CHAPTER I

INTRODUCTION

1. 1 Background of the Study

In the global communication era, the prominence of translation has become greater than before in the process of exchanging information all around the world. The information is not only to those in the field of language learning or teaching, linguists, professional translators, but also in the field of engineering, mathematics, law, medical, literature, etc. Nowadays, translation has been utilized almost in every single field of our life.

Translation determines the quality of Indonesian knowledge materials in terms of entertainment and education aspects. Thus, it can be said that Indonesian translators shape Indonesian ways of thinking as well as of improving their knowledge in the form of rendering information and messages from foreign literature to translated literature.

Translation is a process which is intended to find meaning equivalence from the source language into the target language. As *Oxford Advanced Learner's Dictionary*, "… translation is the process of changing something that is written or spoken into another language." In the meantime, one of the most prominent definitions of translation has been proposed by Susan Bassnet saying that

> "What is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be

approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted." (Susan Bassnet, 2002:12)

In translating media, in this case a movie, many people think that translating a movie becomes one of the most challenging activities. Since every language is influenced by social and cultural factors, a translated text must be appropriate for the target viewers, and the cultural context in certain area. Besides, a movie is one of the literature forms which can contain various types of figurative language, such as similes, metaphors, personifications, hyperboles, idioms, which are difficult to understand and translate.

Translators often meet some difficulties that are not so easy to overcome. One of the problems is when translators deal with figurative expressions. Some expressions are difficult to interpret. Even though every single word seems easy to understand, it is still confusing what the expression actually means. As stated by Beekman and Callow, "… at least two words which cannot be understood literally and which function as a unit semantically" (Beekman and Callow 1974: 121). This is often happens, since the translator has to match two different languages with different background culture as well. The differences of cultures between the main language (Source Language) and the other language (Target Language) will also influence the meaning of figurative expression.

It is a big responsibility for the translator to translate the figurative as clear as possible, so that the target reader will not interpret the message of the source language wrongly. Therefore, a translator must have the knowledge of language and culture in both the source language and the target language in order to

translate the figurative language correctly. Figurative language is also used to make the words or phrases be more beautiful, more interesting, and make clearer the image. Hyperbole, metaphor, simile, personification, and irony are kinds of figurative language that use figures of speech. Figurative language is not only used in poem, but also in lyrics, and screenplays or movie script.

This research uses Disney Animated movie as the main data, in order to analyze the strategies used in translating the figurative language. The movie script analyzed is based on a movie entitled *Mulan II* released in 2004. *Mulan II* is chosen to be the object of this study due to its reputation as a *Disney Animated Movie*. It becomes more interesting since the writer found out that this movie contains some uncommon language in the dialogues such as Figurative Language. In this research, the writer analyzed the movie script of the subtitle of *Mulan II* to find out the strategies in translating the Figurative Language.

1. 2 Problem Statement

1. What types of figurative language are applied in the movie *"Mulan II"* ?

2. What are the subtitling strategies of figurative language used in translating *"Mulan II"* ?

1. 3 Purposes of the Study

1. To find out the types of figurative language used in the movie *"Mulan II"*

2. To analyze the subtitling strategies of figurative language used in translating *"Mulan II"*

1. 4 Scope and Limitation

There are several problems that can be identified in movie *Mulan II* such as translation shift, cultural and social identity, idiomatic, and figurative language. However, the writer only focuses in analyzing the strategies that have been used by the translator in translating figurative language and the analysis is limited on the 11 types of figurative language out of 13 types that are employed in *Mulan II*. The 11 types of figurative language are chosen as they are frequently and repeatedly appeared in *Mulan II*. The writer chose them because they have already represented almost all of the figurative types as explained in Pierrini's theory of figurative language.

1. 5 Significance of the Study

This research is expected to be useful for readers to understand more about figurative language, especially that appearing in the movie *Mulan II*. On the other hand, the writer expects that this research may contribute to add the knowledge for the students who want to learn more about figurative language.

1. 6 Methodology of the Study

In this research, the writer used qualitative method to analyze the translation of figurative language. The writer collected the data by taking notes from words, sentences, texts, scenes and pictures while watching the movie. To collect the data, the writer employed the following steps:

1. To download *Mulan II* the movie, and

2. To download the subtitle in source language that is exactly the same as the original (transcript).

In analyzing the data, the writer had to watch the movie in both source language and target language. In order to get the perfect analysis, the writer also watched the movie repeatedly. After collecting the data, the writer did the research. In doing the research, the writer did the following some steps:

1. Watching the whole movie.

2. Watching the movie again to get a clearer meaning of dialogues in order to find the figurative language.

3. Taking notes on figurative phrases appearing in the source language and finding out the translation written in the target language.

4. Listing all figurative appearing in the movie.

There are 59 data of figurative languages that appear in the movie. Due to the large numbers of data, the lack of time and ability of the writer, the writer used only some of the data to analyze. The samples that have been chosen are the representative of the figurative languages. Using "*purposive sampling*" technique, the writer analyzed 20 data from each different type of figurative. The writer used 34% of the whole populations as the representatives. According to Moleong (1991),

"… maksud sampling dalam hal ini ialah untuk menjaring sebanyak mungkin informasi dari berbagai macamsumber dan bangunanya (constructions). Tujuanya adalah untuk merinci kekhususan yang ada ke dalam ramuan konteks yang unik . Maksud kedua dari sampling ialah

menggali informasi yang akan menjadi dasar dari rancangan dan teori yang muncul."

In this *skripsi,* the writer only used selected data as representation of all data. From 59 data that appear, the writer categorized into each types of figurative language according to Pierrini's theory.

1.7 Status of the Study

There is no student at Christian University of Indonesia who has ever written a *skripsi* about analyzing the translation strategies of figurative language using *"Mulan II"* movie as the data source.

1.8 Organization of the Study

This *skripsi* consists of four chapters. The first chapter is the introduction consisting of background, problem statement, purpose of the study, significance of the study, scope and limitations, methodology of the study, status of the study, and organization of the study. The second chapter is a review of related literature. The third chapter is the analysis of the problems. The last chapter of the *skripsi* is the conclusion and suggestion.