

CHAPTER II

THEORETICAL REVIEW

In this chapter, the researcher proffers six major sub-chapters which are relevant to the topic of this research. The first is translation theories which divided into two cases. The second is the concept of meaning which divided into three cases. The third is idiom theories which divided into five cases. The fourth is subtitle theories which divided into two cases. The fifth is the theories of equivalence and the last is the theories of idiom and culture.

A. Theoretical Framework

The theoretical review presents the reviews of the theories from the experts as the framework of this research. This sub-chapter comprise the theories of translation, idiom, subtitle, and equivalence.

1. Translation Theories

In this age, translation is blooming not just in the academic uses, but also in non-academic uses, such as entertainment, advertisement, et cetera. The more statements of translation are described below:

a. Definition of Translation

According to House (2015:2) in *Translation Quality Assessments*, translation can be defined as the result of a linguistic-textual procedure in which a text in one language is recontextualized in another language. As a linguistic-textual procedure, translation is, however, subject to, and substantially influenced by, a variety of extra-linguistic factors and conditions. According to Newmark (1988:5), translation attempts to

substitute a written message and/or statement in one language by the same message and/or statement in another one. In another book, he defines a translation as "transferring the primary meaning of the written text into another language in the way that the author intended the text. Translating one language into another language sometimes can be challenging. Furthermore, it is getting more unenviable when the cultural backgrounds of the source language (SL) and the target language (TL) are contrary. Therefore, in translation, there are several levels to create a good and appropriate translation product. It is done because when we read translations, sometimes we encounter texts which are not ungrammatical, but they are for some reason inconvenient and unnatural.

Following, Al-Musawi (2014:1) in his journal, translation is an activity that purposes to facilitate the communication process by rendering the message received in one language (L1) into another language (L2), and vice versa.

Meanwhile, in her thesis, Koiriyah (2017:2) mentions that translation is a procedure in changing source language (SL) into the target language (TL) to consider the meaning, form, and other aspects.

Concerted some of those explanations, it can be said that translation is transferring meaning and its other aspects from the source language (SL) into the target language (TL).

As suggested by Newmark (1981:22), the translation method is separated into two types. They are the communicative translation, in which

the attempts is to produce the same impression on the target language (TL) readers, and semantic translation, in which the translation attempts within the bare syntactic and semantic confinement of the target language (TL), to re-create the precise contextual meaning of the communicator. Newmark (1981:23) and Larson (1984:17) explain that the choice of the appropriate translation methods plays a crucial role in making a great translation. It means that the target language (TL) readers read the translation text with certainty that what they read sounds like the original text for the next.

b. Translation Procedure

According to Newmark (1988: 81), the methods of translation link up to the entire text, while the translation procedure is used for smaller sentences and language units. Regarding the fundamental question of translation, Newmark states, whether translating must be literal or free, where the statement is an emphasis on difficulties in translation. This statement has appeared some time ago. There are many of the translators who prefer the obscurity of free translation which prioritizes feel over symbols, prioritizes signs over speech, prioritizes the content over patterns, and prioritizes concern over style.

However, at the turn of the nineteenth century, the statement was disputed because a cultural anthropological survey which recommended that language was entirely the result of cultural and linguistic barriers could not be conquered so that the perspective arose that translation was

impossible to obtain some similarities, so it had to be translated as explicit as possible.

The propensity of translation theory and intensity of translation methods can be seen in diagram V according to Newmark (1988: 45) below:

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Figure 2.1. Newmark's V diagram (Newmark: 1988:45)

If the translation follows what is frequent, normal or most widely used in the source language (SL), such as structure, lexis, and culture, then the translation emphasizes the source language (SL). However, if the translator not only conceive discourse but also other aspects, such as structure, lexis, and culture in the target language (TL), then the translation emphasizes the target language (TL)

As the theoretical groundwork, the researcher tries to explain the eight translation methods according to Newmark (1988: 45-47) as follows:

1) **Word-to-word translation**

Newmark (1988) explains that word-to-word translation is rarely displayed as a textual matter translation, with the target language (TL)

appropriately following the words of the source language (SL). The arrangement of the source language (SL) is retained and the words are translated singly or word by word by the most ordinary meanings, out of context. The words culture are translated literally. The principal purpose of word-to-word translation is to realize the mechanism of the source language (SL) or interpret texts that are considered as difficult as a pre-translation procedure. Examples of such translations, such as:

- (1) SL: Fresh hot chestnuts.
TL : *Segar panas kacang*.
(Source: *A Christmas Carol* movie, 2009)

According to the example, the results of the translation in the target language (TL) feel awkward and unreasonable, because the “*segar panas kacang*” phrase is not immediately accepted or understandable in Indonesian structures. The phrase must be translated as “*kacang segar*” or “*kacang panas*”. All translations must be “*kacang yang masih segar dan panas*”.

- (2) SL: That's a nice fresh eel.
TL: *Ini seekor baik segar belut*.
(Source: *A Christmas Carol* movie, 2009)

Based on the example above, the translation is not accepted in the target language (TL) because in Indonesian the translation should be “*belut yang masih segar*” instead of “*baik segar belut*” and the whole translation is supposed to be “*ini belut yang masih segar*”.

2) Literal translation

According to Newmark (1988), the source language (SL) grammatical constructions are transformed to their nearest target language (TL) equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved. For examples:

(3) SL: Quite dead.
TL: *Benar-benar meninggal*.

(4) SL: The Father, The Son, and The Holy Ghost.
TL : *Ayah, Anak Laki-laki dan Hantu Suci*.
(Source: *A Christmas Carol* movie, 2009)

From the example above, some sentences which are translated literally is make no sense. For example, the first sentence or number (3), in the target language (TL) should be translated as “*sudah mati*” or “*sudah meninggal*”. As for the second sentence or number (4), in the target language (TL) it should be translated as “*Bapak, Anak dan Roh Kudus*”.

3) Faithful translation

According to the explanation of Newmark (1988), faithful translation attempts to reproduce the exact contextual meaning of the original language or source language (SL) within the boundaries of the grammar structure of the target language (TL). This translation tries to convey cultural words and keep grammatical and lexical levels of

awkwardness in translation. This translation seeks to be fully loyal to the intentions and realization of the text by the author of the source language (SL). This translation sometimes feels difficult to understand and sounds strange. Like the following example:

- (5) SL: What reason have you to be merry?
TL : *Apa alasan yang kamu punya untuk menjadi gembira?*
- (6) SL: What right have you to be so dismal?
TL : *Apa benar kamu harus menjadi sangat tidak senang?*
(Source: *A Christmas Carol* movie, 2009)

The first sentence should be “*alasan apa yang membuatmu gembira?*”? Or “*kenapa kamu sangat gembira?*”. While the second sentence should be “*alasan apa yang membuatmu sangat murung?*” or “*kenapa kamu sangat murung?*”

4) Semantic translation

Newmark (1988) mentions that semantic translations are elaborated from faithful translations, however, only to the extent that they have to consider more aesthetic values, that is, the beauty and naturalness of the source language (SL) texts, paying attention to meanings if needed. Moreover, this translation can translate less crucial cultural words with third terms that are culturally neutral or functional but not with cultural equivalents. The difference between semantic translations and the faithful translation is that semantic translations translate more flexibly, recognizing creative exceptions to overall loyalty and allowing intuitive

empathy from the translator to the original, whereas those faithful translations translate without compromise and bigotry. Semantic translation is more flexible than faithful translation, in other words, it is more connected to the target language (TL). As an example:

- (7) SL: Why so cold-hearted, Uncle?
TL : *Kenapa sangat berhati dingin, Paman?*
(Source: *A Christmas Carol* movie, 2009)

The phrase cold-hearted is translated flexibly and by functional constraints and cultural contexts in the target language (TL). However, in the target language (TL) which is Indonesian, the sentence is less precise, because it can still be translated more precisely, like “*kenapa sangat tak acuh, Paman?*”

5) Adaptation

Newmark (1988) states, this is the 'freest' form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the source language (SL) culture converted to the target language (TL) culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an entrenched dramatist or poet has produced many hapless adaptations, but other adaptations have 'rescued period plays. The example below is a sentence which altered into Indonesian.

