

4. FINDINGS AND DISCUSSIONS

This chapter presents the findings and discussions of what the writer has done in her analysis. Each finding is discussed in its group based on the kinds of translation by Larson (1984). Very Literal Translation (VLT), Literal Translation (LT) and Inconsistent Mixture Translation (IMT) are not found in the analysis, while the other kinds of translation found are listed in the table below. The writer also included the untranslated utterances.

Kinds of translation	Numbers of Utterances	Percentage
Modified Literal Translation	1	0.42%
Near Idiomatic Translation	22	9.32%
Idiomatic Translation	117	49.58%
Unduly Free Translation	66	27.97%
Untranslated	30	12.71%
Total Numbers of all Utterances	236	100%

Table 2: Percentage of Kinds of Translation

4.1. Kinds of Translation

The translation of the dubbed utterances in “Amongst Friends”-*Beskop Suroboyoan-JTv* was grouped into seven kinds of translation. They are very literal, literal, modified literal, inconsistent mixture, near idiomatic, idiomatic and unduly free translation. However, the kinds of translation which existed in this film were only modified literal, near idiomatic, idiomatic and unduly free translation. The writer discussed each kind of translation starting from the highest percentage to the least one.

4.1.1. Idiomatic Translation

The writer finds that 49.58 % of the translation fell under the category of Idiomatic Translation. It was because of the reason related to many varieties of these samples as follows:

a.

No	Speaker	OU	DU
1	Billy	<u>Good, where is your brother?</u>	<u>Apik, nang endhi dulurmu heh?</u>

This dubbed utterance had no problem that makes it sound unnatural for the writer. All words were correctly translated. Then, the grammatical construction was good in the receptor language. Although the word “brother” was not translated into *dulur lanang* but the word *dulur* represents “brother”. Likewise the additional word *heh* in the last sentence of dubbed utterances which was actually “huh” in English does not influence the meaning of the original utterances.

In this utterance, there was someone greeting Billy “How are you?” that is translated in Javanese as “*Yok opo kabarmu?*” Then, Billy answered, “Good, where is your brother?” that was dubbed in Javanese as above mentioned “*Apik, nang endhi dulurmu heh?*”

b.

No	Speaker	OU	DU
30	Billy	<u>So what’s going on in Cali ?</u>	<u>Opo’o kon nang California?</u>

In the original utterance which was uttered by Billy “So what’s going on in Cali?” means that there was something happens in California. In dubbed utterance, *Opo’o kon nang California* means why the interlocutor wants to go to California. However, there was idiomatic intention in both of them because what

happens in California becomes ‘a bridge’ or reason why the interlocutor wants to go to California.

When Billy uttered this utterance, he is wondering what Trevor and his friend are going to do in California. Because Trevor’s friend is showing weird smile when saying that they are really going to California.

c.

No	Speaker	OU	DU
55	Andy	55b. You could rest in my place.	<i>55b. Kon wong loro nginepo ae nang omahku.</i>

The dubbed utterances seemed to be wordy comparing to the original. However, it conveyed the whole meaning of the utterance. The word “you” was translated into *kon wong loro*, because in East Javanese-*Suroboyoan* dialect there was not a standard word as a subject which refers to the ones being addressed. So, “you” was translated into *kon wong loro*. Besides, it did not sound clumsy and “you” here really refers to two people, Trevor and Friend. Then, the word “place” in original utterances actually refers to house. The situation at that time was too late for Trevor and his friend to look for a hostel. Besides, they looked very tired. So, Andy offered his place for them.

d.

No	Speaker	OU	DU
56	Andy	My old man is still doing the whole Japan thing.	<i>Bapakku sik lungo nang Jepang suwe kok</i>

By taking the sample above, the writer was able to see how the translator translates the slang phrase. In English, “old man” means father. It also conveyed the meaning if translated into *bapak* in the East Javanese-*Suroboyoan* dialect. Then, “the whole Japan thing” refers to the length of Andy’s father visit to Japan. This utterance was the continuing utterance of the previous example. Andy tried

to ensure Trevor and his friend because they were looking each other and doubt about Andy's offer (no 55b)

e.

No	Speaker	OU	DU
61	Billy	61c. We've been doing like twenty grands, every Saturday night.	61c. <i>Awak dhewe isok entuk rong puluh ewu dolar ben Sebtu bengi.</i>

Generally, based on the Larson's theory this sentence was translated appropriately and idiomatically. In this sample, the writer emphasizes on the term of currency, "grands". Actually, one grand is one thousand dollars. So, here, the translator was successfully to translate "twenty grands" become *rong puluh ewu dolar*. *Rong puluh ewu dolar* means twenty thousand dollars. The situation was Billy had a plan to rob the bar. Then, he encouraged his people by saying this utterance.

f.

