanging and fixed in a sort of eternity'. How far is a translator entitled to get away from the words, to devote himself to the message, the sense, the spirit?

I think there are absolute values of accuracy and economy as well as relative values but these absolute values (like translation) must be continually reconsidered

Nababan & Nuraerni (2012, p.41, 44)

PENGEMBANGAN MODEL PENILAIAN KUALITAS TERJEMAHAN

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ABSTRACT

The main objective of this study is to produce a model of TQA from English into Indonesian. It employed a descriptive-qualitative approach. Its data were obtained through content analysis, interviewing with key informants, FGD and observation, and analyzed with an interactive data analysis technique. The final findings of this research indicate the followings. First, the Model of TQA produced assesses the quality of translation holistically. Second, the Model is applicable for assessing the quality of translation within the contexts of translation research and teaching and of professional settings. Third, the Model opens opportunities for raters to assess various units of translation, ranging from micro to macro levels. Fourth, the effectiveness of the Model in assessing quality of translation depends solely on the ability of the assessors or raters in applying it in various settings. Prior to its application, those engaged in every translation quality assessment should read and understand all relevant information and procedures of how it should be employed.

Key words: *Model, holistic, TQA (Translation Qualitative Assessment)*

ABSTRAK

Tujuan utama dari penelitian ini adalah untuk menghasilkan sebuah model penilaian kualitas terjemahan dari bahasa Inggris ke dalam bahasa Indonesia. Penelitian ini menggunakan pendekatan deskriptif kualitatif. Data diperoleh melalui wawancara dengan informan kunci, pengamatan, content analysis, dan focus group discussion. Data yang diperoleh dianalisis dengan menggunakan teknik analisis interaktif. Hasil dari penelitian ini mengindikasikan bahwa pertama, model penilaian kualitas terjemahan ini menghasilkan evaluasi karya terjemahan secara komprehensif atau holistik. Kedua, model penilaian kualitas terjemahan ini sangat sesuai untuk menilai kualitas terjemahan dalam konteks penelitian dan pengajaran penerjemahan profesional. Ketiga, model penilaian kualitas terjemahan ini memberikan peluang bagi para rater untuk memberikan penilaian terjemahan dalam berbagai satuan unit, baik pada tataran mikro maupun makro. Keempat, keefektifan model penilaian kualitas terjemahan ini dalam menilai kualitas terjemahan sangat tergantung pada kemampuan para penilai atau rater tersebut dalam menerapkannya di berbagai hal, utamanya bagi mereka yang terlibat dalam penilaian kualitas penerjemahan tersebut harus membaca dan mengerti semua informasi yang relevan serta prosedur bagaimana seharusnya menggunakan alat penilaian ini.

Kata Kunci: *model, penilaian kualitas terjemahan, dan holistik*

sebagai objek kajian mereka dan 3) bagi pengajar mata kuliah praktik penerjemahan, kendala yang timbul lebih cenderung diakibatkan oleh ketidak-mampuan dan kurangnya pengalaman sebagian dari mereka dalam menilai kualitas terjemahan pada umumnya dan dalam menerapkan model tersebut pada khususnya.

Secara alamiah, sasaran utama penerjemahan adalah teks, tidak perduli apakah teks yang dimaksud adalah teks yang pendek atau teks yang panjang. Jika demikian halnya maka idealnya, sasaran penilaian adalah juga teks secara keseluruhan. Namun, fakta menunjukkan bahwa kendala-kendala seperti yang telah dijelaskan di atas tidak bisa dihindari. Dalam kaitan itu, solusi untuk mengatasi kendala-kendala tersebut dalam menerapkan model penilaian kualitas terjemahan pada tataran makro atau pada tataran teks adalah 1) Jika suatu teks terjemahan sangat panjang dan terdiri atas beberapa subbagian, bagian awal dari setiap subbagian tersebut dipandang sudah cukup memadai atau representatif sebagai objek penilaian, 2) Jika suatu teks terjemahan sangat panjang dan merupakan karya dari beberapa orang penerjemah, maka konsistensi penggunaan istilah teknis pada keseluruhan teks terjemahan harus diperhatikan secara seksama dan 3) Kendala yang timbul sebagai akibat dari kekurangmampuan atau kurangnya pengalaman pengajar dalam menerapkan model ini hanya bisa diatasi dengan jalan member mereka pelatihan tentang tujuan, karakteristik dan cara model ini diterapkan dalam menilai kualitas terjemahan pada tataran makro.

1.1 Konteks Sosial Penilaian Kualitas Terjemahan di Indonesia

Di kalangan masyarakat di Indonesia terdapat keluhan bahwa kualitas terjemahan baik buku ilmiah maupun non-ilmiah yang sudah dipublikasikan di Indonesia masih sangat rendah. Dalam peluncuran dan diskusi buku, 2 Oktober lalu di Lemhanas, Dr Salim Said berkisah bahwa ia kapok membaca buku terjemahan, terutama dari bahasa Inggris ke dalam bahasa Indonesia, karena sering menyimpang dari makna teks asli. Dan menurut Satmoko Budi Santoso, (Matabaca Oktober 2003), masalah ini telah dipersoalkan dalam berbagai artikel, reportase, dan surat pembaca di koran-koran. (Kompas 5 November 2003)

Di satu sisi, keluhan itu harus direspon secara positif sebagai bahan introspeksi bagi para penerjemah dalam meningkatkan kualitas terjemahan mereka. Bagaimanapun juga, masyarakat adalah pengguna karya terjemahan dan mereka tidak menghendaki adanya kesalahan-kesalahan dalam buku-buku terjemahan yang mereka beli dan baca. Di sisi lain, keluhan tersebut acapkali tidak mendasar karena parameter yang digunakan sangat subjektif, bahwa terjemahan yang baik atau berkualitas adalah terjemahan yang enak dibaca. Padahal, terjemahan yang enak dibaca hanyalah terjemahan yang mudah dipahami, dan terjemahan yang mudah dipahami tidak selalu identik dengan terjemahan yang akurat.

Dalam pembahasan tentang terjemahan (sebagai produk) dan penerjemahan (sebagai proses) masalah kualitas menjadi prioritas utama (Schäffner, 1997: 1). Para pakar teori penerjemahan sependapat bahwa suatu teks terjemahan dapat dikatakan berkualitas baik jika: 1) teks terjemahan tersebut akurat dari segi isinya (dengan kata lain, pesan yang terkandung dalam teks terjemahan harus sama dengan pesan yang terkandung dalam teks asli atau teks sumber), 2) teks terjemahan diungkapkan dengan kaidah-kaidah yang berlaku dalam bahasa sasaran dan tidak bertentangan dengan norma dan budaya yang berlaku dalam bahasa sasaran, dan 3) teks terjemahan dapat dipahami dengan mudah oleh pembaca sasaran.