- (8) SL: Merry Christmas!
TL: *Selamat Natal!*
(Source: *A Christmas Carol* movie, 2009)

6) Free translation

Based on Newmark (1988), free translations produce translations that differ from the source language (SL) words, which means they are too excessive. free translation focuses on context without considering word structure, or meaning without the original form of the source language (SL). This translation is usually the result of paraphrasing, or it can be said intralingual translation, often wordy and excessive, and not a translation at all. For example:

(9) SL: The treadmill in full vigor?
TL: *Para buruh itu?*

(10) SL: To buy the poor some meat and drink and means of warmth.
TL: *Untuk membeli makanan, minuman dan selimut bagi orang miskin.*
(Source: *A Christmas Carol* movie, 2009)

In the first example, the source language (SL) the treadmill in full vigor? is paraphrased as *para "buruh itu?"* into Indonesia. Whereas in the second example, the clause some meat and drink and means of warmth is paraphrased as "*makanan, minuman dan selimut*" in the target language (TL).

7) Idiomatic translation

According to Newmark (1988), idiomatic translation produces translations in the form of meanings from the source language (SL) using daily-life language that is more natural in the target language (TL).

Idiomatic translations do not sound strange or foreign and are easier to understand for listeners or readers who come from the target language (TL).

8) Communicative translation

According to Newmark (1988), communicative translations are translations that reproduce effects as close as conceivable to the target language (TL) reader or listener such as the effects obtained by the source language (SL) reader or listener.

Baker (1992) mentioned several procedures that can be used in translating, which are:

- 1) Translation by a more general word (superordinate)
- 2) Translation by a more neutral or less expressive word
- 3) Translation by cultural substitution
- 4) Translation using a loan word or loan word plus the explanation
- 5) Translation by paraphrase using a related word
- 6) Translation by paraphrase using unrelated words
- 7) Translation by omission
- 8) Translation by illustration

2. Concept of Meaning

The concept of meaning is like a theory of semantics triangle, which have thought, symbol, and referent as Ogden and Richards (1923) in their book *The Meaning of Meaning* below,

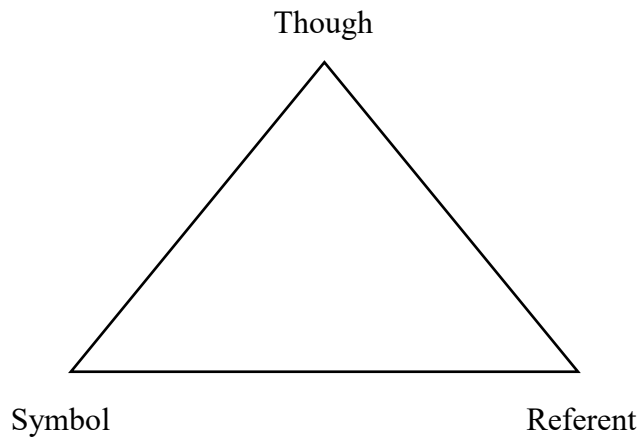


Figure 2.2. Triangle theory of Ogden and Richards (1923)

Ogden and Richards' (1923) *Triangle Theory* explains that words do not have a straight relation with objects in the world, but are connected through concepts in human thought. According to Palmer (1976), there is no straight relation between symbols or languages and references to the world, the link is through thoughts or references, concepts of our minds.

According to the figure above, “thought” defined as the concept that language comes from human existences and an outcome of processes in the nous of the brain. While, “referent” situations or events in the world the language about. “reference or thought” is the concept, which is linked in human thought process. Then “symbol” means whatsoever noticeable item is chosen to express the speaker’s intended meaning. In the form of spoken

language, the symbol will be represented by spoken language sound, while in the written language, it will be represented by mark on-page.

a Figurative Language

Figurative language has been broadly examined by the linguistic scientist in the work of literature in recent years because it has the essence of the mode and ravisher. Figurative language is the language that is not the factual meaning and has more than one meaning.

Oktay Yağiz & Siros Izadpanah (2013), in their journal, states that learning idioms provide learners with a significant chance to acquire information about the underlying parameters of a language. Awareness of figurative language particularly idioms will improve teaching and support learners to have better communication strategies. Otherwise, accurate and appropriate target language (TL) use and understanding will be at risk and the learners will tend to transfer their native language conceptual structure which will most probably be inappropriate

As stated by Perrine (1977: 61), figurative language is a figure of speech as implementation of increasing excess conception to the language. Figurative language makes a poem becomes more imaginative, attractive and adds the intensity of the poets' feeling for poetry to convey their affectation. It is used by the poets because figurative language can say the words what they want to say with exciting expressions meaning by inexplicit and fascinating rather than say it straightaway and flat. .

Figurative language is not only used in novel, poetry, or literature work. It is also can be applied in daily life.

Perrine (1997:6) explains that literature is a type of art, usually written, that offers retreat and luminosity. A literary work is an inventive work that uses literary language and evasive words. Most of the literature work is using equivocalness and non-literal to induce a definite representation. It affects the language ravisher of work, spoken and graphical. The figurative language will create exciting message but difficult to be understood in a literary consciousness entirely and perfectly.

According to Yule (2006:112), pragmatics is the learning of speakers' intention or "speaker meaning". It means that pragmatics is preoccupied with the work of meaning as communicated by a writer or a speaker and interpreted by a reader or a listener.

Based on Levinson (1983:21), pragmatics is the study of the intercourse between that language and context are basic to an account of language understanding. Pragmatic is a division of linguistics that enterprise with the examination of message between language and context used in the social world and necessarily cognition to understand. Pragmatics dealings connection between speaker and listener, so the utterance uttered by the utterer should be understood by the listener.

b Figure of Speech

Perrine (1997), stated that figure of speech is in any case of expressing something other than the common manner. It implements that the figure of

speech is a manner of expressing something in a various manner than the common manner. The figure of speech is also separated into two part, including:

1) Rhetorical Style

Perrine (1997) divide several types of rhetorical styles into euphemism, alliteration, hyperbole, assonance, prolepsis and ellipsis.

2) Allusion

Perrine (1997) states that an allusion is an indirect acknowledgment, by word or phrase, to a literary, historical, a fact of daily-life or to a mythological fact made in the course of speaking or writing. The use of allusion expect cognition of the fact, thing or person alluded to on the part of the reader or listener. Several type of allusion such as personification, simile, metonymy and metaphor.

c Kind of Figure of Speech

There are many kinds of the figure of speech, but in this case, the researcher will use some kinds the figurative language such as:

1) Hyperbole

According to Hafiz Ahmad Bilal et al (2012: 435-436), hyperbole is revealing that overdraws reality so that reality can be mindless. Hyperbole is the type of style which includes an overstatement, to overdraw something. For example, "*the sky will collapse*".

2) Metaphor

According to Hafiz Ahmad Bilal et al (2012: 435-436), metaphor is a style for beholding something in terms of something else; it brings out this-ness of that, or that-ness of this.

Metaphor is a type of comparison that compares two things immediately but in the short form. It could be said that metaphor is a form that is compared with other things directly. George Lakoff and Johnson (1980: 36) states that, when use metaphor we should not use *like* or *as* because it compares two topics without using '*like* or *as*'. For example, "*she is the lion of the war*".

3) Personification

Personification is a style that describes inanimate objects or part exanimate as if it has a human existence. Perrine (1977:64) states , it is a rally sub-type of metaphor, an implied comparison in which the figurative term of the comparison is always being. For example, "*book dancing on the table*".

4) Alliteration

According to Hafiz Ahmad Bilal et al (2012: 435-436), alliteration is a series of words that start out with the identical letter or sound alike. In some other definition, alliteration is a language expressive style that has a repetition of the same concordant sound that ensue each other, it

is commonly used in poems and prose to create a beautiful sentence or accentuate the word. For example, *“don't dream it, drive it”*.

5) Simile

According to Hafiz Ahmad Bilal et al (2012: 435-436), simile is an expressive style that expresses semblance between different objects or event. The purpose statement above that simile is a direct comparison between the objects that are not always fundamentally related. Another state about simile from Bradford that simile is metaphor's relative. Metaphor's relative, "simile", then, is the comparison of two things using like or as. Example: *“Ailee was very stunning, her eyes like a morning star”*.