No	Speaker	OU	DU
73	Andy	73a. Sorry I had no idea.	73a. <i>Sepurane, aku gak weruh.</i>

This sentence belongs to idiomatic because the sentence "I had no idea" was successfully translated into idiomatic receptor language. In English, "I had no idea" belongs to idiom. It means I do not know. In East Javanese-*Suroboyoan* dialect, the meaning of I do not know is *aku gak weruh*. This utterance was uttered when Andy was scared in the interrogation with Jackie Trattner after the robbery.

g.

No	Speaker	OU	DU
83	Billy	<u>Some kids in Queens, you don't know.</u>	<u><i>Arek-arek Queens, kon ga kenal.</i></u>

The original utterances were not translated word by word into dubbed utterance because the translator does not translate the English word in into *ndhek* in East Javanese. However, it did not influence the meaning and the receptor language speakers can enjoy it. Besides, it was good that the lexical word Queens not translated into another different place name. Queens here refers to a borough of New York City in southeast New York on western Long Island. The situation when Billy uttered this utterance was talking seriously to Andy. He uttered this statement to underestimate Andy because Andy did not know about the biggest gank in Queens.

h.

No	Speaker	OU	DU
93	Andy	So if I ask you something, you know, you, you wouldn't like offense too, right?	<i>Dadi lek aku arep nakoni awakmu, kiro-kiro ga kaboten yo?</i>

In this sentence, it looked like that the dubbed utterances were near idiomatic. It was because the sentence you know was not translated. However, the sentence, you know, was just a kind of the conversation style often used by American youth. If it was translated into East Javanese-*Suroboyoan* dialect separated from the whole sentence above, the sentence you know equivalent to *kon weruh*. Unfortunately, the sentence *kon weruh* could not be used in East Javanese-*Suroboyoan* dialect because Surabayanese seldom use it. If someone says that, the interlocutor will be offended. In fact, in this sentence the whole meaning is to ask something by not hurting or offending the interlocutor. The

sentence “you know” itself does not contribute significant idea to be united as whole meaning. So, it does not change the whole meaning.

i.

No	Speaker	OU	DU
108	Billy	<u>108c. He got busted a couple of years ago and he opened up his mouth about everything.</u>	<u>108c. Dee tau kecekel pirang taun kepungkur, trus wadul sakarepe dhewe.</u>

This sentence was completely translated in idiomatic way because the translator translated it not word by word. It was strongly proven in the idiom phrase opened up his mouth which the meaning actually was expressing the unsatisfactory feeling by telling to someone. It was translated into *wadul* in East Javanese-*Suroboyoan* which means showing dissatisfaction or resentment feeling. The information in original utterances was fully loaded in the dubbed utterances. Billy uttered this utterance to slander Travor.

j.

No	Speaker	OU	DU
109	Billy	<u>109e. You may even answer some question to me.</u>	<u>109e. Sampeyan bee isok ngrewangi aku</u>

In dubbed utterance, the word you was not translated as usual. It was translated into *sampeyan*. Based on the theory, in translating idiomatically, the translator must know the culture of the receptor language speakers and the cultural context of the text. Here, the translator distinguishes degree of honor although nothing in the source language. The second example if a translator is translating into Balinese, he or she must distinguish degrees of honor even though nothing shows these distinction. In East Javanese, *sampeyan* means you or the second singular person that refers to the senior or elder people. This utterance was uttered

by Billy when he came to ask Jackie Trattner's help in solving his business from big debt.

k.

No	Speaker	OU	DU
113	Andy	113b. The kid got a record, man.	113b. <i>Areke jan-e ga nduwe bakat apik.</i>

In original utterance column, the word record refers to the list of someone's negative behavior. In whole meaning, it means that the certain kid's history of his performances very bad due to his poor behavior. In East Javanese-*Suroboyoan* dialect, record was translated to idiom form which is always used by Surabayanese, *ga nduwe bakat apik*. It also refers to the same meaning with the record. The meaning is the history of someone's performances due to his bad performances. The situation at that time was when Travor had already died and his friend and Andi was talking to remember about Travor.

4.1.2. Unduly Free Translation

The writer found 27.97% utterances belongs to unduly free translation as followed:

a.

