Experiential Meaning Breadth Variations of Interlingual Translation: The English-Bahasa Indonesia Subtitle of Avatar Movie

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Abstrak

Penelitian ini bertujuan untuk (1) mendeskripsikan kedalaman variasi makna eksperiensial yang terdapat dalam penerjemahan interlingual: *subtitle* film Avatar dari bahasa Inggris ke bahasa Indonesia, (2) mendeskripsikan faktor kontekstual yang menyebabkan terjadinya variasi dari kedua subtitle tersebut, dan (3) menginterpretasi efek kontekstual dari kedalaman variasi makna eksperiensial dari kedua *subtitle* tersebut. Penelitian ini adalah penelitian deskriptif kualitatif. Sumber data dalam penelitian adalah *subtitle* berbahasa Inggris dan terjemahannya dalam bahasa Indonesia yang diambil dari DVD film Avatar. Data dalam penelitian ini adalah semua klausa utama dalam subtitle. Variasi makna dianalisis dengan menggunakan sistem transitivitas. Hasil dari penelitian ini menunjukkan bahwa variasi secara umum antara teks bahasa sumber (Bahasa Inggris) dan teks bahasa sasaran (Bahasa Indonesia) sangat rendah dari segi keluasan makna eksperiensial. Faktor kontekstual yang menyebabkan variasi adalah konteks intertekstual dan konteks situasional. Kontekstual yang berdampak terhadap penonton bahasa target termasuk dalam aspek keterbacaan teks.
Kata kunci: Makna Eksperiensial, penerjemahan, subtitle, Avatar.

A. Introduction

There are two types of audio-visual translation; subtitling and dubbing. Subtitle is the process of providing synchronized captions for film or television dialogue (Shuttlewort and Cowie, 2007). Subtitle is textual version of the dialog in films and television programs, usually displayed at the bottom of the screen. This method, which alters the source language to the target language, enables the audience to experience the source language while getting the meaning in the target language simultaneously.

In short, it renders a spoken language as the source language into a written language as the target language. Meanwhile, dubbing is any technique of covering the original voice in an audio visual production by another voice (Coelh, 2007). In the same words, dubbing is a method in which the target language is adjusted to the mouth and movements of the actors in the film. The aim of it is to make the audiences feel as if they are listening to the actors speaking completely in their language (TL). These two techniques try to send the same message from one language to another aimed at the viewers will get the meaning easily.

There are many films produced by using English as the original language. This is a problem in certain places because many people do not understand English well, so translation is needed to solve this problem. Translation becomes one of the effective ways to transmit the source language to other languages. Film is an audio-visual entertainment, so that audio-visual translation is needed. Avatar movie, used as the data in this research, is written and directed by James Cameron. It is a science fiction movie and considered as one of the most successful movie in 2009. It is nominated for nine Academy Awards and won the Awards for art direction, cinematography, and visual effects. This movie is very interesting in some aspects such as the plot, the character, the theme and the visual effect. Besides, this movie provides many data needed by the researcher to analyze in this research.

The object of the study is interlingual translation which refers to a translation in which verbal signs are interpreted by means of other signs in different languages. Translation acts often bring changes from the source language to the target language. In translating into different languages, there are many aspects to deal with in order to keep the message of the source language. Since translation can also be said as a transfer of meaning, the meaning becomes very important. This study is limited to the interlingual translation which is focused on the register analysis of experiential meaning breadth variations that occur in the interlingual translation of the English-Bahasa Indonesia subtitle of Avatar. Thus, this study was conducted to identify how the breadth of meaning variation in Avatar subtitles by using experiential meaning analysis. This study was also conducted to explore what contextual factors motivating

the occurrence of variations in experiential meaning breadth, and what effects emerged from those contextual factors.

B. Theoretical Review

1. Translation

There are many aspects to deal with in translation. Translation as a process also brings cultural context and situational context from the source language that has to be re-expressed into the target language (Nababan, 2010). Since translation means delivering meaning through different words or expression, meaning is very important. As an act of communication, translation brings message from source expression that must be transferred into target expression (Tou, 2008). Transferring message from one language to another different language is just the same with transferring message in different background. It is not only linguistics differences, but also cultural background involved in translation.