6) Ellipsis

According to Hafiz Ahmad Bilal et al (2012: 435-436), ellipsis is an implementation of creating this impressive briefness, this work is about the translation of ellipsis as rhetorical feature; interestingly, even the above quotation from Hemingway on the art of fiction is itself elliptical which omen the importance of this feature or device in his prose style. The point is that ellipsis is part of the language style. Ellipsis also has a sense of style that removes an element of a sentence. For example, *“he looks cool and ...”*

7) Paradox

Perrine (1977: 1) state that a paradox is an apparent contradiction that is nevertheless somehow true. That is mean that the paradox is a oppositeness still somehow true, easy style that paradox is contained opposition between statements and facts. For example, “*although Michelle has a good brain but her quick thinking action very slow*”.

8) Metonymy

According to Hafiz Ahmad Bilal et al (2012: 435-436), that close connection can be based on a container-containers relation (bottle or water, can or juice), a whole-part relation (car or wheels, house or roof) or a representative-symbol relationship (king or crown, the president or the white house. Using one of these words to mention to the other is an representation of metonymy.

That is mean that appressed relationships can be founded on the relationship containers, in other words, metonymy is the turn of words with other words that have similarities with what is meant. Example: Jaerim went to college with his Honda.

3. Idiom Theories

a. Definition of Idioms

There are various definitions of the idiom. As Strassler (1982) states, an idiom is a continuation of more than one lexeme whose meaning is not derived from the meaning of its constituents and which does not consist of a

verb plus an adverbial particle or preposition. The contention as such then constitutes a lexeme in its own right and should be entered as such in the lexicon. Moreover, Fernando and Flawell (1981:19) explain that idiomaticity is a phenomenon too tangled to be defined in terms of a single property. Idiomaticity is foremost defined by multiple criteria, each criterion symbolise a singular property.

Besides, Baker (2011:67) outlined idioms as a frozen pattern of language which allows little or no change in form and rarely carries meanings which cannot be inferred from their singular part.

Following that definition, Rindang Barta Fahrizky (2015) states in his thesis, an idiom is an unchangeable special phrase whose meaning cannot be traced from the meaning of its constituents.

In other words, Rakesh Verma and Vasanthi Vuppuluri (2015: 681) in their journal, mentions that an idiom is a phrase made up of a sequence of two or more words that has properties that are not predictable from the properties of the individual words of their normal mode of combination.

In line with some of that definitions of idiom, it can be concluded that idiom is a complex phenomenon that cannot be defined to single properties, thus it can be best defined by indicating the number of properties in a variety of standard. Typically, an idiom is a fixed expression consisting of two or more words that belong to figurative language in conventional meaning. Besides, it is an expression of language to show the feature of

non-synthetic that the whole meaning cannot be derived from the sum of the literal meaning of individual meaning.

b. Forms of Idiom

An idiom is a unique word in English. It has a different form from another word of English. According to Joodi (2012) on his journal states that another form of idiom can be formed as follow :

1) Noun Phrase

a) Article + adjective + noun

Based on Joodi's (2012) forms of idioms is *article + adjective + noun*. For example the words "*the last straw*", it means the final condition that makes a situation unbearable. *The* is the article, + *last* as the adjective, + *straw* as the noun. The allusion is to the proverb "*It is the last straw that breaks the camel's back*".

b) Article + present participle + noun

As the *article + present participle + noun* form of idiom, Joodi (2012) gives an example, such as "*a parting shot*", here, *a* is the article + *parting* as the present participle + *shot* as the noun, which means a cruel or severe statement that you do just as you are going away, especially at the last of a statement, for example, "*As he walked out the door, Lee took a parting shot at his wife*".

c) Article + past participle + noun

Joodi (2012) explains this form as if something is a foregone conclusion it is certain to have a particular result, even though it has not yet happened, for example, “*The last three elections were all foregone conclusion*” which means people knew what the result would be. Based on Joodi’s form, *the* is the article + *last three* as the past participle + *elections* as the noun.

d) Article + noun + prepositional phrase

A sub-type of idiom noun phrase consists of an article + noun + complementation by a prepositional phrase. “*The salt of the earth*” is someone who ordinary, but good and honest: Journalists are “*the salt of the earth*”, in my opinion. Such idiomatic noun phrases may function like specific parts of speech. For example, it will often purpose in a sentence in the same way a noun would, as the subject, direct object, or, perchance most frequently, as to expression. Hence “*the salt of the earth*” above will normally be used as a subject complement in. For example, “*He is the salt of the earth*”. Here, *the* as the article, + *salt* as the noun , and + *of the earth* as the prepositional phrase.

2) Transitive Verb Phrase

a) Verb + Noun Phrase

Joodi (2012) explains this form as, some idiomatic expressions adverb phrases consisting of a transitive verb plus a noun phrase as a direct object. For example, *break the bank*, which means used to say that you can expend to buy something, “*well, I don't think it'll break the bank if we only go away for a weekend*”. Here, *break* is the verb + *the bank* as the noun phrase.

b) Verb +It

Joodi (2012) describes this form as a number of idiomatic verb phrase have the function word *it* as a fixed part of the idiom. The pronoun does not refer back to a word or phrase used earlier in a text or conversation as it normally does. For example, “*Jung loves strawberry but Shin can't eat it*”. The following phrase is idioms in their own right: *snuff it*, *snuff* is verb + *it*, which means to die. For example “*His son succeeded in making him sign a paper giving all his money to him just before the old man snuffed it*”.

3) Verbal Phrases

An idiomatic verb phrase may consist of the following:

a) A lexical verb plus an adverb particle or a *phrasal verb*.

Joodi (2012) gives example of a lexical verb plus an adverb particle or a *phrasal verb*, like for example, “*when I turn round, I saw Juniel behind me*”.

b) A lexical verb plus a preposition or a *prepositional verb*.

Joodi (2012) explains this form as, where the preposition turns very nearly with the verb and changes the meaning of the verb. For example, “*Ailee really takes after (which means resembles) her grandmother. She has the same lips, nose, eyes, and hair*”.

c) A lexical verb plus two particles: the first particle is adverbial and the second prepositional or *phrasal – prepositional verb*.

Joodi (2012) gives example, “*She refused to put up with his rudeness any longer*” (which means to endure or tolerate).

4) Alliteration Comparisons

According to Joodi (2012), there are, a large of number alliterative idiomatic expressions which compare an act, degree, assumption, etc in English. With a noun, the idiom (*as*) *dead as a doornail* which means truly dead. For example, “*the crocodile was dead*

as a doornail". These example of idiomatic phrases have the meaning which are not literal and which consequently may be challenging to understand. They punctuate the meaning of the first word and can often be equivalent to a modified adjective. For example an adjective that modified by the intensifier very, like "as easy as pie". it is means very effortless. Thus, an expression which starts with like tend to suggest that they are idiomatic, too. Therefore, should not be interfered literally. Someone who likes a fish out of water is uncomfortable because of the situation surroundings they are in. For example, "*Jonghyun felt like a fish about water in his school*".

5) Prepositional phrases

Joodi (2012) state that, a sub-type of idiom phrase is the *prepositional phrase* consisting of a preposition plus its object or complement. Like *by hook or by crook* which means by whatsoever methods confirm required. For example, *I know it looks difficult, but I'll finish this work by hook or by crook*.

6) Be + Prepositional Phrase

Joodi (2012) explains that, some idiom belong of the verb *be* ensued by a *prepositional phrase*, like, *be at sixes and sevens* which means be in confusion or in divergence. For example, "*She is at sixes and sevens about what to do*".

7) Pairs of words

According to Joodi (2012), idioms contains a pairs of words combined with by *and* or. As the example, “*hue and cry*”, which means a noisy expression of public anger or disapproval. “*There has been an extraordinary hue and cry about the government’s plans to close the organization*”. This pairs of words function as particular parts of speech. Another example is the noun phrase “*cats and dogs* in *it was raining cats and dogs*” which means raining very heavily, it function as an adverb

8) Sentences

Joodi (2012) divides *sentences* forms into *the informal sayings* and *the older and more metaphorical proverbs*. Idiomatic expressions also span sentences of various structural types. They are a number of saying which are usually complete sentence in English. These include both:

a) The informal sayings

As the example of *the informal sayings* form, “*you cannot take it with you*”, which means one cannot take one’s possessions, especially one’s money to the grave. In a sentence it can be “*Bora knew she could not take it with her, so she spent it all*”.

b) The older and more metaphorical proverbs

As the example of *the older and more metaphorical proverbs* form, “*a birds in the hand is worth two in the bush*”, which often shortened to “*a bird in the hand*”, which means something which one has really got it is better than a lot of nice things which one has not got.

