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Jurnal Internasional Rusi The Equivalence of Noun Translation.pdf

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7 Pages

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598.2KB

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The Equivalence of Noun Translation in the Movie Subtitle "The Conjuring 2: The Enfield Poltergeist"

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Abstract-- The role of nouns in a story cannot be underestimated and is very influential. As with a story in a translated text. For this reason, this study was conducted to analyze the equivalence of noun translated that represents participants in a film's subtitle. In conducting research, qualitative methods with content analysis are very appropriate to be used in this study. Which this study also shows that the translation of nouns that are carried out is very concerned about their equivalence so that the meaning to be conveyed by the source language can be well received by the target language, namely in Indonesian.

Keywords--- equivalence, nouns, translation, subtitles.

I INTRODUCTION

The translation is the activity of transcribing written messages from the text of one language into another language. [1] Described translation as a communication process. Translation stands between two languages. It becomes the recipient of the source language and then becomes the sender in the target language. According to him, translation is an attempt to re-create messages in the source language with natural equivalents that are as close as possible to the target language, first in terms of meaning and secondly in style. [2] Defines the translator as the transfer of meaning from the source language into the target language. Correspondingly, [3] says that translation is a skill that is made as an effort to replace a written message in a language with the same message or statement in another language.

Based on this, the main goal of the translation process is to re-create the message from the source language into the target language. But the translator, in terms of re-creating the message, must make many grammatical and lexical adjustments. Translators should try to find the source text equivalent and deliver the message contained in the source text. It is the equivalence of meaning that must be maintained, not the equivalence of form. It is not possible for translators to translate a word from the source text with a word in the target text in the same form and,

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at the same time, get an appropriate and fair translation in the target language. The translator will make full adjustments in determining the equivalent form in the target text. In this way, the translator will produce the translation with the most appropriate and acceptable or reasonable equivalent in the target language.

A good translation must be read, unlike a translation, and the meaning must be the most important priority. So the meaning contained in the source text must reach the reader but still follow the grammatical rules of the target language, not seeming rigid and strange. In addition, a translator in re-expressing the meaning of the source language to the target language often experiences distortion or deviation from the original meaning because the form of the source language is different from the target language. The distortion of meaning can be seen from the phenomenon of information added (over translation) and information reduction (under translation) [4].

However, in order for the message to be conveyed properly, the meaning of the words in the target text must be commensurate or as close as possible to the words in the source text. Equivalence (equivalent) is the most prioritized in carrying out the translation compared to the formal alignment sentence by sentence [5]. As stated by [1], there are two important things that must be the focus of the translator, namely accuracy and naturalness. Likewise, in translating noun forms in a text.

The noun is a class of words that in Indonesian is marked as being unable to join the word no [6]. For example, a house is a noun because it cannot be said to be a house; it can usually function as a subject or object of a clause. Meanwhile, if we refer to the Linguistic dictionary, then the noun restriction is a class of words which can usually function as the subject (S) and object (O) of the clause [7]. The role of nouns in a story cannot be underestimated and is very influential. As with a story in a translated text. The form of nouns that translate from the source language to the target language will greatly affect the delivery of the original meaning. This shows that choosing the right words in translating into the target language is very important in order to create a common meaning to be conveyed in the source language. Likewise, with the translation of nouns. The noun in question is the noun that represents the participant.

Participants in an event are realized by a noun group. In an event, participants are very bound by the process in it. This happens because the process that represents verbs is a determining element that binds participants and circumferences so that the sequence of events can be understood in their entirety. In addition, in analyzing the translation of the noun elements that represent these participants, the forms of noun translation were found, which were translated differently from the source language to the target language. This also greatly influences the equivalence of meaning to be conveyed by the source language. In fact, with different forms due to the priority of language rules contained in the target language, the translation of nouns that represent participants can be very different from the original meaning so that it will cause misunderstanding of a series of events.

II METHODOLOGY

This study uses a qualitative method with content analysis techniques in the film subtext "The Conjuring 2: The Enfield Poltergeist". Qualitative method is a research method that aims to make a description, picture, or painting in a systematic, factual, and accurate manner about the facts, nature, and relationships between phenomena that are investigated qualitatively [8]. The fact in question is data sourced from subtitles, film translation from English into

Indonesian. The data is the translation clauses, which are the result of the translation of the clauses in the source text. This research also uses a literature study and is the result of observation and analysis.