Berbagai strategi penilaian kualitas terjemahan sudah banyak ditawarkan dalam literatur-literatur teori penerjemahan, yang

yang buruk. Di kalangan orang awam di bidang penerjemahan, adaptasi atau saduran dipandang sebagai terjemahan. Pandangan yang seperti itu sangat keliru. Jika kita menelisik kembali pada konsep penerjemahan sebagai proses pengalihan pesan dari teks bahasa sumber ke dalam bahasa sasaran dengan mengutamakan kesetiaan atau keakuratan pesan, maka adaptasi atau saduran bukan termasuk terjemahan. Christina Schaffner (dalam Baker & Mamlkjer, 2001: 5) mengatakan:

> Adaptation may be understood as a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length. As such, the term may embrace numerous vague notions such as imitation, rewriting, and so on. Strictly speaking, the concept of adaptation requires recognition of translation as non-adaptation, as a somehow more constrained mode of transfer.

Dari kutipan di atas tampak jelas bahwa meskipun pada adaptasi terjadi proses pengalihan pesan, adaptasi atau saduran tidak bisa dikategorikan sebagai terjemahan. Saduran adalah saduran dan terjemahan adalah terjemahan.

1.4 Parameter Terjemahan Yang Berkualitas

Terjemahan yang berkualitas harus memenuhi tiga aspek, yaitu aspek keakuratan, aspek keberterimaan dan aspek keterbacaan. Ketiga aspek tersebut diuraikan di bawah ini.

1.4.1 Aspek Keakuratan

Keakuratan merupakan sebuah istilah yang digunakan dalam pengevaluasian terjemahan untuk merujuk pada apakah teks bahasa sumber dan teks bahasa sasaran sudah sepadan ataukah belum. Konsep kesepadanan mengarah pada kesamaan isi atau pesan antar keduanya. Suatu teks dapat disebut sebagai suatu terjemahan, jika teks tersebut mempunyai makna atau pesan yang sama dengan teks lainnya (baca: teks bahasa sumber). Oleh sebab itu, usaha-usaha untuk mengurangi atau menambahi isi atau pesan teks bahasa sumber dalam teks bahasa sasaran harus dihindari. Usaha-usaha yang seperti berarti menghianati penulis asli teks bahasa sumber dan sekaligus membohongi pembaca sasaran. Dalam konteks yang lebih luas, pengurangan atau penambahan dapat menimbulkan akibat yang fatal pada manusia yang menggunakan suatu karya terjemahan, terutama pada teks-teks terjemahan yang beresiko tinggi, seperti teks terjemahan di bidang hukum, kedokteran, agama dan teknik.

Di dalam literatur teori penerjemahan terdapat beberapa teknik penerjemahan yang dapat dimanfaatkan untuk mengatasi masalah padanan. Dua di antaranya adalah penghilangan (deletion) dan penambahan (addition). Kedua teknik penerjemahan itu bukan dimaksudkan untuk mengurangi informasi atau menambahi informasi sesuka hati, tetapi dimaksudkan untuk menghasilkan terjemahan yang berterima dan mudah dipahami oleh pembaca sasaran. Dalam praktik penerjemahan yang sesungguhnya, teknik penambahan ditujukan untuk mengeksplisitkan atau untuk memperjelas suatu konsep bahasa sumber terutama jika konsep tersebut tidak mempunyai one-to-one correspondence dalam bahasa sasaran.

1.4.2 Aspek Keberterimaan

Aspek kedua dari terjemahan yang berkualitas terkait dengan masalah keberterimaan. Istilah keberterimaan merujuk pada apakah suatu terjemahan sudah diungkapkan sesuai dengan kaidah-kaidah, norma dan budaya yang berlaku dalam bahasa sasaran ataukah belum, baik pada tataran mikro maupun pada tataran makro. Konsep keberterimaan ini menjadi sangat penting karena meskipun suatu terjemahan sudah akurat dari segi isi atau pesannya, terjemahan tersebut akan ditolak oleh pembaca sasaran jika cara pengungkapannya bertentangan dengan kaidah-kaidah, norma dan budaya bahasa sasaran.

Dalam budaya penutur asli bahasa Inggris, seorang cucu dapat menyapa kakeknya dengan *How are you, John*. Tampak jelas bahwa sang cucu langsung menyebut nama kecil kakeknya. Penyapaan yang seperti itu tentu saja dipandang tidak sopan bagi penutur bahasa Jawa, yang selalu menyertakan sapaan Mbah yang diikuti oleh nama kecil kakeknya, misalnya Mbah Prawiro, ketika seorang cucu berinteraksi dengan kakeknya. Dalam konteks budaya bahasa batak Tapanuli, penyebutan nama kecil seorang kakek dianggap tidak sopan. Contoh ini menunjukkan bahwa konsep keberterimaan merupakan suatu konsep yang relatif. Sesuatu yang dianggap sopan dalam suatu kelompok masyarakat bisa dipandang tidak sopan dalam masyarakat lainnya.

Di atas telah dijelaskan bahwa salah satu parameter dari konsep keberterimaan adalah apakah suatu terjemahan sudah diungkapkan sesuai dengan kaidah-kaidah tatabahasa sasaran. Suatu terjemahan dalam bahasa Indonesia yang diungkapkan menurut kaidah-kaidah tatabahasa Inggris, misalnya, akan membuat terjemahan tersebut menjadi tidak alamiah dan dalam banyak kasus akan sulit dipahami maksudnya. Demikian pula, suatu terjemahan abstrak penelitian sebagai salah bentuk dari teks ilmiah akan ditolak pembaca sasaran jika terjemahan tersebut diungkapkan dengan bahasa gaul. Demikian pula sebaliknya, suatu terjemahan karya sastra akan tidak berterima bagi pembaca sasaran jika terjemahan karya sastra tersebut diungkapkan dengan kaidah-kaidah tatabahasa baku.

Suatu istilah teknis mungkin mempunyai padanan yang akurat dalam bahasa sasaran. Namun, penerjemah seyoganya tidak dengan serta merta menggunakan padanan tersebut karena bisa berakibat terjemahan yang dihasilkannya tidak berterima bagi pembaca sasaran. Dalam bidang ilmu kedokteran, misalnya, terdapat istilah vagina. Meskipun, istilah tersebut mempunyai padanan dalam bahasa Jawa, penerjemah biasanya tidak menggunakan padanan dalam bahasa Jawa tersebut karena dipandang tidak sopan.