There are two kinds of problems taking place when translating a text into another language, i.e. linguistic and non-linguistic aspect. In linguistic aspects, every language must have its own characteristics, grammatical systems, semantic, and stylistic complexity. Meanwhile, the non-linguistic aspects are the cultural differences between the source language and the target language. Lacking background knowledge of the translator about the topic that will be translated also becomes another problem (Tou, 2008). In addition, those two aspects are very closely related to meaning equivalence because meaning is very important in translation. Seeing this case, the translator should be careful and produce a good translation so that target readers/audience will understand the text well and easily.

2. Systemic Functional Grammar

In linguistic field, it is traditionally known that some terms like subject, predicate, object, etc are parts of speech. However, Halliday (2004) argues those terms are no longer appropriate, so that he provides different terms such participant, process, and circumstance. The later terms are popularly known in systemic functional grammar (SFG), a theory which is introduced by M.A.K. Halliday. SFG is a way of describing

lexical and grammatical choices from the system of wording. SFG argues that all languages are internally organized into three components or metafunction, they are ideational, interpersonal, and textual.

Ideational meaning is used to represent reality in language. In SFG, ideational meaning involves two components, i.e. experiential meaning (in a clause rank) and logical meaning (between clauses in clause complexes). Experiential meaning functions to encode people's experience of the world. The key system involved in experiential meaning is called transitivity. In analyzing transitivity structure in a clause, it is concerned with describing three aspects of the clause, i.e. the selection of participant, the selection of process, and the selection of circumstance (Halliday, 2004).

Each aspect has its own function. Participant is realized by nominal groups (sometimes by prepositional phrases or embedded clauses), process is realized by verbal groups, and circumstance is realized by adverbial groups or prepositional phrases (and sometimes by nominal groups). These functional constituents or elements join together to make up a clause. Every process has these three kinds with different name in each process. These three general elements of human experience occur in clauses. Therefore, clause is the most appropriate rank in which the analysis of experiential meaning conducted. Experiential meaning refers to certain features that can be thought of as representing the real world as it is apprehended in our experience (Halliday, 2004). The sentence can be regarded as a representation of some composite phenomenon in the real world.

C. Research Method

This research is a descriptive qualitative research which applies a content analysis method. Content analysis is a research technique for making replicable and valid inferences from data to their context. Content analysis involves specialized procedures for processing scientific data. The definition of content analysis delineates the object of inquiry and places the researcher into a particular position. The data source were the English subtitle and its translation in Bahasa Indonesia taken from DVD of

Avatar movie, meanwhile the data were all major clauses in the subtitle. The data were collected by using data comparative observation. Researcher used parameter in analyzing the data in order to get a valid and constant data (see appendix 1). After collecting the data to the data sheet and analyzing the data, the researcher recapped the data on a table (see appendix 2).

D. Finding and Discussion

1. Experiential Meaning Variation

All major clauses of English subtitle of Avatar movie and its translation were analyzed. Total analyzed data are 677 clauses. The findings are obtained by doing analysis with parameters concerned in variation of experiential meaning breath between source text or English subtitle of Avatar and its Bahasa Indonesia version as target text. Experiential meaning analysis was done by using parameters in which one whole experiential meaning unit realized in one whole transitivity clause unit. The value range is from number 0 (lowest degree) until number 6 (highest degree). The high degree of variation is determined based on the process and the number of elements (participants and circumstantial elements).

Table 1. Statistic of Experiential Meaning Variation

Number of Analysis	Degree of Variation									
	Meaning Variation in Experiential Meaning Breadth									
	∑0	∑1	∑2	∑3	∑4	∑5	∑6	HD		
								SE	TE	SE=TE
677	334	175	54	10	45	53	6	277	26	374
100%	49.34	25.84	7.98	1.48	6.50	7.83	0.89	40.92	3.84	55.24
Total	100%							100%		

Table 1 shows the number of analysis on experiential meaning variation and also the percentage. It shows the most prominent in the degree of meaning variation is degree 0 or the lowest degree of variation. There are 334 units analysis (49.34%) which

have no variation in terms of experiential meaning breadth. The second most prominent degree of meaning variation is degree 1 or very low degree of variation with 175 units analysis (25.84%). Then, it is followed by grade 2 or low degree of variation with 54 units analysis (7.98%), then grade 5 or very high degree of variation with 53 units analysis (7.83%), then grade 4 or high degree of variation with 45 units analysis (6.50%). The two least frequently occurrence of meaning variation lay in the grade 3 or medium degree of variation with 10 units analysis (1.48%) and grade 6 or the highest degree of variation with 6 units analysis (0.89%).

