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The Application of Translating Strategies in Subtitling 'Musa Kalimullah'

Aplikasi Strategi Penterjemahan Dalam sari Kata Drama 'Musa Kalimullah'

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Abstract

This study discussed the application of translating strategies from Arabic language to Bahasa Melayu in the form of audiovisual, which is the subtitling of an Arabic animated drama entitled "Musa Kalimullah". Poor quality of subtitling, and low competency of both the subtitlist's source language and viewers' foreign language are the challenges in this field. Public's lack of understanding on the process and problems in subtitling and the difficulties of translating idiomatic language and cultural elements also triggered this study to be conducted in order to improve the quality of subtitling. The objectives of this research is to identify translating strategies applied by the subtitlist in interpreting Arabic dialogue, besides analyzing the most commonly used translating strategies in audiovisual translation. This study is qualitative in nature which used content analysis to gather data. It is based on Newmark's translating strategies. The corpus used for this study are two episodes, which are the ninth and thirteenth episode. A total of three scenes containing 22 samples of dialogues and subtitles are used. Findings revealed the applied translating strategies are literal translating, transposition, synonyms, omission, reduction, functional matching and cultural matching. Based on the selected samples, the application of literal translating is the highest. This study also found that the subtitlist tend to apply written textual translating method in audiovisual translation by applying literal translating strategies in each dialogue, whereas indirect translating strategies such as omission and reduction are rarely used.

Keywords: Audiovisual Translation, Translating Strategies, Literal Translation, Arabic Animation.

Introduction

Translation is an effort to create communication and understanding between two races. In fact, it is regarded as a bridge of knowledge that connects these two races, which are varied in language and culture. Therefore, the process of translating requires correct method, appropriate strategy and effective technique in order to produce a perfect translating product while transferring the original message.

Audiovisual Translation

Translating these days are not restricted to written materials such religious manuscripts, books, academic journal articles or literary texts only. The advent of science, technology and telecommunication also contributes to the expansion of translation. Rapid digital technology growth creates demands in the field of translating for audiovisual materials such as TV (Television), movies, computer, VCD (Video Compact Disc) and DVD (Digital Versatile Disc). The process of producing translation for these materials is known as audiovisual translation.

According to Newmark (1992: 72), when language is used to accompany action or used as symbols of articulated gestures, it should therefore be viewed as a form of communication. Communication theory emphasizes translating aspect as a form of interpersonal communication. Hasuria (2006: 65) stated, Newmark's (1988); Mavridis (2014) method of communication is regarded as the most appropriate form of translation for audiovisual media because it pays lesser regard on uttered words. Instead, it focuses on the speaker's articulated intention. Amizah (1998) also showed that communicative translating method are often used in subtitling. Hansuria (2006: 320) explained further, the communicative approach is a communicative process which takes place and based on targeted receiver or reader. The expression of source language is appropriately replaced by target language as according to situational and cultural context. This approach also does not emphasize meaning matching between target language and source text. Instead, it prioritizes message reception by target audience.

Definition of Strategy

The word translating strategy originally refers to translating procedures. The word 'procedure' can be defined as a common way to carry out a task, steps or way of working or doing things (Kamus Dewan Edisi Keempat, 2007: 1235). In the context of translation on the other hand, Newmark (1988: 81) stated that translating procedures are used to translate sentences and smaller parts of sentences such as clause and words. The word 'strategy' on the other hand, is defined as "*a plan that is used in order to achieve*" or "*the act of planning how to do or achieve*" (New Oxford Dictionary 2012: 818). Kamus Dewan Edisi Keempat (2007: 1525) on the other hand provides the definition of strategy as an organized plan to achieve a goal or success. Finally, subtitling is defined as a form of translation from articulated or written source dialogue in the form of audiovisual into target language, added on by images of the original product, which is placed at the lower part of the screen (Gottlieb, 1998: 247). Subtitling is one form of audiovisual translation which is binded by restricted space and screening time to the audience.

Newmark's Translating Strategies

Newmark's translating strategies in general is a translating procedure which is outlined during the process of translating a source text to a target text. There are 15 recommended strategies. However, this study will not discuss all fifteen. It chooses seven strategies to be discussed in the analysis on the application of translating strategies, which are literal translating strategy, synonyms, transposition, functional matching, cultural matching, reduction and omission. Among these seven strategies, literal translating strategy is a direct translating method while the others are categorized as indirect translating method (Majdi, 2009) and this characterizes the communicative approach which is supposed to be applied in subtitling.

TABLE 1

Translating Strategy	Concept
Literal Translating	Word by word, phrase by phrase, clause by clause, sentence by sentence form of translation.
Synonyms	The nearest matching in target language for words in the context of source text.
Transposition	It involves substituting one class of word with another without changing meaning of the message, which includes the change of grammar from source text to target text.
Functional matching	The word does not embody cultural nor tending to be general in nature.
Cultural matching	The word contains cultural element in the original text, which is translated to a word that contains target cultural element.
Reduction	Subtitlist reduces the number of words and provides subtitles filled with important messages only.
Omission	Subtitlist omits unnecessary sentences which do not give great impact to the viewers or tending to be wordy.