No	Speaker	OU	DU
8	Andy	8a. What's up?	8a. <i>Hei, yok opo kabare celeng?</i>

"What's up" which belongs to slang means how are you in English. However, it was translated appropriately '*yok opo kabare*' in East Javanese-*Suroboyoan* dialect. Unfortunately, the word *celeng* makes the dubbed utterance overly. *Celeng* which means pig in East Javanese-*Suroboyoan* dialect was used by

translator to give a sense of humor for the audience. This utterance of Andy was when he saw Trevor for the first time after Trevor was release from the prison.

b.

No	Speaker	OU	DU
22	Billy	<u>but your whole life's fucking vacation</u>	<u>Gayamu iku lho, ben dino plesiran tok ae</u>

The meaning in the original utterance is Billy argues with the interlocutor that the interlocutor's activity is only having vacation. In dubbed utterances, there was "teasing" statement added, *gayamu iku lho* which means plague the interlocutors. In fact, there was no idea to plague the interlocutor in original utterance. Billy just argued the previous opinion of the interlocutor. At this example, Billy was angry to Andi because Andi had been always going around with Billy.

c.

No	Speaker	OU	DU
33	Billy	<u>33b. You don't even get lady here</u>	<u>33b. Ngendhog ae nang kene.</u>

The sample above has the problem of changing the meaning. The different meaning appears in almost the whole utterance. The only word conveying the meaning was *kene* (here). From the whole utterance the writer find that the whole meaning was that Billy underestimates the interlocutor. He knew that the interlocutor could not be someone who chased by ladies. However, the East Javanese- *Suroboyoan* dialect *ngendhog ae nang kene* means that is better here. On the contrary, in original utterances, the meaning is here or there, the interlocutor is meaningless for the ladies. At this example, Billy told Andi that he was just a house boy that does not have any girl, where ever and what ever he tried to do.

d.

No	Speaker	OU	DU
43	Billy	<u>Hey, fuck fuck in Hollywood, all right.</u>	<i><u>Gak onok hubungane mbek Bollywood, opo maneh film India.</u></i>

The word Hollywood was changed by Bollywood to give little bit of humor for the audience, the receptor language speaker. Besides, the word film India was added to explain the existence of the word Bollywood. Although the translator wants to entertain the audience, not all audiences get entertained because what happens is they also misunderstand. The situation at that time, Billy was proud of himself because many girls like him. Thus, Hollywood was nothing for him.

e.

No	Speaker	OU	DU
62	Billy	<u>62a. Hey, no wise guy in this place.</u>	<i><u>62a. Wis ta, gak onok korak-korakan nang kene.</u></i>

The differences in meaning can be seen in the translation of wise guys. The translator translated wise guy into *korak-korakan*. It does not completely convey the ones who are worried about the existence in that place actually not the gangster, but ones who are cautious with the surroundings. The translator should have used the East Javanese-*Suroboyoan* dialect, *wong awas*. Billy uttered this to say that there was no any wise guy to be afraid of in that area.

f.

No	Speaker	OU	DU
62	Billy	<u>62b. Some old Jews guy owns it.</u>	<i><u>62b. Iki dhuweke wong Ndrede Kalianak iku lho.</u></i>

The translator and dubber wanted to adjust the condition of the story with the condition of East Javanese-*Suroboyoan* dialect. The lexical term, “Jews” was translated into “*wong Ndredes Kalianak*” who refers to a group of society living in one area of Surabaya. Moreover, Jews are difficult to find in East Java. Thus, the translator and dubbers find another term to make it more familiar for the JTV viewers.

4.1.3. Near Idiomatic Translation (NIT)

The result showed that there are 9.32% categorized as Near Idiomatic Translation. Here are the samples:

a.

No	Speaker	OU	DU
47	Trevor	I want to see her before I leave	<i>Aku durung ketemu dhek-e sadurunge lungo</i>

The dubbed utterance looks like idiomatic and correct when they are compared to the original utterances at a glance. However, there was one word that was mistranslated, “want” becomes *durung*. *Durung* means not yet in English. So, the word “want” should be translated into *kepengen*. This kind of mistake is still in nuanced mistake which becomes the characteristic of Near Idiomatic Translation. Although the word want was mistranslated *durung*, it did not change totally the meaning of the sentence because the position of Trevor is still the same with in original utterances, he does not meet her (Laura, his lover) at that time when he utters the statement. These reasons make this dubbed utterance categorized as Near Idiomatic Translation.

b.