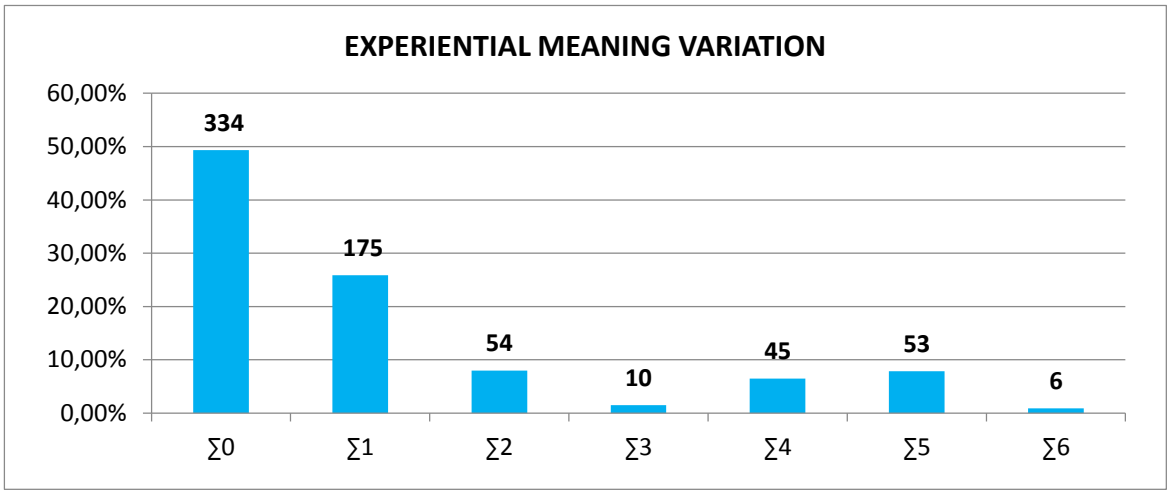

Figure 1. Percentages of Meaning Variation in Experiential Meaning Breadth

a. Degree 0 (The lowest degree of variation)

From the figure 1, it can be seen that variation in experiential meaning breadth is very low. This is shown by the most frequent degree which falls in grade 0 or the lowest degree of meaning variation with 49.34%. It means that SE and TE have same process type and number of elements or the number of elements of SE is fully realized in TE. Very low variation of meaning in experiential meaning breadth implies high equivalence between the two texts.

The example of this degree:

SE: in Cryo you don't dream at all. (Behaving, Eng: 3)

TE: Di dalam Cryo kamu sama sekali tidak bermimpi. (Behaving, Indo: 3)

b. Degree 1 (Very low degree of variation)

The second most frequent degree falls in the grade 1 or very low of meaning variation with 25.84 %. Degree 1 represents same process type of SE and TE with one different functional element or different on subcategory of relational process type with same number of functional elements or same subcategory of relational process type with different number of elements.

The example of this degree:

SE: Grace, this is Jake Sully. (Rel. identifying, Eng: 66)

TE: Grace, ini Jake Sully. (Rel. identifying, Indo: 69)

c. Degree 2 (Low degree of variation)

In the degree 2, there is 7.98% of total 100%. Degree 2 or low degree of meaning variation represents same process type between SE and TE but two different numbers of functional elements or different subcategory of relational process type between SE and TE with different number of functional elements.

The example of this degree:

SE: Biometrics are good, 1-3 is ready. (Rel. attributive, Eng: 104)

TE: Kondisi Biometrik baik, 1 dan 3 siap. (Rel. attributive, Indo: 107)

d. Degree 3 (Medium degree of variation)

In this degree, there is only 1.48%. It is small percentage among the seven degree of variation. Degree 3 represents same process type between SE and TE but have three different numbers of functional elements.

The example of this degree:

SE: I'm Trudy, I fly all the Scientzoids and this here is my baby, hold on a second. (Rel. Identifying, Mat. Doing, Rel. attributive, Mat. Happening, Eng: 152)

TE: Aku Trudy, aku yang menerbangkan semua Scientzoid dan ini kesayanganku, tunggu sebentar. (Rel. Identifying, Mat. Doing, Rel. attributive, Mat. Happening, Indo: 154)

e. Degree 4 (High degree of variation)

This degree represents same process between SE and TE with four different numbers of functional elements or different process between SE and TE but have same number of functional elements. There is 6.50% of total 100 % in this degree.