1.4.3 Aspek Keterbacaan

Pada mulanya istilah keterbacaan hanya dikaitkan dengan kegiatan membaca. Kemudian, istilah keterbacaan itu digunakan pula dalam bidang penerjemahan karena setiap kegiatan menerjemahkan tidak bisa lepas dari kegiatan membaca. Dalam konteks penerjemahan, istilah keterbacaan itu pada dasarnya tidak hanya menyangkut keterbacaan teks bahasa sumber tetapi juga keterbacaan teks bahasa sasaran. Hal itu sesuai dengan hakekat dari setiap proses penerjemahan yang memang selalu melibatkan kedua bahasa itu sekaligus. Akan tetapi, hingga saat ini indicator yang digunakan untuk mengukur tingkat keterbacan suatu teks masih perlu dipertanyakan keandalannya. Bahkan, Gilmore dan Root (1977:102) berpendapat bahwa ukuran suatu teks yang didasarkan pada faktor-faktor kebahasaan dan pesonainsani tidak lebih dari sekedar alat Bantu bagi seorang penulis dalam menyesuaikan tingkat keterbacaan teks dengan kemampuan para pembaca teks itu. Terlepas dari belum mantapnya alat ukur keterbacaan itu, seorang penerjemah perlu memahami anggitan atau konsep keterbacaan teks bahasa sumber dan bahasa sasaran. Pemahaman yang baik terhadap konsep keterbacaan itu akan sangat membantu penerjemah dalam melakukan tugasnya.

Sun (2012, as cited in Mia Noor, 2021, p. 14)

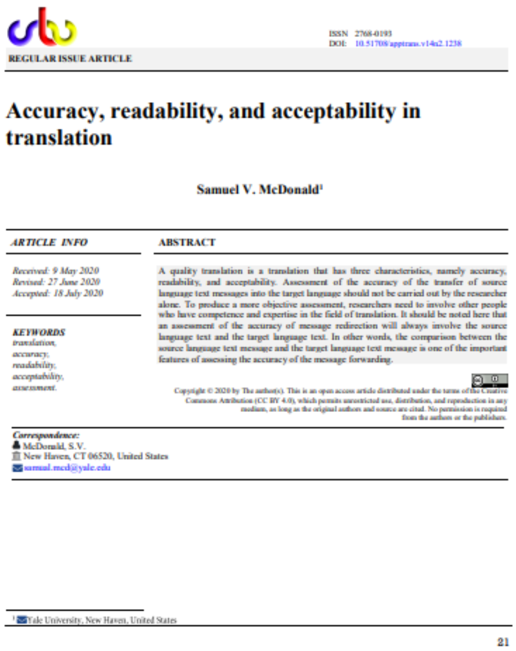
determined the steps of translation in order to increase the readability level that consists of analyzing, transferring, and restructuring. The mentioned steps of translation are expected to be followed by the translator to make sure that the content of the text is fully comprehended. In composing a correctly translated text, the translator is expected to grasp the language aspects and cultural aspects to achieve the meaning before restructuring the target language. Sun (2012) explains that readability is evaluated from the cross-cultural aspects of the translated text. It means that the translator needs to comprehend both language features, such as the semantic and stylistic aspects of the languages and the implemented culture as the context. The translator must integrate the language by comprehending both languages deeply before a coherent translated text can be produced.

Moreover, the readability assessment covers several aspects that change over time. Ciobanu and Dinu (2015) explains that the systems of readability assessment only pay attention to the language properties. However, in recent times, readability is also evaluated through the aspects that affect how well the translated text is received and understood by the readers. It means that readability is not determine from how well the text is translated based on the language aspects such as the word formations or the equivalence between the Source Language (SL) and Target Language (TL) but also referring to the cultural or situational context that further gives meaning beyond the text.

Ciobanu and Dinu (2015) determined two readability factors: the linguistic analysis and target reader. The linguistic analysis includes the readability level based on the lexical, morphological, semantic, and syntactic aspects determined through the translated text. Meanwhile, the target reader factors in readability assessment include the background knowledge, age, level of literacy, audiences' motivation. It means that the readability level of a translated text is determined through several factors regarding the language properties and the consideration of the audience or readers' comprehensive level towards it.

Translation readability is further related to the degree to which the translation is considered proper or otherwise. McDonald (2020) explains that translation readability relates to the ease degree of the translated text based on the readable standard and meaning delivery. Thus, the degree of readability mainly

McDonald (2020, p.25)



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Accuracy, readability, and acceptability in translation

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ABSTRACT

A quality translation is a translation that has three characteristics, namely accuracy, readability, and acceptability. Assessment of the accuracy of the transfer of source language text messages into the target language should not be carried out by the researcher alone. To produce a more objective assessment, researchers need to involve other people who have competence and expertise in the field of translation. It should be noted here that an assessment of the accuracy of message redirection will always involve the source language text and the target language text. In other words, the comparison between the source language text message and the target language text message is one of the important features of assessing the accuracy of the message forwarding.

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assumptions, two translation ideologies emerged, namely foreignization and domestication.

Foreignization, the ideology of foreignization is a correct, acceptable, and good translation according to the tastes and expectations of the readers by presenting BSU culture and the presence of SL provides benefits to target readers. Foreign phenomena and culture are maintained to provide knowledge through foreignization. Foreignization is also used to maintain cultural references to source texts, cultural values, and as cross-cultural learning. This ideology is in contrast to domestication which tries not to present something foreign to the target audience.

Assessment of Translation Ideology can be assessed whether it tends to lead to domestication or foreignization ideology. The assessment can be seen based on the translation method used. The ideology of foreignization includes the translation method, the method of word for word translation, literal translation, trusted translation, and semantic translation. This ideology uses words or terms that "borrow" from the source language. Based on the method chosen as a feature of foreignization is a method that tends to side with the source language. These four methods can be used as criteria for foreignization ideology in a translated text.

Domestication, translation must prioritize the needs of the reader because it departs from the definition of translation that is to find the equivalent as closely as possible. Translation should prioritize the readability of the text for the target reader. Translation that can meet the tastes and expectations of readers is considered correct, acceptable, and good translation in accordance with the cultural background of the target community is called the ideology of domestication. Related to this ideology can be measured from the method chosen, namely methods that are oriented towards target languages such as adaptation translation, free translation, idiomatic translation, and communicative translation. The domestication ideology includes adaptation translation methods, free translation, idiomatic translation, and communicative translation. Besides that, the domestication ideology uses words or terms which are translated into the target language [19].