No	Speaker	OU	DU
108	Billy	<u>108a. In the way you can come to me with this men are doing, that's what I can tell you about this kid's doing.</u>	<u>108a. Carae sampeyan crito nang aku, aku yo crito nang sampeyan.</u>

The sample above was chosen to represent the Near Idiomatic Translation that causes lack of ideas. In this sample, the sentence has the meaning of mutual relationship, which is the speaker can help the interlocutor if the interlocutor can help the speaker by giving information to him. The meaning is almost idiomatic because it just reveals some ideas, otherwise in English utterance; the meaning is the speaker wants to tell about the activity of someone needed by the interlocutor if the interlocutor gives the information on the other people needed by the speaker. In the East Javanese-Suroboyoan dialect, that does not mention the idea of what they want to tell about. So, it should be *lek sampeyan iso crito opo sing dilakone wong-wong iku, aku yo crito nang sampeyan sing dilakone arek iki*.

c.

No	Speaker	OU	DU
115	Andy	115a. Here's your twenty five!	<i>115a. Iki dhuwitmu.</i>

The dubbed utterances looks translated freely from the original utterances, but actually the meaning is the same. The meaning behind the original utterances is that Andy settles his debt amounts to twenty five. The writer knew the meaning behind from the next statement "Done, right?" which was similar to well-debt. However, the translator did not give any clear information or adjustment about the total money should be repaid, twenty five, in receptor language. That is why, the writer considered this sentence as Near Idiomatic Translation.

4.1.4. Modified Literal Translation (MLT)

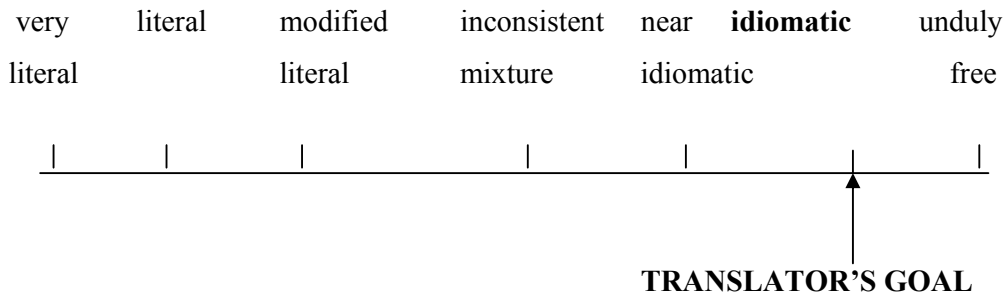
Among the kinds of translation, there was only 0.42% of Modified Literal Translation. Here is one example of the data that is classified as modified literal translation:

No	Speaker	OU	DU
100	Andy	100d. You know, you think you know the world!	100d. Wes kroso lek ngrosokno sakdonya

The sample above was categorized as Modified Literal Translation. What makes the modified literal is shown by the meaning behind. The translator tried to translate idiomatically, but trapped in the lexical word “the world” which means *donya* in East Javanese-*Suroboyoan* dialect, otherwise this sentence conveys the meaning that the speaker (Andy) wants to insult the interlocutor that he (the interlocutor) is a boastful person, so in dubbed utterances, the sentence should be *kon iku sok kemeruh* if it is translated idiomatically.

4.2. The Quality of Translation

The quality of translation in the dubbed movie is influenced by the percentage or composition of kinds of translation. Based on the discussion above, among seven kinds of translation from Larson, there were only four kinds of translation that found in the movie. Idiomatic translation is dominant to other kinds of translation. That is inline with Larson’s Diagram shown below.



However it is still less than 50% of total. When the translator trapped into near idiomatic in translating, it means that the translator still focus on the meaning-based. However, when the translator translates the meaning overly, he or she does an unduly free translation.

In this research, the writer found the most dominant translation was idiomatic translation. (49.58%). So, the translation which is done in *Amongst Friends Beskop Suroboyoan-JTv* is quite good. It is because almost the dubbed utterances always move mostly in meaning-based area when they are analyzed in kinds of translation. The judgment for the meaning based stands to reason that the translator quite successfully transfers the meaning. Even the translations for the slang, derogatory, idiom, informal phrase and any other conventional are mostly correct. Unfortunately, the result implies that there are 12.71% of the utterances are not translated and 27.97% are unduly free. However, it can also be known that the translator always tries to make an idiomatic translation. Then, the translator expects that the speakers of receptor language can enjoy the film without any confusion to the communication, but the translator also tries to popularize old East-Javanese *Suroboyoan* dialect terms which are almost lost, to create a new atmosphere by domestication and to entertain the television audience.