The example of this degree:

SE: I see you. (Ment. seeing, Eng: 663)

TE: Aku mencintaimu (Ment. Feeling, Indo: 662)

f. Degree 5 (Very high of degree variation)

There is 7.83% of total 100% in the figure above. It represents same process type between SE and TE with five different numbers of functional elements or different process type between SE and TE with different numbers of functional elements.

The example of this degree:

SE: Jake, that armor is too thick, trust me. (Rel. attributive, Ment.thinking, Eng: 200)

TE: Jake, lapisan kulitnya sangat tebal. (Rel. attributive, Indo: 202)

g. Degree 6 (The highest degree of variation)

This degree is the smallest percentage among other degrees; it is only 0.89% of total 100%. Degree 6 represents one whole clause rank lingual expression of one experiential meaning unit in SE but no lingual expression in TE.

The example of this degree:

SE: Why save me? (Mat. Doing, Eng: 228)

TE: (No clause realization in Bahasa Indonesia Text)

2. Contextual Factor

Contextual factors are the factors that motivate the occurrence of variation in Source Text and Target Text. These factors are related to contextual phenomenon that differently covers each of the three texts. The finding of this research shows that the global variation between SE (English Text) and TE (Bahasa Indonesia Text) is very low in the experiential meaning breadth realization. This condition is caused by some factors, they are:

a) Intertextual Context

Intertextual context is the interrelated text that affects the creation of one text, whether it comes before or after the text. The interrelated text of TE is the SE or the original script of *Avatar* movie written by James Cameron. In writing the script, James Cameron said that his inspiration is every single science fiction book he read when he was child. He recognized that *Avatar* uses the same themes with the films At Play in the Fields of the Lord, the Emerald Forest, and Princess Mononoke, which characteristic clashes between cultures and civilizations.

The global average of degree variation of the data is very low. It is highly caused by the fact that the strongly interrelated factor of TE creation is SE. Therefore, the existence of TE cannot be separated of the existence of SE. In short, it can be concluded that without text 1, text 2 not exist. In other hand, the creation of SE is not affected by TE at all since it was firstly made and exactly without the influence and determination of the future creation of TE. The creation of text 1 itself was influenced by some inspiration the writer got in his life.

b) Context of situational

Halliday (2004) states that there are three kinds of situational context which is deeply concern: field, tenor and mode. The context of situational between the movie and the audiences in SE and TE is different. It can be illustrated in the table 2:

Table 2: Situational Context of SE and TE

SE		TE	
Field :	Expedition of RDA team	Field :	Expedition of RDA team
Tenor:	Script writer and General audiences	Tenor:	Translator and Indonesian audiences
Mode:	Written English	Mode:	Written BI subtitles

i. Field

The field of SE is about the expedition of RDA team or a group of people from the earth who search precious mineral called *unobtanium* on Pandora, a planet like moon in the Alpha Centauri star system. Pandora is inhabited by the Na'vi, a blue-

skinned species of sapient humanoids, who live in harmony with nature, worshiping a mother goddess called Eywa. In the end of the story there is struggle of the native to defend their land from those people. The field of TE is exactly the same as SE.

ii. Tenor

Tenor is about the role relationship between the interactants. In the SE, the first interactant in the movie actually is the script writer, James Cameron, which the script is played by the actors in the movie and the second is the global audiences. There is no direct contact between the script writer and the audiences. James Cameron wrote the script purely in English culture suitable for the plot and setting of the story and there is no influence from the audiences.

Meanwhile, the tenor of TE: the interactants involved in TE are the translator and Indonesian audiences. In here the role of translators is very important; they have to provide good subtitles of the movie in Bahasa Indonesia. The subtitles should be helpful and not disturb the audiences in watching the movie; for example, the subtitles are not appropriate or bad translation while the audiences notice the mistake is made. It should be avoided and must be the translators concern.

iii. Mode

Mode is related to the media that tells the story. The mode in SE, the movie is written English, the movie mostly dialogue and only e few monolog. Since in the movie the audience's interruption is zero, therefore, with that uni directional communication, it should be able to deliver the truly message of the movie or simply gives a freedom to the audiences to interpret the message by their own opinion. However, audiences' background knowledge will influence how they accept and judge the movie. The adaptation of English style in the movie fails to capture in the Bahasa Indonesia subtitles. However, overall the both subtitles are very communicative and less disturbing for the audiences.