The data collection techniques in this study were adjusted for the focus and purpose of the study, namely using triangulation techniques. That is, researchers collect data which, at the same time, tests the credibility of the data with various data collection techniques and various data sources [9]. In collecting data, researchers act as the main instrument (human instrument). Therefore, the researchers themselves do the data collection, assess the quality of the data, analysis the data, and interpret the data. In addition, there are also assistive instruments, namely data obtained from the film's subtitle "The Conjuring 2: The Enfield Poltergeist" written in English and then translated into Indonesian.

III RESULTS

The research carried out was about the translation of nouns contained in the clause in the movie subtitles "The Conjuring 2: The Enfield Poltergeist". Therefore, the data of this study are nouns that represent participants in the subtext of the film, which are analyzed based on the LFS (Systemic Functional Linguistics) approach [10], [11],

Of the 100 clauses analyzed, there are 82 clauses that can be analyzed for comparability. This equivalence analysis is based on nouns that represent participants in each clause that can be seen in table 1.

Table 1: Percentage of Nominal Translation Compliance

No.	Equivalence	Total Equivalent	Percentage
1	Formal equivalence	46	56,1%
2	Dynamic equivalence	36	43,9%
Total		82	100%

Based on table 1 it can be seen that there are 82 clauses that can be analyzed according to the participants contained in each clause. From the 82 clauses analyzed for participation based on participants, there were 46 formal equivalents with a percentage of 56.1% and 36 dynamic equivalents with a percentage of 43.9%. As for some of the comparative analysis results obtained from the film's subtitle, "The Conjuring 2: The Enfield Poltergeist" can be seen below.

1. Dynamic equivalence

Here are a few examples of the dynamic equivalence found in the film subtitles "The Conjuring 2: The Enfield Poltergeist".

I	I have to see.	[...]
Aku	harus melihat	**nya.**

Dynamic equivalence can be seen in the table above. The clause "I have to see" in the source language translates to "I must see it" in the target language shows that there is a difference between the source language and the target language. This happens because of the target language, the word attached to the word 'sees' is a bound variant form

that states the property, actor, or recipient [6], which refers to something that the participant sees "I." Therefore, the use of dynamic equivalence can be said to be acceptable in the target language.

We		Are	Through.
	Sudah	[…]	

As for the clause above, it is very clear the use of dynamic equivalence from the source language to the target language. The "we are through" clause in the source language is translated as "already" in the target language. There are omissions carried out in translating the source language into the target language. However, in the target language, which is the result of the translation of the source language, the meaning contained in the target language is sufficient to represent the meaning contained in the source language.

I	Will tell	You	Later.
Ku	Ceritakan	**[….]**	nanti.

As for the clause above, there are omissions carried out in the translation as in the word "you" participants in the source language that are not translated into the target language. However, the meaning conveyed in the source language is still conveyed in the target language that "I" (source language) and "I" (target language) as the first participant will tell it later.

Mom	Is gone kill	Me.
Ibu	akan marah besar.	**[…]**

In this clause above, there is the omission of the word "me" (noun), which represents participants in the source language, which is also not translated into the target language. However, the meaning conveyed in the source language remains conveyed in the target language that his mother will be furious at him.

And	**They**	Put	**Me**	Through	**To you.**
Dan	**[…]**	menghubungi	**Mu**	[….]	[….]

As for the clause above, there are omissions done in translation, such as the words "they" and "to you" in the source language that are not translated into the target language. In addition, there are participants "me," which translates into "you" in the target language, which shows the difference because of the source language, the word "me" means "me or me" translated as "you or you."

2. Formal equivalence

Here are a few examples of formal equivalence found in the film subtitles "The Conjuring 2: The Enfield Poltergeist".

Two months prior to our involvement,	**The Lutz family**	Had fled	**Their home**	In the middle of the night,
Dua bulan sebelum keterlibatan kami...,	**...keluarga Lutz**	Lari	**dari rumah mereka**	tengah malam

The equivalence of the source language and target language clauses above is included in the form of formal equivalence. In the source language, the translation of the first participant, "the Lutz family" which is translated

into the target language into "Lutz family" and the second participant, "their home" in the source language, translates to "from their home" in the target language has similarities in terms of form and its contents. The similarity of form and content is also reflected in the circumference and the process. Therefore, this clause contains the contents of messages that are similar or suitable both from the source language and the target language.