Translation Quality Assessment

a) Accuracy
Accuracy here means that a quality translation is a translation that conveys information or messages from SL correctly, precisely, and honestly in accordance with the intent of the SL author. The information conveyed is nothing left behind, nothing is added, and nothing is different. Readers can understand the translation work easily and in accordance with the message contained therein. In accordance with the purpose of translation is to communicate meaning accurately. A translator, if he wants to get a good and quality translation, must not ignore, add to, or reduce the meaning contained in SL, just because it is influenced by the formal form of TL. Translation is not aimed at creating new works or new writings, but translation aims to be a bridge between SL authors and TL readers. In other words, a translator does not summarize a text into a new article but the translator must be able to become a communication facilitator to convey messages contained in SL into TL appropriately.

b) Readability
Readability is the degree of ease in which a piece of writing can be read and understood its meaning. A translated text can be considered to have a high level of readability if the text is easy to read and the reader can catch the message conveyed, regardless of the compatibility of the message with the message contained in the SL text. In other words, the reader acts as a subject that determines the readability of a text.

c) Acceptability
Acceptance leads to the prevalence and naturalness of the translated text in TL in accordance with the rules and norms of the language of the TL readers. The text must be accepted and understood by the target reader. Readers will understand the meaning contained in the sentences that make up a translated text and then relate it to the context of the text's situation. The term acceptability is used to express the adherence of the translation to the linguistic rules and textual norms of the target language. It gives the idea that a translation will be adequate if the norms to be followed come from the source culture and language, while the translation is called acceptable if the norms followed come from the target culture and language.

Blogspot is a website 2.0 provided by Google to create a blog. The features provided on the Blogspot dashboard include: overview, posts, pages, google +, comments, statistics, campaigns, layouts, templates and settings. Each of these features has the following functions: (1) Overview, to find out brief information about the status of the blog. (2) Pos, to store articles. (3) Pages, to create and store information other than articles. (4) Google+, to set up integration between Blogger.com and Google+. (5) Comments, to find out the comments that enter the blog. (6) Statistics, to find out data on blog visits. (7) Campaign, to promote the blog. (8) Layout, add gadgets and position gadgets. (9) templates, organize and change the appearance of the blog. (10) Settings, set language, date, comments, email, etc.

Nababan (2012, p. 51)

Instrumen penilai tingkat keberterimaan terjemahan merupakan pedoman bagi penilai dalam menentukan tingkat keberterimaan terjemahan. Skala yang disediakan berkisar antara 1 sampai dengan 3. Setiap skor yang diberikan merupakan cerminan dari tingkat keberterimaan terjemahan.

Instrumen ketiga yang digunakan adalah instrumen untuk menentukan tingkat keterbacaan terjemahan, yang juga didasarkan pada skala 1 sampai dengan 3.

Instrumen Penilai Tingkat Keterbacaan Terjemahan

Kategori Terjemahan	Skor	Parameter Kualitatif
Tingkat Keterbacaan Tinggi	3	Kata, istilah teknis, frasa, klausa, kalimat atau teks terjemahan dapat dipahami dengan mudah oleh pembaca.
Tingkat Keterbacaan Sedang	2	Pada umumnya terjemahan dapat dipahami oleh pembaca; namun ada bagian tertentu yang harus dibaca lebih dari satu kali untuk memahami terjemahan.
Tingkat Keterbacaan Rendah	1	Terjemahan sulit dipahami oleh pembaca

3.1.4 Pembobotan

Di atas telah dijelaskan bahwa suatu terjemahan yang berkualitas harus akurat (accurate), berterima (acceptable) dan mudah dipahami (readable) oleh pembaca sasaran. Masing-masing dari ketiga aspek tersebut mempunyai bobot nilai yang berbeda.

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Anggraeni et al (2018, p.3)

Transposition translation procedure involving literal translation (automatic transposition), is caused by the difference of grammatical structure of a language and offers the translator no choice.

Transposition translation procedure involving the change of words' position is required when a SL grammatical structure does not exist in the TL. The change is also possible to occur when SL passive voice is not common to be translated in TL passive voice, so the words' position are changed and transform it into TL active voice with equal meaning, and also caused by unnatural meaning of literal translation.

Transposition translation procedure involving change of word class is grammatically possible when SL literal translation is not in a TL natural usage. For instance, SL noun phrase can be shifted into a TL verb phrase.

Transposition translation procedure involving adjustment and replacement of words can be considered as a semi or full change of a full-set SL sentence into a new composition of TL with equal meaning, required adjustment and replacement of some words in order to complete lexical gap in the translation.

A definition of movie stated by Hornby (1995: 434) defined film is a story, etc. recorded as a set of moving pictures to be shown on television or at the cinema. As stated in Microsoft Encarta 2008, movie or film is a series of images that are projected onto screen to create the illusion of motion. Motion pictures also called movies, films, or the cinema are one of the most popular forms of entertainment, enabling people to bring themselves in an imaginary world (Microsoft Encarta: 2008). While Coulson (1978: 622) states that film or movie is story, incident, etc. recorded on film on moving pictures. Furthermore, Lorimer (1995: 506) states that films can record culture, and they can treat social or political issues and other aspects of societies to capture relationship difficult to be communicated by other means.

Based on the definitions above, it can be concluded that movie is one of literature forms which contain story, play, history, culture, incidents, science, etc. that is recorded as video and shown in cinema, television, theaters, or other broadcast media which is as entertainment as the main purpose.

From the research conducted by Dries (1995) it is known that there are two major types of film translation: dubbing and subtitling; each of them interferes with the original text to a different extent.

Subtitling, as cited from Matviska (2014) can be explained as supplying a translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen, is the form that alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its 'foreignness' at all times. Therefore, the language of a subtitle should be a short, dense, and precise objectives and standards of good language use. Subtitle usually appear on the lower part of the screen and consist of the translated source language into target language.

Dubbing is oriented at the target audience that makes the translator adapt the source text which in the end has to meet the standards existing in the target language or country, as cited from Cintaz (2009). Labially synchronized dubbing which is also known as lip sync is the most widely-spread type of revoicing of feature films which are in mass distribution and mostly it is performed by professional actors. During selection of dubbing actors original voice, temperament of the character and voice age are taken into consideration.