Logan Pearsall Smith (1925) divides the form of idiom into six forms, as follows:

1) Those which depend upon the conjunction of similar ideas.

There are the examples of those which depend upon the conjunction based on Logan Pearsall Smith (1925), such as: *fear and trembling, hammer and tongs, dust and ashes, might and main, beck and call, meat and drink*, et cetera.

2) Those which depend upon opposed ideas often presented as alternatives.

Based on Logan Pearsall Smith (1925), as the examples of those which depend upon opposed ideas often presented as alternatives, such as: *the long and the short, more or less, first and last, hit or miss, willy-nilly, sooner or later, great and small, head or tails, high and low, up hill and down dale, far and near*, et cetera.

3) Those which depend upon alliteration.

As the example of those which depend upon alliteration based on Logan Pearsall Smith (1925), there are *neck or nothing, kith and kin, might and main, rack and ruin, few and far, chop and change, shily-shally, rhyme and reason, dilly-dally*, et cetera.

4) Those which constitute a comparison based on alliteration.

Logan Pearsall Smith (1925) gives the example of those which constitute a comparison based on alliteration, such as: *as cold as charity, fit as a fiddle, as red as a rose, as slow as a snail, bold as brass, flat as a flounder, deas as a doornail, as green as grass, as large as life*, et cetera.

5) Those, which depend on rhyme.

Logan Pearsall Smith (1925) gives the example of those which depend on rhyme, such as: *by hool or by crook, fair and square, wear and tear, high and dry*, et cetera.

6) Those, which are examples of repetition.

Logan Pearsall Smith (1925) gives the example of those repetition, such as: *through and through, by and by, more and more*, et cetera.

7) Those, which are comparisons showing popular beliefs or prejudices.

For example, *As rich as a Jew, as poor as a church mouse, to swear like a trooper, to drink like a fish, as drunk as a lord, as ugly as a witch.*

8) Those, which reflect common experiences or observations, or arise from daily life and occupations.

For example, *As fat as a pig, as thin as a rake (or a rail), as hungry as a hunter, as merry as a lark.*

Every language has its pattern in forming idiom. Hockett (1998) in his book *A Course in Modern Linguistics* divided the types of idioms based on the process:

1) Substitution

Substitution is one of the ways of forming idiom. In English, we know several kinds of pronoun including personal pronouns, namely he and she. They function as the third personal pronoun and as an idiom.

- She substitutes camel
- He substitutes man
- Is your cat he or she?

Based on the examples above, it can also be said that “he” and “she” have two functions:

a) As a pronoun

- She substitutes woman/ girl
- He substitutes man/ boy

b) As an idiom

- She substitutes camel
- Is your cat, a he or a she?

Grammatically, an animal has its pronoun, that is, 'it', for example: '*Goat eats grass*' – '*It eats grass*'. So, 'he' and 'she' in the sentence above, functions as an idiom.

2) Proper Names or Proper Nouns

This kind of idiom can be formed in our daily life. Everything in this world has a 'name' moreover animal and human being. Human in providing 'name' to his child usually employing the name related to his experience in his life, for instance: mother gives a name to his daughter Zidane. This is due to the reason that his parents have a special interest in the figure of 'Zinedine Zidane', the most popular soccer player in World Cup 2006. It is hoped that his son will be like Zinedine Zidane who has good skills in soccer. When there is a question, "*Have you read Coffee and TV?*" We will immediately know that the phrase 'Coffee and TV' is an idiom since the phrase above does not mean the real meaning as had by the words formed.

By analyzing the verb 'have read', it will be known that the phrase is the title of such a book.

3) Abbreviation

The abbreviation is idiomatic too. This way is also used in forming of idiom, for instance:

- telp : telephone
- cab : cabriolet
- univ : university

Besides that, there is an idiom that is formed by taking the first alphabet of the expression/ word to become abbreviation, for example, FBI: Federal Bureau of Investigation and UFO: Unidentified Flying Object, are accustomed to using to employ the form of abbreviation from of such words. The meaning of the abbreviation is a complex meaning in which the different expression has a different meaning as to be seen in the expression above.

4) English Phrasal Compound

a) Phrasal Verb

According to Peaty (1983), "*a phrasal verb = verb + preposition, or verb + adverbial particle*". There are four major types of the phrasal verb, they are:

i. Without an object

For example, “*My television broke down, but I managed to repair it myself (stop functioning)*”.

ii. May be separated by an object or separable

For example, “*He put his coat on (dress in)*”.

iii. Never separated by an object or inseparable

For example, “*Let’s go over the structures we studied last week (review)*”.

iv. Linked to an object by an extra preposition.

For example, “*I stopped living with Michael because I could not put up with his terrible jokes (tolerate)*”.

b) Noun Phrases

For example, “*My aunt was a woman of the world (someone with wide experience)*”.

c) Verb - noun - combination

For example, “*After his foolish behavior at the club, he did not dare to show his face there again (appear on public)*”.

d) Preposition - adjective - noun - combination

For example, “*she paid me what we agreed, plus five pounds for good measure (in addition to the agreed amount)*”.

5) Metaphorical Expression

The metaphorical expression also can be categorized into one kind of idioms. This is due to the reason that the meaning of this kind of expression cannot be guessed from the meaning of the word-forming. There is a sentence like this:

- He is Einstein.

The word Einstein in the sentence above is a kind of metaphorical expression. It means a smart boy who has the incredible ability (just like Einstein).

The sentence will be:

- He is Einstein means .

6) Slang

Hornby (1974) defines slang as words, phrases, etc. commonly used in talk among friends

McCarthy and O’Dell (2002) divided the idiomatic into 7 types. Here are the types of idiomatic that were described by McCarthy and O’ Dell:

1) Verb + object/complement (and/or adverbial)

This type of idiom is constructed by the word or phrase that expresses an action with information added, for example: *Kill two birds with one stone* means produce two useful results by just doing one action. The word *kill* indicates a verb, *two birds* indicates the object, and *with one stone* indicates an adverb.

2) Prepositional phrases

This type of idiom is constructed by a preposition and a noun phrase. Prepositions are words that show the relationship between nouns and phrases in a sentence, for example: *between, in, with*, etc. Meanwhile, a noun phrase has the function of a noun as its headword. An example of this type is: *In the blink of an eye* that means in an extremely short time. The word *in* indicates a preposition and *the blink of an eye* indicates the object of the proposition in the form of a noun phrase.

3) Compound

This type of idiom is constructed by the compound. The compound is words made up of two or more word acts as a single adjective. For example, *A bone of contention* means something which people argue and disagree over. The phrase *A bone of* consists of two words that act as a single adjective for explaining the *contention* as a noun.

4) Simile (as + adjective + as, or Like + noun)

This type of idiom is constructed by Simile. Similes are expressions that compare two things; they always include the words *as* or *like*. For example:*as dry as bone means very dry indeed. The word dry as an adjective is compared with the word bone. The use of as in the example helps to draw the resemblance.*

5) Binomial (word + and + word)

Binomial is a type of idiom in which two words are joined by a conjunction (linking word), usually *and*. The order of the two words is fixed. For example *rough and ready* means crude and lacking sophistication.

6) Trinomial (word + word + and + word)

Trinomial is a similar type of idiom of binomial, in which three words are joined. For example, *cool, calm and collected* means relaxed, in control and nervous.

7) Whole clause and sentence

This idiomatic expression is constructed by a group of words that contains at least one main clause that expresses a statement, question, instruction, or exclamation. The difference between Verb + Object type of idiom is the whole clause and sentence type of idiom has a more specific

object. For example: *to cut long story short* means to tell the main points, but not all the fine details.

Cowie et al (1975, 1983) include a great number of expressions that display very strong idiomaticity, as well as idiomatic units which show a considerable degree of openness to change. They characterize them as:

1) Pure idioms

Which went from the process of being re-used to attaining a figurative extension and becoming petrified. For example, *to kick the bucket*.

2) Figurative idioms

Where a variation is seldom found and pronoun substitutability is unlikely. For example, *to beat one's breasts*.