The Church	Had reached out	To us	For help.
Gereja	Meminta	**bantuan kami.**	

The equivalence of the source language and target language clauses above is included in the form of formal equivalence. In the source language, the translation of the first participant, "The Church," which is translated into the target language as "Church," has the same meaning, which is a place of worship. In addition, the phrase "to us" as a participant followed by the phrase "for help" as a circumstance is translated into the target language as "our help" as a participant. Overall, the two clauses have similar form depositions so that messages conveyed in the source language can also be conveyed in the target language.

It	Will protect	You.
Itu	akan melindungi	**kalian.**

The equivalence of the source language and target language clauses above is included in the form of formal equivalence. In the source language, the translation of the first participant, "It," which is translated into the target language as "That" has the same meaning, which is to refer to something that was mentioned earlier. In addition, the word "you" as a participant in the source language is translated in the target language to "you" as a participant. Overall, the two clauses have similar form depositions so that messages conveyed in the source language can also be conveyed in the target language.

Lorraine. Lorraine,		What	Is happening to?
Lorraine. Lorraine		**Apa**	yang terjadi?

The equivalence of the source language and target language clauses above is included in the form of formal equivalence. In the source language, the participant's translation of "what," which is translated into the target language, becomes "what" has the same meaning, which is the questionable form. Overall, the two clauses have similar form depositions so that messages conveyed in the source language can also be conveyed in the target language.

It	Wants	To show me
Dia	mau	**tunjukkan padaku.**

The equivalence of the source language and target language clauses above is included in the form of formal equivalence. In the source language, the first participant's translation "It," which is translated into the target language as "He" has the same meaning as a single pronoun. In addition, the phrase "to show me" as the second participant was translated in the target language to "show me" as a participant. Overall, the two clauses have similar form depositions so that messages conveyed in the source language can also be conveyed in the target language.

IV DISCUSSION

The research carried out was about the translation of nouns contained in the clause in the movie subtitles "The Conjuring 2: The Enfield Poltergeist". Therefore, the data of this study are nouns that represent participants in the subtext of the film, which are analyzed based on the LFS (Systemic Functional Linguistic) approach.

The description phase of the data focused on the equivalence contained in the noun translation, which represents the participants in the subtitle of "The Conjuring 2: The Enfield Poltergeist" from English into Indonesian. At this stage, 100 previously restricted clauses are obtained for further analysis. Of the 100 clauses analyzed, there are 82 clauses that can be analyzed for comparability. This equivalence analysis is based on nouns representing participants in each of the clauses, as in table 1. Based on the 82 clauses analyzed for compatibility, there are 46 formal equivalents with a percentage of 56.1% and 36 dynamic equivalents with a percentage of 43.9%.

When viewed based on these results, the equivalence contained in the noun translation, representing the participants was dominated by formal equivalence with a percentage of 56.1%. This result is different from research conducted [12]. In his research, equivalence was dominated by dynamic equivalence with a percentage of 59%, while formal equivalence was 41%.

This is different because in the translation of nouns that represent participants focus more on the message to be conveyed the source language into the target language, both in form and content [13]. In addition, the translator translates as meaningfully as possible so that the form and content are as close as possible described in the target language of the source language.

V CONCLUSION

The equivalence contained in noun translations that represent these participants is dominated by formal equivalence. The translation of noun elements that represent these participants looks natural from the source language, which leads to grammar and lexical. So, it can be concluded that the translator focuses on the structure of lexical language by diverting the message conveyed in the target text according to the source text. This is indicated by the dominance of literal translation techniques and formal equivalence. The use of literal translation techniques is directly proportional to the formal equivalence in this film's subtitle so that the delivery of the form and content of the message is well conveyed to the audience and easily accepted by the audience.

Based on the findings outlined, the translation of nouns that represent participants in the subtitle of "The Conjuring 2: The Enfield Poltergeist" is concerned with the use of the language contained in each clause so that the delivery of messages from the source language is conveyed based on the grammar or the contents of the message into The target language by heeding the suitability of the grammar application in the target language. In addition, because in the discipline of systemic functional linguistics (LFS) lexicogrammatically is seen as a clause element that reveals experiences, such as processes, participants, and circumferences, then the results of these findings indicate compatibility with this science. That is, the noun element that represents the participants in the subtitle clause of this film does not necessarily only look in terms of the use of the word alone, but how to use the right words in accordance with the experience or situation.

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