Chapter III

Bogdan & Biklen (2007, p.5)

Qualitative Research for Education

An Introduction to Theory and Methods

FIFTH EDITION

Robert C. Bogdan

Syracuse University

Sari Knopp Biklen

Syracuse University

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where, how, and under what circumstances they came into being. Of what historical circumstances and movements are they a part? To divorce the act, word, or gesture from its context is, for the qualitative researcher, to lose sight of significance. As one anthropologist described it:

> If anthropological interpretation is constructing a reading of what happens, then to divorce it from what happens—from what in this time or that place specific people say, what they do, what is done to them, from the whole vast business of the world—is to divorce it from its application and render it vacant. A good interpretation of anything—a poem, a person, a history, a ritual, an institution, a society—takes us to the heart of that of which it is the interpretation. (Geertz, 1973, p. 18)

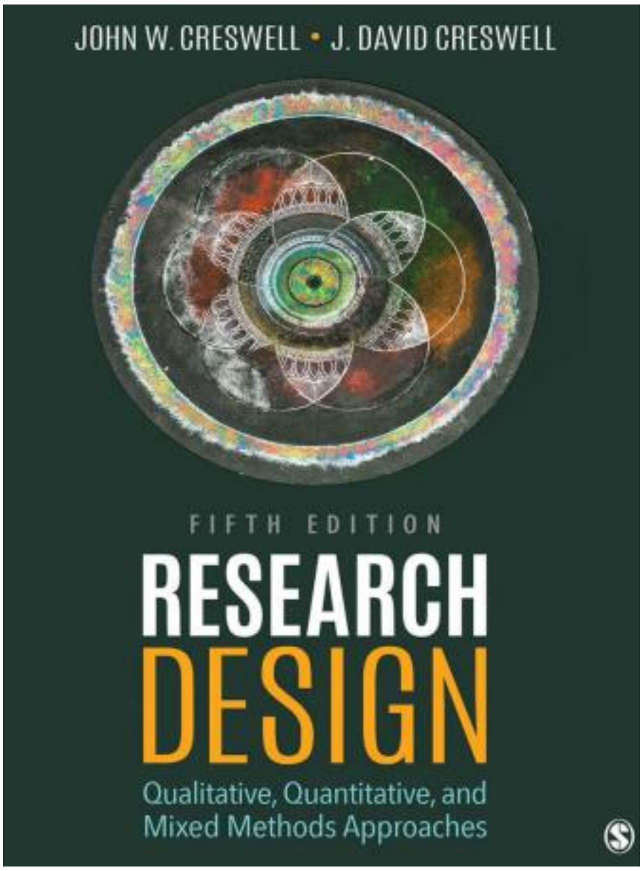
Whether they collect data on classroom interaction by videoing class sessions (Florio, 1978; Mehan, 1979), on the experiences of superintendents and teachers through interviewing (Chase, 1995; Weiler, 1988; Middleton, 1993; Casey, 1993), on desegregation (Metz, 1978), literacy (Oyler, 1996), and adolescent identity formation in urban high schools (Eckert, 1989); or life among the Black middle or poor classes (Pattillo-McCoy, 1999; Anderson, 1999) by participant observation, qualitative researchers assume that human behavior is significantly influenced by the setting in which it occurs, and whenever possible, they go to that location.

2. Descriptive Data. Qualitative research is descriptive. The data collected take the form of words or pictures rather than numbers. The written results of the research contain quotations from the data to illustrate and substantiate the presentation. The data include interview transcripts, fieldnotes, photographs, videotapes, personal documents, memos, and other official records. In their search for understanding, qualitative researchers do not reduce the pages upon pages of narration and other data to numerical symbols. They try to analyze the data with all of their richness as closely as possible to the form in which they were recorded or transcribed. Qualitative articles and reports often contain quotations and try to describe what a particular situation or view of the world is like in narrative form. The written word is very important in the qualitative approach, both in recording data and disseminating the findings.

In collecting descriptive data, qualitative researchers approach the world in a nitpicking way. Many of us are locked into our "taken for granted" worlds, oblivious to the details of our environment and to the assumptions under which we operate. We fail to notice such things as gestures, jokes, who does the talking in a conversation, the decorations on the walls, and the special words we use and to which those around us respond.

The qualitative research approach demands that the world be examined with the assumption that nothing is trivial, that everything has the potential of being a clue that might unlock a more comprehensive understanding of what is being studied. The researcher continually asks such questions as: Why are these desks arranged the way they are? How do the middle-class white students at this private school understand their privileges (Proweller, 1998)? How do students and teachers understand computers when they are introduced into the high school curriculum (Wexler, 2000)? What topics do students initiate in an early morning discussion group (Bogad, 1998)? Why do similar behaviors on the part of different students elicit such different responses from the teacher? How do teachers push

Creswell (2018, p.302)



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- Indicate the type or types of data to be collected. In many qualitative studies, inquirers collect multiple forms of data and spend a considerable time in the natural setting gathering information. The collection procedures in qualitative research involve four basic types and their strengths and limitations, as shown in Table 9.2.
    - A **qualitative observation** is when the researcher takes field notes on the behavior and activities of individuals at the research site. In these field notes, the researcher records, in an unstructured or semi-structured way (using some prior questions that the inquirer wants to know), activities at the research site. Qualitative observers may also engage in roles varying from a nonparticipant to a complete participant. Typically these observations are open-ended in that the researchers ask general questions of the participants allowing the participants to freely provide their views.
    - In **qualitative interviews,** the researcher conducts face-to-face interviews with participants, telephone interviews, or engages in focus group interviews with six to eight interviewees in each group. These interviews involve unstructured and generally open-ended questions that are few in number and intended to elicit views and opinions from the participants.
    - During the process of research, the investigator may collect **qualitative documents**. These may be public documents (e.g., newspapers, minutes of meetings, official reports) or private documents (e.g., personal journals and diaries, letters, e-mails).
    - A final category of qualitative data consists of **qualitative audiovisual and digital materials** (including social media materials). This data may take the form of photographs, art objects, videotapes, website main pages, e-mails, text messages, social media text, or any forms of sound. Include creative data collection procedures that fall under the category of visual ethnography (Pink, 2001) and which might include living stories, metaphorical visual narratives, and digital archives (Clandinin, 2007).
    - In a discussion about data collection forms, be specific about the types and include arguments concerning the strengths and weaknesses of each type, as discussed in Table 9.2. Typically, in good qualitative research the researchers draw on multiple sources of qualitative data to make interpretations about a research problem.

- Include data collection types that go beyond typical observations and interviews. These unusual forms create reader interest in a proposal and can capture useful information that observations and interviews may miss. For example, examine the compendium of types of data in Table 9.3 that can be used, to stretch the imagination about possibilities, such as gathering sounds or tastes, or using cherished items to elicit comments during an interview. Such stretching will be viewed positively by graduate committee members and by editors of journals.

Miles & Hubermen (1994, pp.10-12)

An Expanded Sourcebook

Qualitative Data Analysis

Second Edition

Matthew B. Miles
A. Michael Huberman

SAGE Publications
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Thousand Oaks London New Delhi

The influence of the researcher's *values* is not minor (e.g., what one thinks about the fairness of arrests).

To put it another way, qualitative data are not so much about "behavior" as they are about *actions* (which carry with them intentions and meanings and lead to consequences). Some actions are relatively straightforward; others involve "impression management"—how people want others, including the researcher, to see them.

Furthermore, those actions always occur in specific situations within a social and historical context, which deeply influences how they are interpreted by both insiders and the researcher as outsider.