3) Restricted collocations

Where one word has a figurative sense not found outside that limited context. For example, *a blind alley*.

4) Open collocations

Where both components are freely recombining. For example, *to pursue a path/goal/someone ...*

In *Idioms and Idiomaticity* (1996: 72), Fernando states 3 types of idioms, which are:

1) Pure idioms

A type of conventionalized, non-literal multi-word expression. The meaning of such idioms cannot be decoded by combining the meanings of their individual parts. For instance, the idiomatic expression “*spill the beans*” is explained as a pure idiom, because it means “to tell somebody something that should be kept secret or private”, a meaning not related to the meaning of beans.

2) Semi-idioms

Semi-idioms are idioms that have “one or more literal constituents and at least one with a non-literal sub-sense, usually special to that co-occurrence relation and no other”. For example, the idiomatic expression “*foot the bill*” meaning “pay the bill” has one non-literal element and one literal. In this idiom, the non-literal element is “foot” as here it means “pay”, while “bill” is the literal element of this idiomatic expression.

3) Literal idioms

Are invariant, or display restricted variation, and are less semantically complex than pure idioms and semi-idioms. However, these idiomatic expressions do qualify as idioms because they are either completely invariant or allow only restricted variation. For example, idioms such as “*on*

foot” and “on the contrary” are, from the semantic point of view, less complex than the pure and semi idioms, and hence easy to comprehend by an individual even if he or she is not familiar with (Fernando 1996). It should be noted that such types of idioms do qualify as idiomatic expressions since they are entirely invariant or allow just restricted variation.

c. Forms of Idioms in Indonesian

In *Kamus Idiom Bahasa Indonesia* (1984), Abdul Chaer classified Indonesian idioms into two types, which are:

1) Full idioms

An idiom in which its constituent elements already constitute a unity of meaning and every element has lost its lexical meaning so that the meaning of the idiom is formed from its constituent elements as a whole. For example, *meja hijau* (*meja* means table and *hijau* means green), becomes one meaning, as court.

2) Semi idioms

An idiom in which one of the constituent elements remains in its lexical meaning and another one is not (lost its literal meaning). For example, *buku putih* (*buku* is literally a book, *putih* is white), becomes one meaning as a secret book.

d. Techniques in Translating Idioms

Nida and Taber (1974) divided three strategies in translating idiomatic expressions, such as:

1) Idiom to Non-idiom

Based on Nida and Taber (1974), oftentimes idioms are transformed into non-idiom in the process of translating. As the example, “*to gird up the loins of the mind*” can be transferred as “*to get ready in one’s thinking*”, and an idiom such as “*help coals of fire on her head*” becomes “*make her ashamed*”.

2) Idiom to Idiom

According to Nida and Taber (1974), in certain instances, it is possible to match one idiom by another. For example, in Shipibo, “*to have a hard heart*”, that is means a phrase which if translated literally would mean *to be brave*, is transferred into an idiomatic equivalent, “*his ears have no hole*”. In one African language, the epitome of human wisdom is not flesh and blood, (in the phrase flesh and blood have not revealed it unto you), but an old man with a single hair. In certain cases, some translators have felt that it is essential to indicate in the margin the exact form of the Biblical idiom. This is entirely all right, but in most instances, it is not necessary.

3) Non-idiom to Idiom

According to Nida and Taber (1974), whereas one inevitably loses many idioms in the process of translation, one also stands to gain a number of idioms. For instance, faith may be rendered –as in Tzeltal- as to hang on

to God with the heart, and peace as in several African languages is to sit down in the heart. Such idiomatic renderings do much to make the translation come alive, for it is by means of such distinctive expressions that the message can speak meaningfully to people in terms of their own lives and behavior.

How idioms can be translated into another language depends on many factors. In this research, the data will also be analyzed based on Baker's theory of strategies in translating idioms. Baker (1992:72) suggests the following strategies for translating idioms:

1) Using an idiom of similar meaning and form

The strategy involves the use of an idiom in the target language (TL) which conveys roughly the same meaning as that of the source language (SL) idiom. Besides, it consists of equivalent lexical items. This kind of match can only be achieved on occasion.

2) Using an idiom of similar meaning but dissimilar from

This is often possible to find an idiom or fixed expression in target language (TL) which has a meaning similar to that of the source language (SL), but which consists of different lexical items.

3) Translation by paraphrase

This strategy is the most common way of translating idioms by paraphrasing when a match cannot be found in the target language (TL) or

when it seems inappropriate to use idiomatic language in the target text (TT) because of differences in stylistic preferences of the source language (SL) and target language (TL).

4) Translation by omission

As with single words, an idiom may sometimes be omitted altogether in the target text. This is possible because it has no close match in the target language (TL), its meaning cannot be easily paraphrased, or for stylistic reasons.

Zhang and Wang (2010: 882-887) put forward nine strategies which can be applied when translating idioms:

1) Literal translation

According to Zhang and Wang (2010: 882-887), keeping the same form as the source language and is further subdivided into:

a) Direct translation

Original images and figurative meanings of target language (TL) idioms correspond with those in the original form or idioms of the original language that do not lead to cultural deformation in literal translation and can be accepted by readers of the target language (TL).

b) Literal translation with annotation

The annotation explains the historical background of an idiom or its origin is completely explained.

c) Amplification

Zhang and Wang (2010: 882-887) explain, amplification is adding necessary words in the translation without changing the original meaning and helps the target readers deepen their understanding of the translated text.

2) Free translation

Zhang and Wang (2010: 882-887) states, using different expressive forms to put across meanings in the source language.

3) Other methods

a) Combination

Zhang and Wang (2010: 882-887) explains, combination is using both literal and free translation. We have to bear in mind that free translation can, on one hand, erase the misunderstanding and make the translated version easily understood, while on the other hand the exotic flavor in the original text can get lost.

b) Omission

Zhang and Wang (2010: 882-887) states, omission deals with the superfluous wording to achieve a concise and idiomatic representation.

W

c) Borrowing

According to Zhang and Wang (2010: 882-887), borrowing is finding an equivalent idiom in the target language (TL)

d) Transposition

Zhang and Wang (2010: 882-887) explains, transposition is transferring the translation of a certain part to another place in the text for the overall arrangement of the sentences and the meaning is guaranteed.

e) Integration

According to Zhang and Wang (2010: 882-887), integrating the meaning of the source language (SL) idiom with the meaning of some other part in the text as a whole.

Besides that, Amineh Adelnia and Hossein Dastjerdi (2011) in their journal mentions that idioms can be grouped into five categories:

1) Colloquialism

Amineh Adelnia and Hossein Dastjerdi (2011) explains, colloquialism is the expression that is not used in informal speech or writing. This expression is only appropriate for casual, ordinary, familiar or informal conversation rather than formal speech or writing.

For example, “*he died of a laugh*”.

2) Proverbs

Amineh Adelnia and Hossein Dastjerdi (2011) explains, proverbs is the expression used when we want to concrete or make our speech more understandable.

For example, "*in Rome do as the Romans do*".

3) Slang

According to Amineh Adelnia and Hossein Dastjerdi (2011), slang is an expression that is extremely folksy words and expressions that are not advised as the accepted use of language. It is not appropriate or taboo.

4) Allusions

Based on Amineh Adelnia and Hossein Dastjerdi (2011), allusions are a figure of speech that refers to a place, event, literary work, myth, or work of art, either directly or by implication.

For example, "*bring coal to Newcastle*".

5) Phrasal Verbs

Amineh Adelnia and Hossein Dastjerdi (2011) describes phrasal verbs as the combination of a verb and preposition, a verb and an adverb, or a verb with both an adverb and a preposition. A phrasal verb often has a meaning which is different from the original verb.

For example, “*hand in*” which mean deliver.

These strategies go on the far side of the linguistic system which means that they do not conceive only the content of wheter an idiom with related meaning and a related form is available in target language (TL). they also reflect on the properness or improperness of using idiomatic language and the discourse in which the idiom is translated.

e. Difficulties in Translating Idioms

Indonesian and English have many idioms. An idiom is a unit of two or more words that stand for entirely new meaning as one word. The idioms' meaning cannot be inferred from the meaning of words that make them up: thus, it is hard to translate idiom. Baker (1992:65-69) states that translating idiom is difficult. The first difficulty is that an idiom usually has no equivalence in the target language (TL). The second difficulty is an idiom has a similar counterpart in the target language (TL). The difficulty in recognizing idioms can occur when the idiom offers a reasonable literal interpretation. The example of the problem above occurs in a country that uses English and has a carnivorous culture, whereby the is only one word to represent 'rice' and no variety. Whereas in Indonesian, rice is the main food, thus, many varieties of a word to refer 'rice' are available, such as 'beras', 'nasi' 'gabah', etc.