Past findings (Karthigesu, 1994; Amizah, 1998; Maserah, 2005; Dood, 2007; Hasuria, 2007; Radiah & Hasuria, 2009; Roslina, & Maryani, 2011) identified several issues regarding subtitling in the audiovisual translation. Poor quality of subtitling, low competency of the subtitlist's source language and viewers' foreign language are the challenges in this field. Public's lack of understanding on the process and problems concerning subtitling and its difficulties of translating idiomatic language and cultural elements also triggered the study of subtitling to be conducted in order to improve the quality of subtitling.

Objectives and Research Methods

This study aimed to examine the application of translating strategies or methods to translate dialogues of ancient history in the form of films. This study is qualitative in nature which employed content analysis method. The corpus of this study is based on two episodes from the drama 'Musa Kalimullah', which are ninth and thirteenth episode. This study chose three scenes only, which contain 22 dialogue samples and subtitles to observe its application of translation. An analysis of translating strategies was carried out based on Newmark's translating strategies.

Analyses on the application of translating strategies on the subtitles

9th Episode (Scene 1)

No.	Dialog	Translation	Strategies
1.	مولاتي، إن الباب يطرق يا مولاتي.	Wahai Permaisuri, sesungguhnya ada orang mengetuk pintu. (<i>Oh my Queen, there is someone knocking at the door.</i>)	Transposition
2.	اسمحي لمن بخارج بالدخول.	Izinkan siapa yang berada di luar pintu masuk. (<i>Let him in.</i>)	Literal Translation
3.	ما الذي أتى بك؟ هل من أمر؟	Apa yang membuatkan engkau ke sini? Ada sesuatu urusan? (<i>Why are you here? What is your business?</i>)	Literal Translation
4.	نعم، لقد وجدت الفتيات صندوقاً ألقاه النيل إلينا ويبدو من وزنه داخله شيئاً ثمينا.	Ya, sesungguhnya dayang-dayang telah menjumpai sebuah peti yang dibawa arus Sungai Nil kepada kita. Nampak daripada beratnya, seolah ada sesuatu di dalamnya. Boleh jadi sesuatu yang berharga. (<i>Yes, the maids found a floating box at the Nile River, sent to us by the current. It looks heavy, as if there is something in it. Might be valuable.</i>)	Literal Translation Cultural Matching
5.	فلينتظرين أنت والفتيات في البحر حتى آتي إليكن.	Kamu dan dayang-dayang tungguku di sungai sehingga aku datang kepada kalian. (<i>You and the maid shall wait for me at the river till I get there.</i>)	Literal translation Cultural Matching
6.	سمعا وطاعة يا مولاتي.	Menjunjung perintah Tuanku (<i>As you command, Your Majesty.</i>)	Cultural matching
7.	أطلق فرعون، أنا لا أستطيع تحمله.	Lepaskan bahu dinda. Dinda tak mampu menahannya. (<i>Let go of my arms. I can't handle it.</i>)	Literal Translation
8.	يجب أن يقتل الطفل، لكي أستريح.	Bayi ini mesti dibunuh! Supaya kanda boleh merasa tenang (<i>The baby must be slaughtered. So that I can feel at peace.</i>)	Synonym

In the above subtitling, transpositional strategy, besides literal translation, is used in the first subtitle where passive action sentence (**يطرق**) is translated to active action sentence (*mengetuk pintu/ knocking at the door*). Cultural matching strategy on the other hand, is used in the fourth

and sixth subtitle. The word **الفتيات** which is general in nature is given a match, which is Malay in culture, which is *dayang-dayang (maid)*. While the expression **سمعا وطاعة** which means *Saya dengar dan saya patuh (I submit and I obey)* is matched with a Malay regal expression, which is *Menjunjung perintah Tuanku (As you command, Your Majesty)*.

13th Episode (Scene 2)

No.	Dialog	Translation	Strategies
1.	اعف عنه يا مولاي، إنه مجرد طفل.	Ampunkan dia tuanku. Dia cuma seorang bayi (Pardon him, Your Majesty. He is just a baby.)	Literal Translation
2.	الطفل؟ لن يستطيع الطفل أن يجذب لحيتي بهذه القوة.	Bayi? Seorang bayi tidak akan mampu menarik janggut kanda dengan kekuatan seperti itu. (A baby? A baby cannot manage to yank my beard as hard as that.)	Literal Translation
3.	لقد كاد أن يقنعها من جذورها	Dia hampir mencabut janggut kanda sampai ke akarnya. (He almost pulled my beard to its roots.)	Literal Translation
4.	أرجوك أن لا تقتلها.	Dinda merayu kanda jangan bunuh dia. (I beg you spare his life.)	Synonym
5.	إنني متعلقة به جدا	Dinda sangat menyayangi dia. (I love him dearly.)	Literal Translation
6.	إنه عدوي. هل تفهمين هذا أم لا؟	Dia adalah musuh kanda. Adakah dinda mengerti atau tidak? (He is my enemy. Do you understand or not?)	Literal Translation Substitution