Thus the apparent simplicity of qualitative "data" masks a good deal of complexity, requiring plenty of care and self-awareness on the part of the researcher.

Strengths of Qualitative Data

What is important about well-collected qualitative data? One major feature is that they focus on *naturally occurring, ordinary events in natural settings*, so that we have a strong handle on what "real life" is like.

That confidence is buttressed by *local groundedness*, the fact that the data were collected in close proximity to a specific situation, rather than through the mail or over the phone. The emphasis is on a specific *case*, a focused and bounded phenomenon embedded in its context. The influences of the local context are not stripped away, but are taken into account. The possibility for understanding latent, underlying, or nonobvious issues is strong.

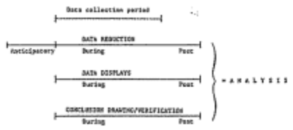
Another feature of qualitative data is their *richness and holism*, with strong potential for revealing complexity; such data provide "thick descriptions" that are vivid, nested in a real context, and have a ring of truth that has strong impact on the reader.

Furthermore, the fact that such data are typically collected over a *sustained period* makes them powerful for studying any process (including history); we can go far beyond "snapshots" of "what?" or "how many?" to just how and why things happen as they do—and even *assess causality* as it actually plays out in a particular setting. And the inherent *flexibility* of qualitative studies (data collection times and methods can be varied as a study proceeds) gives further confidence that we've really understood what has been going on.

Qualitative data, with their emphasis on people's "lived experience," are fundamentally well suited for locating the *meanings* people place on the events, processes, and structures of their lives: their "perceptions, assumptions, prejudgments, presuppositions" (van Manen, 1977) and for connecting these meanings to the *social world* around them.

We make three other claims for the power of qualitative data, to which we return during later chapters. They often have been advocated as the best strategy for discovery, exploring a new area, *developing hypotheses*. In addition we underline their strong potential for *testing hypotheses*, seeing whether specific predictions hold up. Finally, qualitative data are useful when one needs to supplement, validate, explain, illuminate, or reinterpret *quantitative* data gathered from the same setting.

Figure 1.3
Components of Data Analysis: Flow Model



The strengths of qualitative data rest very centrally on the competence with which their analysis is carried out. What do we mean by analysis?

F. Our View of Qualitative Analysis

Our general view of qualitative analysis is outlined in Figure 1.3. We define *analysis* as consisting of three concurrent flows of activity: data reduction, data display, and conclusion drawing/verification. We explore each of these themes in more depth as we proceed through the book. For now, we make only some overall comments.

Data Reduction

Data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcriptions. As we see it, data reduction occurs continuously throughout the life of any qualitatively oriented project. Even before the data are actually collected (see Figure 1.1), anticipatory data reduction is occurring as the researcher decides (often without full awareness) which conceptual framework, which cases, which research questions, and which data collection approaches to choose. As data collection proceeds, further episodes of data reduction occur (writing summaries, coding, teasing out themes, making clusters, making partitions, writing memos). The data reduction/transforming process continues after fieldwork, until a final report is completed.

Data reduction is not something separate from analysis. It is *part* of analysis. The researcher's decisions—which data chunks to code and which to pull out, which patterns best summarize a number of chunks, which evolving story to tell—*are all analytic choices.* Data reduction is a form of analysis that sharpens, sorts, focuses, discards, and organizes data in such a way that "final" conclusions can be drawn and verified. As Tesch (1990), points out, it also can be seen as "data condensation."

By "data reduction" we do *not* necessarily mean quantification. Qualitative data can be reduced and transformed in many ways: through selection, through summary or paraphrase, through being subsumed in a larger pattern, and so on. Occasionally it may be helpful to convert the data into primitive quantities (e.g., the analyst decides that the case being looked at has a "high" or "moderate" degree of administrative centralization), but this is not always wise. Even when it does look like a good analytical strategy, our advice is to keep the numbers, and the words you used to derive the numbers, together in your ensuing analysis. It is important not to strip the data at hand from the context in which they occur.

Data Display

The second major flow of analysis activity is data display. Generically, a *display* is an organized, compressed assembly of information that permits conclusion drawing and action. In daily life, displays vary from gasoline gauges to newspapers to computer screens to factor analysis printouts. Looking at displays helps us to understand what is happening and to do something—either analyze further or take action—based on that understanding.

The most frequent form of display for qualitative data in the past has been *extended text*. As we note later, text (in the form, say, of 3,600 pages of field notes) is terribly cumbersome. It is dispersed, sequential rather than simultaneous, poorly structured, and extremely bulky. Using only extended text, a researcher may find it easy to jump to hasty, partial, unfounded conclusions. Humans are not very powerful as processors of large amounts of information; our cognitive tendency is to reduce complex information into selective and simplified gestalts or easily understood configurations. Or we drastically overweight vivid information, such as the exciting event that jumps out of page 124 of the field notes after a long, "boring" passage. Pages 109 through 123 may suddenly have been collapsed, and the criteria for weighting and selecting may never be questioned. Extended text can overload humans' information-processing capabilities (Faust, 1982) and preys on their tendencies to find simplifying patterns.

In the course of our work, we have become convinced that better displays are a major avenue to valid qualitative analysis. The displays discussed in this book include many types of matrices, graphs, charts, and networks. All are designed to assemble organized information into an immediately accessible, compact form so that the analyst can see what is happening and either draw justified conclusions or move on to the next step of analysis the display suggests may be useful.

As with data reduction, the creation and use of displays is not separate from analysis, it is a *part* of analysis. Designing a display—deciding on the rows and columns of a matrix for qualitative data and deciding which data, in which form, should be entered in the cells—are analytic activities. (Note that designing displays also has clear *data reduction* implications.)

The dictum "You are what you eat" might be transposed to "You know what you display." In this book we advocate more systematic, powerful displays and urge a more inventive, self-conscious, iterative stance toward their generation and use.

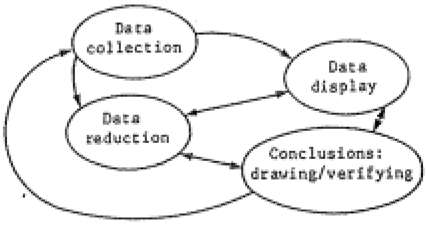
Conclusion Drawing and Verification

The third stream of analysis activity is conclusion drawing and verification. From the start of data collection, the qualitative analyst is beginning to decide what things mean—is noting regularities, patterns, explanations, possible configurations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, inchoate and vague at first, then increasingly explicit and grounded, to use the classic term of Glaser and Strauss (1967). "Final" conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and retrieval methods used; the sophistication of the researcher; and the demands of the funding agency, but they often have been prefigured from the beginning, even when a researcher claims to have been proceeding "inductively."