Translating idioms is one of the most difficult tasks for translators. It involves far more than the replacement of lexical and grammatical items

between languages, and it may involve discarding the basic linguistic elements of the SL text. According to Baker (1992:65), the first difficulty that a translator comes across while translating idioms is the ability to recognize and distinguish idiomatic from non-idiomatic usage. Recognition is difficult, and sometimes impossible since many idioms can be slightly modified, while others can be discontinuously spread over a clause. Those which are easily recognizable include expressions that violate truth conditions, such as: 'it's raining cats and dogs, throw caution to the winds, storm in a teacup, jump down someone's throat, and food for thought'.

In line with Amineh and Hossein (2011) in their journal, idioms are the essence of any language and the most problematic part to handle. Not all idioms have direct equivalents in another language, because it is linguistic expressions which are typical for a language and specific to a single culture. It is impossible to define any unique approach in the translating process since so many idioms are culturally specific and thus the pragmatic meaning must be much more prized than the literal meaning if they are to be translated literally or word to word, they lead to extreme confusion.

Bassnett (1994: 13) added, no two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct, not merely the same worlds, not merely the same world with different labels.

Expressions which seem ill-formed, or which do not follow the grammatical rules of the language are also included here, like for instance, trip

the light fantastic, blow someone to kingdom come, put paid to, by and large". Expressions that begin with like" (like structure-simile), as "like a bat out of hell" and like water off a ducks back", also suggest that they should not be interpreted literally. As a rule, the more difficult an expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom (Baker, 1992:65-66).

The characteristics of idioms shortly discussed above may in themselves explain the difficulties which translators have to face while translating them. English is considered to be a language rich in idioms; therefore, translators should be aware of their nature, types, and usage. An important problem regarding the translation of idioms – in our case, from English into Hungarian – might be their large number in English and the fact that some of them might be difficult to understand even for the native speakers, speaking different varieties of the language, i .e. British, American, Australian, Canadian, or other varieties. The Cambridge international dictionary of idioms (White 1998) explains over 7,000 idioms currently used in British, American, or Australian English. Bárdos (2000) points out that 3,000–4,000 words constitute the active vocabulary and 4,000– 5,000 words the passive vocabulary of an advanced learner of a foreign language. If we compare the approximate number of idioms in English to the number of words in the active and passive vocabulary of an advanced learner, it helps us understand the extent of the challenge a translator trainee faces when translating idioms if we consider that his/her command of the second language ideally corresponds to that of an advanced

learner's but not to that of a native speaker's . For a translator, it is not enough to know or recognize an idiom; he/she must also be capable of deciding whether it is acceptable or not to use it in a certain text, depending on its register or genre.

According to Baker (1992: 65), "the main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly and the difficulties in rendering various aspects of meaning that an idiom or a fixed expression conveys into the target language". She specifies four main difficulties in translating idioms. The first is the lack of an equivalent of an idiom or a fixed expression in the target language. The same meaning can be expressed with a single word in one language and with the help of a fixed expression in another. Therefore, the expectation to find equivalent idioms easily in the target language is unrealistic. Or, some idioms might be culture-specific. In this case, Baker (1992: 68) states "it is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific contexts which can make it untranslatable or difficult to translate". However, as Klaudy (2003: 175) emphasizes, translators should be not only linguistic but also cultural mediators and it should be part of their professional competence to know the two cultures and be able to "compare and assess the geographical, historical, social and cultural aspects of two language communities" and develop "strategies to bridge the gaps between different cultures". The second difficulty enlisted by Baker (1992: 69) appears when an idiom has a similar

counterpart in the target language, but it is used in different contexts or situations because of its different connotations. The third type of problem occurs when "an idiom may be used in the source text in both its literal and idiomatic senses at the same time. Unless the target-language idiom corresponds to the source-language idiom both in form and in meaning, the play on idiom cannot be successfully reproduced in the target text". The fourth difficulty mentioned by Baker is related to the different source language and target-language conventions regarding the use of idioms in written discourse, certain contexts, or the frequency of their use.

Davies (2004: 193) also enlists some problems regarding the translation of idioms and fixed expressions, which show close similarity to the ones defined by Baker: recognition; no equivalent in the target language; a similar counterpart in the target language with a different context of use; an idiom used in the source text both in its literal and idiomatic sense at the same time; difference between the convention, context, and frequency of use in the source and target languages. All the above-mentioned problems and difficulties may occur in the struggle of the translators to achieve naturalness.

As Newmark (1988: 24) states, the level of naturalness achieved in a translation may depend on whether it makes sense, reads naturally, and "is written in ordinary language, the common grammar, idioms and words that meet that kind of situation". Naturalness is important in all text types; this is the main reason why it is almost impossible to produce a proper translation if the translator is not working into his/her language of habitual usage. To

achieve naturalness, translators should be able to detach themselves mentally from the source-language text and reread and check their work regarding the following: Would they ever see such language usage in texts belonging to the same genre and register written originally in the target language? "Is it usage, is its common usage in that kind of writing? How frequent is it?" (ibid: 26) . However, they should not ask themselves whether it is English or not because, according to Newmark, "there is more English than the Patriots and the purists and the chauvinists are aware of" (ibid: 26). He also admits that naturalness can be defined easily, "but not so easy to be concrete about. Natural usage comprises a variety of idioms or styles or registers determined primarily by the 'setting' of the text, i .e. where it is typically published or found, secondarily by the author, topic and readership, all of whom are usually dependent on the setting" (ibid: 26). When translating idioms, naturalness might also be compromised by the use of books of idioms, dictionaries, which often fail to distinguish "between what is current (e.g. 'keep my head above water') and what is dead (e.g. 'dead as a doornail')", and by the difficulty of matching the equivalence of meaning with the equivalence of frequency (ibid: 28) . It can be concluded that idioms are a challenging domain of translation studies. To translate idioms from the source language into the target language, the translator has to choose the most appropriate strategy, taking into consideration their peculiarities, function, culture specificity, semantic and structural unpredictability. When dealing with these difficulties, translators may use various strategies.

4. Subtitle Theories

a Definition of Subtitle

As Luyken (1991: 39) states in *Overcoming Language Barriers in Television*, subtitles are condensed translation of original dialog, which appears as lines of text usually positioned towards the bottom of the screen. The subtitles follow the rhythm of the original dialogue. Most subtitles are translated from screen scripts. Therefore, subtitles maintain many of the features of screen dialogues, which often fall into a spoken catalog. Spoken language is always employed in everyday talks and narration. Spoken language is demotic and vivid. "It is short and less than 10 words in one sentence in most cases" (Lv, 2004: 52). Subtitles fall into two parts, intralingual and interlingual. "Interlingual subtitles carry three meanings, namely, the delivery of interlingual messages, the simplification or condensation of text and the transition from spoken to formal version" (Luyken et al, 1991). The subtitle tends to employ common words and phrases. As Asher, R. E. & M. Y. Simpson (1994) said: "subtitles were to be present only when leaving them out would harm the story."

Georgekopoulou (2009: 21-28) explains that subtitles are said to be most successful when not noticed by the viewer. It means that in addition to the spatial and temporal technical constraints, the translator should constantly be aware of the problems regarding syntax and cross-cultural shifts. For the

subtitling process to be successful, certain changes to the original text should be made.be made.

b. Subtitling

Subtitling or the same with translating movie is fascinating because it is not the same as translating written sources. Examining scenes where there is a lot of information to be processed by the translator. The fact is that the language used for subtitling needs to be more compact and occurs not only because of space limits but also due to the time constraints. According to Hatim and Mason (2001: 422), subtitles must generally compact all the information in only two lines of a maximum of about 35 characters each and the time available for display (from ½ to ½ seconds) depends on the speed at which the material is spoken. Hatim and Mason (2001: 430), state that there are four major constraints on subtitling which create particular kinds of difficulties for the translator:

- a) The shift in mode from speech to writing.