Based on the above table, literal translating strategy is applied in dialogue 1, 2 3, 5, 6, dan 7. The fourth dialogue employed the strategy of synonym, where the word **أرجوك** which originally means *Saya harap awak (I hope you)*, is given a match *Dinda merayu kanda (I beg you)*. The subtitlist also applied cultural matching strategy by using a suitable pronoun to appropriate Malay regal presence, which are *Dinda (me)* dan *Kanda (you)*. The eighth subtitle also used the strategy of synonym in translating. The phrase **لكي أستريح** which means *supaya saya dapat berehat (so that I can rest)* is given the closest match to its original meaning, which is *so that supaya Kanda boleh merasa tenang (I can feel at peace)*.

13th Episode (Scene 3)

No.	Dialog	Translation	Strategies
1.	انظري! ها هو موسى. هيا نتحدث معه قليلا!	Lihat! Itu dia Musa. Mari kita berborak dengan dia sebentar! (<i>Look! That's Musa. Let's talk to him for a while!</i>)	Literal Translation
2.	أنه ألثغ في الرءاء.	Dia tidak boleh menyebut huruf "ر". (<i>He can't pronounce the letter "ر".</i>)	Transposition
3.	وأحب أن أسمع من فمه وهو يقولها بطريقة تجعلني أحبه أكثر.	Aku ingin dengar bagaimana dia cakap sehingga membuatkan aku lebih menyukainya. (<i>I wanted to listen to how he speaks until I am captivated by him.</i>)	Omission Transposition
4.	يقولون إن سبب هذه اللثغة، هي الجمرة التي التقطها من فمه عندما وضع أمامه الياقوت والجمرة.	Ramai orang bercakap antara sebabnya adalah kerana bara api yang diletakkan ke dalam mulutnya ketika mana di depannya barang berharga dan bara api. (<i>Many claimed that one of the reasons is because of the fire moth which was placed in his mouth while he was looking at a valuable item and fire moth.</i>)	Reduction Functional matching
5.	لقد سمعت هذه الحديث، فانفطر قلبي عندما سمعت أنه وضعها في فمه.	Aku juga dengar perbualan itu. Hatiku menjadi hancur ketika aku mendengar dia memasukkannya ke dalam mulut. (<i>I have also heard of such conversation. My heart hurt when I heard he put it into his mouth.</i>)	Literal Translation
6.	سأنادي عليه لكي يقترب منا. موسى! موسى! تعال هنا!	Aku akan panggil dia supaya mendekati kita. Musa! Musa! Mari ke sini! (<i>I will call him to approach us. Musa! Musa! Come here!</i>)	Literal Translation
7.	سأجعله يقول: فرعون.	Aku akan buat dia kata: Firaun. (<i>I will make him say: Pharoah.</i>)	Literal Translation
8.	"إنه رائع في كل شيء.	Dia sangat lucu dalam semua perkara. (<i>He is too funny in everything.</i>)	Synonym

In the above subtitle, several indirect translating strategies are used besides literal translation. In the second dialogue, transpositional strategy is used by translating the source text into a negation based on a statement. In the third sentence, the word من فمه is omitted in the translation. Reduction strategy is used in the fourth dialogue, where the phrase سبب هذه اللثغة is matched with the expression *sebabnya* (*because of that*). The application of functional matching strategy, on the other hand, is identified when the word ياقوت which means *batu permata* (*gemstone*) (*Kamus Besar Arab-Melayu Dewan 2006: 2712*) is translated to *barang berharga* (*valuable item*). The strategy of synonymy is applied when the word رائع which means *menarik* (*attract*) is given a suitable matching based on the context of the prophet Musa as a toddler, who was *lucu* (*funny*).

Conclusion

This research shows Arabic dialogues in 'Musa Kalimullah' was translated combining direct and indirect translating methods. The subtitlist did not confine the efforts of translating into only one translating strategy. Instead, several strategies were applied as according to situational needs, meaning appropriacy and delivery of message. Nonetheless, literal translating strategy dominates in the application of translating strategies. Omission and reduction strategies were seldom used, even in long dialogues. In most subtitles, the subtitlist seemed to retain meaning and loyalty to the original dialogue by matching the nearest word to each of source word in the sentence. Despite his loyalty to the source dialogue, the subtitlist was able to find exact matching words and fashion the expression as according to the original style and structure of the target language to a point where the subtitle is organic with the target language and does not seem to appear like a translated work

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