Conclusion drawing, in our view, is only half of a Gemini configuration. Conclusions are also *verified* as the analyst proceeds. Verification may be as brief as a fleeting second thought crossing the analyst's mind during writing, with a short excursion back to the field notes, or it may be thorough and elaborate, with lengthy argumentation and review among colleagues to develop "intersubjective consensus," or with extensive efforts to replicate a finding in another data set. The meanings emerging from the data have to be *tested* for their plausibility, their sturdiness, their "confirmability"—that is, their *validity*. Otherwise we are left with interesting stories about what happened, of unknown truth and utility.

We have presented these three streams—data reduction, data display, and conclusion drawing/verification—as interwoven before, during, and after data collection in paral-

Figure 1.4
Components of Data Analysis: Interactive Model



lel form, to make up the general domain called "analysis." The three streams can also be represented as shown in Figure 1.4. In this view the three types of analysis activity and the activity of data collection itself form an interactive, cyclical process. The researcher steadily moves among these four "nodes" during data collection and then shuttles among reduction, display, and conclusion drawing/verification for the remainder of the study.

The coding of data, for example *(data reduction)*, leads to new ideas on what should go into a matrix *(data display)*. Entering the data requires further data reduction. As the matrix fills up, preliminary *conclusions* are drawn, but they lead to the decision, for example, to add another column to the matrix to *test* the conclusion.

In this view, qualitative data analysis is a continuous, iterative enterprise. Issues of data reduction, of display, and of conclusion drawing/verification come into figure successively as analysis episodes follow each other. But the other two issues are always part of the ground.

Such a process is actually no more complex, conceptually speaking, than the analysis modes quantitative researchers use. Like their qualitative brethren, they must be preoccupied with data reduction (computing means, standard deviations, indexes), with display (correlation tables, regression printouts), and with conclusion drawing/verification (significance levels, experimental/control differences). But their activities are carried out through well-defined, familiar methods, are guided by canons, and are usually more sequential than iterative or cyclical. Qualitative researchers, on the other hand, are in a more fluid—and a more pioneering—position.

Thus, as we've suggested, qualitative analysis needs to be well documented as a process—mainly to help us learn. Purposes of "auditing" aside, we need to understand more clearly just what is going on when we analyze data, to reflect, refine our methods, and make them more generally usable by others. See Chapter 10, section D for more.

G. Using This Book

Overview

This book is organized roughly according to the chronology of qualitative research projects, from initial design to final reports. For a quick overview of that sequence, see Chapter 13. A run through the Table of Contents will also help.

Format of Specific Methods

We've designed this sourcebook to be as practical as possible. Each method is described in this format:

Name of method.

Analysis problem. The problem, need, or difficulty faced by a qualitative data analyst, for which the method proposed is a useful solution.

Brief description. What the method is and how it works.

Illustration. In more detail, a "minicase" showing how the method is developed and used. Usually this section has a variety of subheadings, such as "Building the Display," "Entering the Data," and "Analyzing the Data."

Variations. Alternative approaches using the same general principle. Relevant work of other researchers is cited.

Advice. Summarizing comments about use of the method, and tips for using it well.

Time required. Approximate estimates (contingent on subject matter, researcher's skill, research questions being asked, number of cases, etc.).

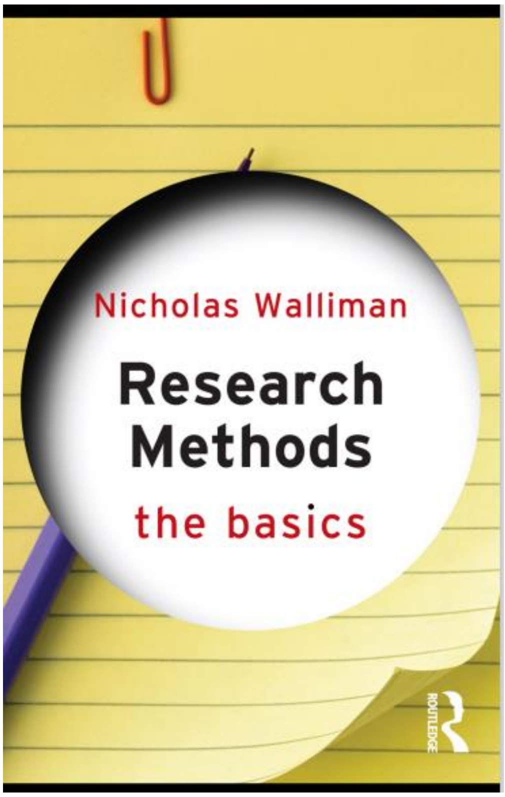
The text also includes supplementary methods, described in a briefer format, that can be used with or instead of the principal method being discussed.

Suggestions for Users

Ideas about what a reader should "do" with any particular book are often presumptuous, mistaken, or both. As someone has pointed out, a book is essentially a random-access display that users activate merely by turning their eyes toward it. Authors have no control over what readers end up doing. Nevertheless we give some advice to different types of users, based on our own and others' experience with the first edition.

Experienced researchers. This is a sourcebook. Colleagues have told us they have used it in several ways.

Walliman (2011, p.69)



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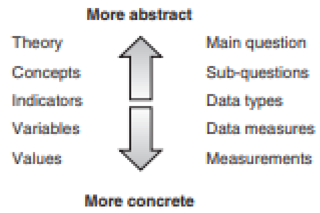


Figure 6.1 Diagram of levels of abstraction

spectrum, move to the more concrete during the investigation, and return to the abstract in the conclusions. Data that can be manipulated, measured and analysed tends to be more at the values level, but in many subjects in the humanities and social sciences, the variables may be difficult or even impossible to measure with precise values.

You can relate these levels of abstraction to how to structure your research. Your title and main research question will be expressed at a theoretical level, and your sub-questions will be about the separate concepts. In order to investigate these, you will need to find out what type of measures can be used to assess the existence and scale of the concepts, then the scales that can be used in the measures, i.e. the type of measurements, and finally the actual measurements that provide the basic data for analysis. Figure 6.1 provides a simple diagram to illustrate the levels of abstraction in your research structure.