Hatim and Mason (2001: 430) explains, this has the result that certain features of speech (non-standard dialect, emphatic devices such as intonation, code-switching and style-shifting, turn-taking) will not automatically be represented in the written form of the target text (TT).

b) Factors that govern the medium or channel in which meaning is to be conveyed.

Hatim and Mason (2001: 430) explains, these are physical constraints of available space (generally up to 33, or in some cases 40 keyboard spaces per line; no more than two lines on the screen) and the pace of the sound-track dialogue (titles may remain on screen for a maximum of two and a maximum of seven seconds).

c) The decrease of the source text (ST) as the effect of (2) above

Hatim and Mason (2001: 430) explains, the decrease of the source text (ST) as the effect of (2) above shuffle the transcriber has to reevaluate comprehensibility strategies to exploit the retrievability of the intentional subject matter from a more compendious target language (TL) interpretation. In face-to-face communicating, the formal repetitiveness of speech provides the interpreter or listeners more than one opportunity of picking up intentional subject matter, such as, in subtitling, the repetitiveness is unavoidably reduced and possibility of acquiring mislaid subject matter are consequently fewer. Furthermore, different with another forms of graphic communications, this exemplary does not permit the reader to back-track to acquire subject matter.

d) The necessity of coordinating the optical picture.

According to Hatim and Mason (in Chaum, 1998), the necessity of coordinating the optical picture, is the acoustic and optical picture are indivisible in movie and in translating, comprehensibility is compulsory

betwixt the subtitle text and oncoming picture itself. Hence, coordinating the subtitle to what is in reality viewable on tthe display may at times produce an extra confinement.

5. Equivalence Theory

In the 1960s, Eugene Nida made a pioneering effort in translations history to debate the approaches of literal and free translation, where he categorized varying translation modes into two main approaches according to the actual conditions, that are:

a. Formal Equivalence

This category focuses on the message itself, in both form and content. One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language (SL).

b. Dynamic Equivalence

As cited in Shabnam Shakernia's journal (2013), this category involves taking each sentence (or thought) from the original text and rendering it into a sentence in the target language (TL) that conveys the same meaning but does not necessarily use the exact phrasing or idioms of the original. dynamic equivalence is an approach to translation in which the original language is translated "thought for thought" rather than "word for word" as in formal equivalence.

Popovic (in Bassnett, 1994: 25) distinguishes four types of translation equivalence, which are:

a. Linguistic equivalence

According to Popovic (in Bassnett, 1994: 25), homogeneity is on the linguistic level of source language (SL) and also the target language (TL) text, in other word, word-to-word translation.

b. Paradigmatic equivalence

According to Popovic (in Bassnett, 1994: 25), paradigmatic equivalence is the equivalence of the elements of a paradigmatic communicative mechanism, in other word, elements of grammar. Popovic perceive it as being a higher conception than the lexical equivalence,

c. Translational equivalence or stylistic

According to Popovic (in Bassnett, 1994: 25), translational equivalence or stylistic functional equivalence of elements in original and translation intending at an communicative identicalness with the constant indistinguishable content.

d. Syntagmatic equivalence or textual

According to Popovic (in Bassnett, 1994: 25), syntagmatic equivalence or textual structuring of a text, in other word, equivalence of shape and form.

Baker (1992) investigates the impression of the equivalence at various levels, concerning the interlingual rendition procedures, considering completely various features of translation and therefore swinging conjointly the linguistic and the communicative conceptualization. Baker substance a more elaborated enomorate of modalities upon which the construction of equivalence able to be outlined. Baker differentiates betwixt:

a. Equivalence which is able to come out at the word level and below the word level

In this equivalence, which is able to come out at the word level and below the word level, Baker (1992) explains that when translating from one language into another language, in a top-down conceptualization to translation, equivalence at word level is the first element to be condemned into intellection by the transcriber. When the transcriber starts analyzing the source language (SL) text, they perceptions at the words as individual units to uncovering a undeviating equal constituent in the target language (TL) text. Baker describes the constituent word since it should be remembered that a single word sometimes able to be appointed various subject matter in various languages and might be pointed as being a more convoluted unit or morpheme. This substances that the translator should give basic cognitive process to several elements when considering an individual word, such as definite quantity, tense and syntactic category.

b. Grammar equivalence

As Baker (1992) states, when pertaining to the heterogeneousness of grammatic conception cross-ways the language, Baker lines that grammatic conceptions able to deviate cross-ways language and this able to pose several questions in position of uncovering a straight written or spoken communication in the target language (TL). Baker asseverations that various grammatic construction in the source language (SL) and the target language (TL) able to drive the extraordinary modification in the implementation of the subject matter or message is carried cross-ways. These modification able to stimulate the transcriber either to increase or to eliminate subject matter in the target language (TL) text because of the deficiency of peculiar grammatic tendency in the target language (TL) itself. Among these grammatic tendency which might drive questions in interlingual rendition, Baker centering on the tense and feature, definite quantity, individual, vocalization, and syntactic category.

c. Textual equivalence

According to Baker (1992), textual equivalence pertains to the equivalence betwixt the source language (SL) text in positions of subject matter and coherency. The quality is a really crucial dimension in interlingual rendition since it renders reclaimable counsel for the apprehension and analytic thinking of the source language (SL) text which able to assist the transcriber in their attempts to create a united and consistent text for the target language (TL) text audience in a specific

context. It is adequate to the transcriber to determine whether or not to hold the united ties as well as the coherency of the source language (SL) text. Their selection will be guided by the three primary elements, which are the text type, the purpose of the translation and the target audience.

d. Pragmatic equivalence

Based on Baker (1992), pragmatic equivalence pertains to speeches in some languages hold the identical impression on the interpreter in some language. In this point, the translator necessarily to line out implied content in translation to acquire source language (SL) content cross-ways. The duty of the translator is to reproduce the author's or the speaker's or the source language (SL) volition in some other culture in such an implementation that it enables the target language (TL) interpreter to interpret it understandably.

6. Idioms and Culture

Most of idioms are stock-still in culture, there is forever a requirement to investigate the techniques of translating such language and culture-particularized unit. It makes the translation as one of know-how for inter-dependency idioms and educating about another cultures. According to Al-Shawi and Mahdi (2012: 141), the divergence betwixt the source language (SL) and target language (TL)'s cultures hands a fundamental duty in the education of rendering an idiom. Merely by having a great cognition of the source language (SL) and target language (TL) cultures translators can realize

the implicit content of an idiom. Being enlightened of the culture of the language, they are translating from and into, in many instances, a translator able to interpret the meaning of an idiom, peculiarly that with a non-literal meaning because such an idiom requires a translator to be veracious and extremely excitable to the expressive style tinge of the source text (ST).

In line with the explanation above, Habizar (2016: 42) in his dissertation said that idioms are thought-provoking to interpret and acquire because they are a coalition of two or more words, which the function is as a part of content. They ordinarily concern either metaphoric or non-literal content that can be apprehended in convinced cultural matter and requisite not be interpreted literally.

Rakieh et al (2014, 46) explains that culture is a wide-screen constituent which is represents an arrangement of apprehension of the universe, cognitive content, attires, correctitude, impost, and modus vivendi. Language and culture are indivisible, they are for some reason interlinking in an implementation that language purposes as an expression of culture which is particularized to a specific class of citizenry and culture hands a crucial duty in establishing the content of convinced expressions such as idioms. Consequently, idioms are nit only a lingual internal representation of a convinced language but also a cultural internal representation with cultural particularized belief.

As explained by Amir (2012: 1), citizenry of various linguistic communication employ t transfer an akin content, in the implementation that

while the reflection might be totally realizable and easy-to-interpret for the schmoozer of a particularized language, the identical set of word and expressions may seem meagerly undefinable and subdued and even in several instances meaningless to utters of the other. This arise in the reality that each language has got the some culture-particularized units that are wholly different from equal items in some other language. Besides, there are some variation in such elements as religion belief, geographic site, various political orientation, and multi-ethnic distinction of language and social group that strengthen the cognitive operation of apprehension and transferring idiomatic pairs from one language into the another language.