3. Contextual Effects

The contextual effects are the external effects that were caused by some differences in SE and TE. This is caused by the adaptation of the contextual elements in SE into TE. The target audiences of TE are Indonesian people, so the intertextual

context and situational context also change; or in brief, it should be appropriate to the context of the target audiences. There are some changes made by the translators to make the TE to be more acceptable to the audiences both in linguistic aspect and cultural aspect. Here, the role of translators becomes very important as the most responsible figure to provide good translation to the audiences without controversy because the main purpose of translation is to deliver the meaning and the message from one language to other languages.

The very low degree of variation in meaning breadth causes the effects, especially for the target audiences. The translators are SE-oriented in translating the subtitle. The contextual effect to the target audiences is related to aspect of readability of the texts. TE is readable to the target audiences because the translators succeed in adapting the contexts of the SE to the contexts of the target audiences and it makes the audiences easily gain the message of the story. Although, there are some reductions and changes made by the translators, globally the Bahasa Indonesia subtitle still can be said appropriate for the audiences of target language.

E. Conclusion

The global variations between SE (English Text) and TE (Bahasa Indonesia) are very low in the experiential meaning breadth realization. It can be concluded that between SE and TE is in very closely interrelated translation motion because the variation is very low in the both texts analyzed. In other words, it is Source-Based ideology translation because the translators are oriented to Source Expression in translating those texts. The variations occurring in the three texts under research are caused by some factors. The first factor is intertextual context, it is highly caused by the fact that the strongly interrelated factor of TE is SE. The second factor is context of situational; it is described in field, tenor and mode. Contextual factors bring some effects. The contextual effects are the external effects that were caused by some differences in SE and TE. The very low degree of variations in meaning breadth realization causes the effects, especially on the target audiences. The translators use SE orientation in translating it to make the meaning equivalence is achieved. The

contextual effects on the target audiences are related to aspect of readability of the texts. TE is readable for the target audiences because the translators succeeded in adapting the contexts of the SE into the contexts of the target audiences and it makes them easily gain the message of the story.

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Appendix 1: Parameters Applied in the Study

No.	Data I: Text 1 Expressions (English version)	Data II: Text 2 Expressions (Bahasa Indonesia)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest							
	(1). Meaning Variation in Experiential Meaning Breadth: One Whole Experiential Meaning Unit Realized in One Whole Transitivity Clause Unit.		Meaning Variation in Experiential Meaning Breadth							
	(1). Meaning Variation in Experiential Meaning Breadth: One Whole Experiential Meaning Unit Realized in One Whole Transitivity Clause Unit: Type of Process and Number of Functional Elements (Participant Functions and Circumstantial Elements)		HD[9]	0	1	2	3	4	5	6
	Text 1 English version	Text 2 Bahasa Indonesia version								
1	Same process type, same number of elements	Same process type, same number of elements		√						
2	Same process type, number: 1 element different	Same process type, number: 1 element different			√					
3	Same process type, number: 2 elements different	Same process type, number: 2 elements different				√				
4	Same process type, number: 3 elements different	Same process type, number: 3 elements different					√			
5	Same process type, number: 4 elements different	Same process type, number: 4 elements different						√		
6	Same process type, number: 5 or more elements different	Same process type, number: 5 or more elements different							√	
7	One whole clause rank lingual expression of one experiential meaning unit	No lingual expression								√
8	Different process type, same number of elements	Different process type, same number of elements						√		
9	Different process type, different number of elements	different process type, different number of elements							√	
10	Different subcategory of relational process type, same number of elements	Different subcategory of relational process type, same number of elements			√					
11	Same subcategory of relational process type, different number of elements	Same subcategory of relational process type, different number of elements			√					
12	Different subcategory of relational process type, different number of elements	Different subcategory of relational process type, different number of elements				√				

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Appendix 2. Data sheet

Clause No	Data I: Source expressions (Phonic Chanel)	Data II: Target expressions (graphic Chanel)	Degree of Variation:0=lowest 1=very low 2=low 3=medium 4=high 5=very high 6=highest							
	English Version	Bahasa Indonesia Version	Meaning Variation in Experiential Meaning Breadth							
			0	1	2	3	4	5	6	HD
1										
2										
3										
4										
5										
6										