PRIMARY AND SECONDARY DATA

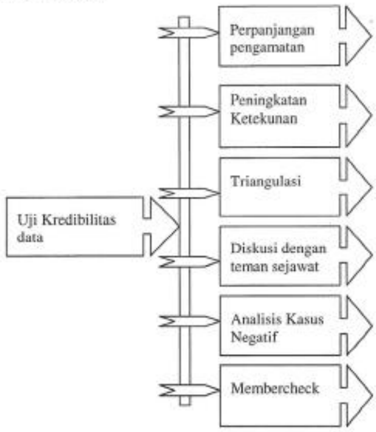
Data come in two main forms, depending on its closeness to the event recorded. Data that has been observed, experienced or recorded close to the event are the nearest one can get to the truth, and are called **primary data**. Written sources that interpret or record primary data are called **secondary sources**, which tend to be less reliable. For example, reading about a fire in your own house in the newspaper a day after will

Sugiyono (2017, pp.270-277)

Jadi uji keabsahan data dalam penelitian kualitatif meliputi uji, *credibility* (validityas interbal), *transferability* (validitas eksternal), *dependability* (reliabilitas), dan *confirmability* (obyektivitas).

1. Uji Kredibilitas

Bermacam-macam cara pengujian kredibilitas data ditunjukkan pada gambar 14.2. Berdasarkan gambar tersebut terlihat bahwa uji kredibilitas data atau kepercayaan terhadap data hasil penelitian kualitatif antara lain dilakukan dengan perpanjangan pengamatan, peningkatkan ketekunan dalam penelitian, triangulasi, diskusi dengan teman sejawat, analisis kasus negatif, dan *membercheck*.



Gambar 14.1 Uji Kredibilitas data dalam penelitian kualitatif

a. Perpanjangan pengamatan

Mengapa dengan perpanjangan pengamatan akan dapat meningkatkan kepercayaan/kredibilitas data? Dengan perpanjangan pengamatan berarti peneliti kembali ke lapangan, melakukan pengamatan, wawancara lagi dengan sumber data yang pernah ditemui maupun yang baru. Dengan

f. Mengadakan Membercheck

Membercheck adalah, proses pengecekan data yang diperoleh peneliti kepada pemberi data. Tujuan *membercheck* adalah untuk mengetahui seberapa jauh data yang diperoleh sesuai dengan apa yang diberikan oleh pemberi data. Apabila data yang ditemukan disepakati oleh para pemberi data berarti datanya data tersebut valid, sehingga semakin kredibel/ dipercaya, tetapi apabila data yang ditemukan peneliti dengan berbagai penafsirannya tidak disepakati oleh pemberi data, maka peneliti perlu melakukan diskusi dengan pemberi data, dan apabila perbedaannya tajam, maka peneliti harus merubah temuannya, dan harus menyesuaikan dengan apa yang diberikan oleh pemberi data. Jadi tujuan *membercheck* adalah agar informasi yang diperoleh dan akan digunakan dalam penulisan laporan sesuai dengan apa yang dimaksud sumber data atau informan.

Pelaksanaan *membercheck* dapat dilakukan setelah satu periode pengumpulan data selesai, atau setelah mendapat suatu temuan, atau kesimpulan. Caranya dapat dilakukan secara individual, dengan cara peneliti datang ke pemberi data, atau melalui forum diskusi kelompok. Dalam diskusi kelompok peneliti menyampaikan temuan kepada sekelompok pemberi data. Dalam diskusi kelompok tersebut, mungkin ada data yang disepakati, ditambah, dikurangi atau ditolak oleh pemberi data. Setelah data disepakati bersama, maka para pemberi data diminta untuk menandatangani, supaya lebih otentik. Selain itu juga sebagai bukti bahwa peneliti telah melakukan *membercheck*.

2. Pengujian *Transferability*

Seperti telah dikemukakan bahwa, *transferability* ini merupakan validitas eksternal dalam penelitian kuantitatif. Validitas eksternal menunjukkan derajad ketepatan atau dapat diterapkannya hasil penelitian ke populasi di mana sampel tersebut diambil.

Nilai transfer ini berkenaan dengan pertanyaan, hingga mana hasil penelitian dapat diterapkan atau digunakan dalam situasi lain. Bagi peneliti naturalistik, nilai transfer bergantung pada pemakai, hingga manakala hasil penelitian tersebut dapat digunakan dalam konteks dan situasi sosial lain. Peneliti sendiri tidak menjamin "validitas eksternal" ini.

Oleh karena itu, supaya orang lain dapat memahami hasil penelitian kualitatif sehingga ada kemungkinan untuk menerapkan hasil penelitian tersebut, maka peneliti dalam membuat laporannya harus memberikan uraian yang rinci, jelas, sistematis, dan dapat dipercaya. Dengan demikian maka pembaca menjadi jelas atas hasil penelitian tersebut, sehingga dapat memutuskan dapat atau tidaknya untuk mengaplikasikan hasil penelitian tersebut di tempat lain.

Bila pembaca laporan penelitian memperoleh gambaran yang sedemikian jelasnya, "semacam apa" suatu hasil penelitian dapat diberlakukan (transferability), maka laporan tersebut memenuhi standar transferabilitas (Sanafiah Faisal, 1990)

3. Pengujian Depenability

Dalam penelitian kuantitatif, depenability disebut reliabilitas. Suatu penelitian yang reliabel adalah apabila orang lain dapat mengulangi/ mereplikasi proses penelitian tersebut. Dalam penelitian kualitatif, uji depenability dilakukan dengan melakukan audit terhadap keseluruhan proses penelitian. Sering terjadi peneliti tidak melakukan proses penelitian ke lapangan, tetapi bisa memberikan data. Peneliti seperti ini perlu diuji depenabilitynya. Kalau proses penelitian tidak dilakukan tetapi datanya ada, maka penelitian tersebut tidak reliabel atau dependable. Untuk itu pengujian depenability dilakukan dengan cara melakukan audit terhadap keseluruhan proses penelitian. Caranya dilakukan oleh auditor yang independen, atau pembimbing untuk mengaudit keseluruhan aktivitas peneliti dalam melakukan penelitian. Bagaimana peneliti mulai menentukan masalah/fokus, memasuki lapangan, menentukan sumber data, melakukan analisis data, melakukan uji keabsahan data, sampai membuat kesimpulan harus dapat ditunjukkan oleh peneliti. Jika peneliti tak mempunyai dan tak dapat menunjukkan "jejak aktivitas lapangannya", maka depenabilitas penelitiannya patut diragukan (Sanafiah Faisal 1990).

4. Pengujian Konfirmability

Pengujian konfirmability dalam penelitian kuantitatif disebut dengan uji obyektivitas penelitian. Penelitian dikatakan obyektif bila hasil penelitian telah disepakati banyak orang. Dalam penelitian kualitatif, uji konfirmability mirip dengan uji dependability, sehingga pengujiannya dapat dilakukan secara bersamaan. Menguji konfirmability berarti menguji hasil penelitian, dikaitkan dengan proses yang dilakukan. Bila hasil penelitian merupakan fungsi dari proses penelitian yang dilakukan, maka penelitian tersebut telah memenuhi standar konfirmability. Dalam penelitian, jangan sampai proses tidak ada, tetapi hasilnya ada.