B. Relevant studies

Five pieces of research are related to this research. The first research is *A Study of Applied Strategies in Translating idiomatic Expression in Two Movie Subtitles: Bring It On & Mean Girls* conducted by Mahmood Hashemian, from Shahrekord University, Iran, in 2015. Mahmood's research focuses on investigating the practical plan of action in the transformation of idiomatic expressions. Mahmood's objective is similar to one of this research objective. As for the dissimilarity, Mahmood uses Mona Baker's theory to analyze the strategies used, and use two American movies, entitled *Bring It On* and *Mean Girls* as the data sources.

The second research was conducted by the student from the English Department, Faculty of Philosophy, in University of Zagreb whose named

Mihaela Mordus with the title of the research is *Idioms and their Translation in Films*. Mihaela's research was completed in 2015. Mihaela's research is aimed to show the main strategies in idiom translation in the subtitle. Mihaela began her research by collecting the data, which is taken from three movies entitled *Sherlock Holmes*, *Alice in Wonderland* and *The Help*. After that, Mihaela wrote the English subtitle in the first concern of the film and made the table to place the data and examine the English vocalization with the Croatian subtitles. Meanwhile, in analyzing the data, Mihaela classified the assemblage according to Mona Baker's theory. In conclusion Mihaela interpreted the outcome of the investigation. The answer found that translating by paraphrasing is the most used of translation strategy that used by the translator. Mihaela's research similar in objectives, but dissimilar in theories that used to analyzed and the data source compared with this research.

The third research was completed by Janailton Mick Vitor da Silva, a student at the English Language, Federal University Campina Grande, Brazil, on January 2015, with title *Translation Of Idioms: An Analysis Of Official Subtitles In The Tv Series Bates Motel*. This research investigates how six idioms from the *TV Series Bates Motel*, Season 01, Episode 06 are translated from English into Brazilian Portuguese in the official subtitles used descriptive qualitative analysis. The results found therein illustrate that, except for 2 idioms not translated from 60 idioms selected from the TV series, 58 have been rendered into Brazilian Portuguese following Baker's three different suggestions of idioms translation,

namely: i) similar in form and meaning; ii) different form but similar meaning; iii) paraphrase.

The fourth research was conducted by Yuvencia Pricilia Ferlina da Cunha (2018), from the English Department, Cultural Science Faculty of Sam Ratulangi University, which entitled *Idiom in Inferno Movie by Ron Howard*. Her research aims to identify, classify and analyze the idiom based on their forms and meaning uses the descriptive method. She uses the theory from Boatner and Gates to analyze the problems. Her research found that idioms can be found in various idiom's forms. In the movie, she identified 76 idioms that classified in 3 forms; 56 lexemic idioms, 19 phrases idioms, and 2 proverbs. Yuvencia's research has some problems with this research. But, to answer the problem, she uses a different theory. Also, in her research, Yuvencia analyzes only in idiom forms.

The fifth research was done by Windawati (2015) from English Letters Department, Letters And Humanities Faculty, State Islamic University Of Syarif Hidayatullah Jakarta which entitled *Translation Methods And Meaning Equivalence Of Idiomatic Phrasal Verbs In X-Men First Class Movie*. Her study investigates two research problems. The first id to determine the translation methods of the idiomatic phrasal verb that are used in *X-Men: First Class* movie. The second is to examine the result of meaning equivalence from the method used in translating idiomatic phrasal verbs in *X-Men: First Class* movie. She uses a qualitative method to accomplish the aim of her research. The idiomatic phrasal verb is analyzed by using Newmark's translation methods and Nida's equivalence theory. Windawati research has two of some problems from this research. But, to

answer the problem, she uses different theories. Also, in her research, Windawati analyzes only in idiomatic phrasal verbs forms.

C. Conceptual Framework

In this research, depending on chapter two, three theoretical frameworks have been unified. The first is the theory of the forms of idioms as categorized by Joodi (2012). Joodi's (2012) theory has been preferred, because it classifies the forms of idioms in an eligible and satisfactory implementation as a brand-new theory. To sufficiently answer the formulation of the research, the relevant studies such as Nida and Taber (1974) theory of techniques of translating idioms has been conferred to solve the second formulation of the research. As for the model of equivalence in answering the third formulation of the research, Nida's (1964) theory of equivalency has also been conferred under consideration elucidate for the translation of idioms.

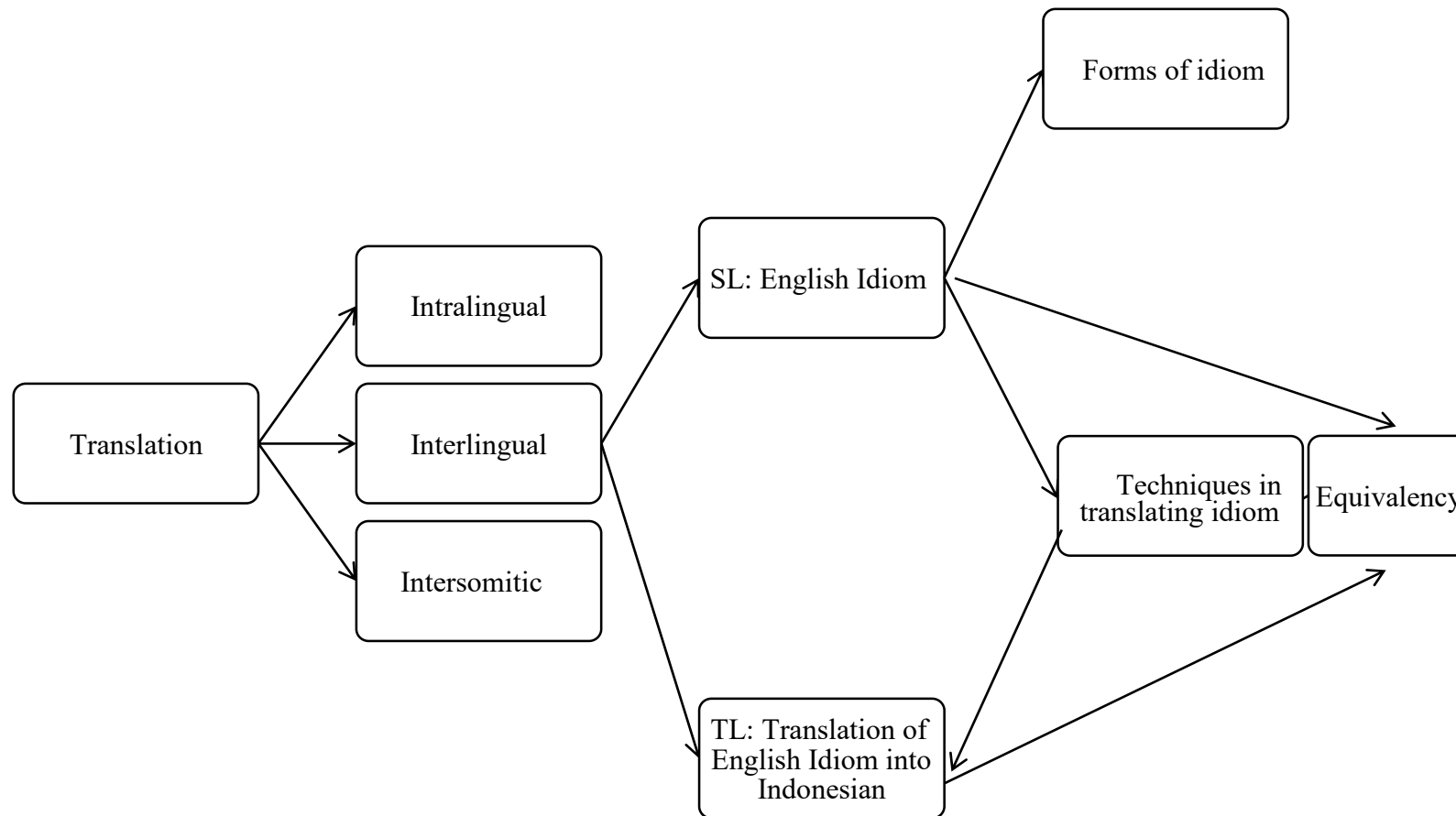


Figure 2.2. Theoretical Framework

D. Research Questions

Following the problem that will be analyzed, there are some of the research questions:

1. What forms of idioms that used the most in the subtitle?
2. What is the most used technique in translating the idiom?
3. How is the translation of idioms in the source language (SL) equivalent to the target language (TL)?