

CHAPTER II

Idiomatic Phrasal Verb

2.1. Definition of Translation

The word of translation comes from Latin; *trans* means *across*; *datum* means *carry*. From its terminology we can see the translation has a connection between one language to another. Translation is a product of translating. In translating, the meaning of source language is transferred into target language. There are many definitions of translation theorists, according to Halai (2007) in Regmi's 2010 journal entitled *Understanding the Process of Translation and Transliteration in Qualitative Research*, translation is the process of transformation of such text from one language to another is embedded within the sociocultural context. It means that in translating from one language to another, we must involve the context of the text or utterance in order the translator can choose an appropriate target language and make an acceptable translation.

Quoted by Tou, Malinowski (1999:31) translation must always be the recreation of the original into something profoundly different. On the other hand, it is never substitution of word by word but invariably the translation of whole context. From that statement, it can be said the meaning or message is the important thing of translation. The translation should reflect accurately to the meaning of the original text. Nothing should be arbitrarily added or removed, even though sometimes part of the meaning can be transposed.

When we learn a language, we learn about "the agreed upon" meaning. It means that a speaker of a language can understand what is said by others and they also can produce strings of words that convey meaning. Though the meaning of

words are arbitrary, but we are not free to change the meaning of words at will. If it is done, it would be a hindrance to communication because we are unable to communicate with others. As stated by Jakobson (2003:173) in Rahman's book 2012 entitled *Let's Study Semantics*, language without meaning is meaningless.

In learning translation, especially translation of idiomatic phrasal verb. The translator has to know the exact meaning of the idiomatic phrasal verb or it can be said semantics meaning. According to Bagha (2011) semantics is the study of meaning. Knowing the meaning of idiomatic phrasal verb is very important for the translator in order not to make misinterpretation when she or he wants to translate the idiomatic phrasal verb, or even to become a guidelines to choose an appropriate word for target language that will make the translation can be understood by the target of reader.

2.2. Translation Method

Translation method is the strategy to translate a text. It is used by the translator to make the target language in the same purpose as well as the source language. Especially in translating idiomatic phrasal verb, the translator cannot use translation method randomly. Remind idiomatic phrasal verb cannot be translated word by word, the translator should choose an appropriate translation method in order to create a good translation and to make the reader understands what is trying to be conveyed.

Newmark explained eight translation methods on his book entitled *A Textbook of Translation* (1988). The eights are separated in two perspectives: the perspective emphasized on the Source Language (SL) and Target Language (TL).

In the source language, when the translator translates the text, they follow the common structure of the source language, the lexis and the culture of the source language. While in the target language, the translator follow the language structure, lexis and culture to make the readers comprehend the translation.

Each perspective provides four method of translation, the first perspective provides as follow:

a. Word-for- word Translation

In which the source language word order is preserved and the words translated singly by their most common meanings, out of context.

b. Literal translation

In literal translation the translator change source language structure into the nearest target language structure, but the lexical words are again translated singly, out of context.

c. Faithful Translation

In faithful translation, the translator translate the meaning of the source text attempting to convey the writer's intention. Yet, the translation keeps the grammar of the source language and the lexis that deviate the target language norms.

d. Semantic Translation

The semantic translation does not much different with the faithful translation. The differences are the semantic translation is more flexible, it means that semantic translation allowing the translator's intuitive works based on the original meaning, more accurate and has aesthetic value.

Besides describing source language (SL) emphasis method, Newmark described target language (TL) which are idiomatic translation, adaptation, free translation and communicative translation methods.

a. Idiomatic translation

Idiomatic translation reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

b. Adaptation

Adaptation method is used to the plays, themes, character and poetry. In this translation, the source language (SL) culture is transferred into the target language (TL) culture and the text is rewritten, the theme, characters, also plot are not changed.

c. Free Translation

In free translation, the translators usually paraphrase the original text but the source language manner, content, and form are not used. In free translation product, the texts do not maintain the content of the original anymore and use the forms that are easier to understand and usually shorter than the original ones.

d. Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to readership.

Besides of the translation method by Newmark (1988), there is also another translation theory by Baker (1992). She named it as translation strategies for

translating idioms. Those strategies that were stated by Baker (1992:72) are as follows:

a. Using an Idiom of Similar Meaning and Form

This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source language idiom and, in addition, consists of equivalent lexical items.

b. Using an Idiom of Similar Meaning But Dissimilar Form

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

c. Translation by Paraphrase

This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target language.

d. Translation by Omission

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

The translation strategy that was stated by Baker (1992) above have similarities with translation method from Newmark (1988). The first strategy from Baker (1992) is *Using an Idiom of Similar Meaning and Form*, its strategy is similar with word-for-word translation method. The second strategy is *Using an Idiom of Similar Meaning But Dissimilar Form*, its strategy is similar with literal or faithful

translation method. The third strategy is *Translation by Paraphrase*, its strategy is similar with free translation method. The last strategy is *Translation by Omission*, its strategy is similar with free or communicative translation method. From the explanation above, we can conclude that Newmark and Baker have the same perspective. They just have different addressing about method and strategy. But the translation method that was stated by Newmark (1988) is more detail than Baker's.

2.3. Process of Translation

According to Larson (1984:17) in Choliludin's 2005 book, when translating a text the translator's goal is an idiomatic translation which makes every effort to communicate their meaning of the source text into the natural forms of the receptor language. Furthermore, he states that translation is concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the source text, which is analyzed in order to determine its meaning. The discovered meaning is then re-expressed or re-constructed by using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context. He also simply presents the diagram of the translation process as follows:

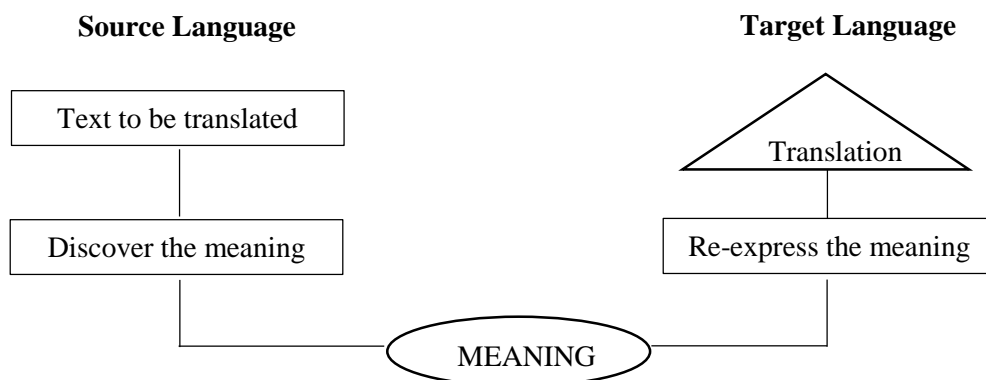


Figure 1. Process of Translation According to Larson (1984)

The forms of the text to be translated and the translation results are shown by the different forms between square and triangle. They describe that in translation text, the forms of the source language may be changed into appropriate forms of the receptor language in order to achieve the idiomatic translation. Completely, Tou (1989) presents the interpretation of the translation process above, as follows:

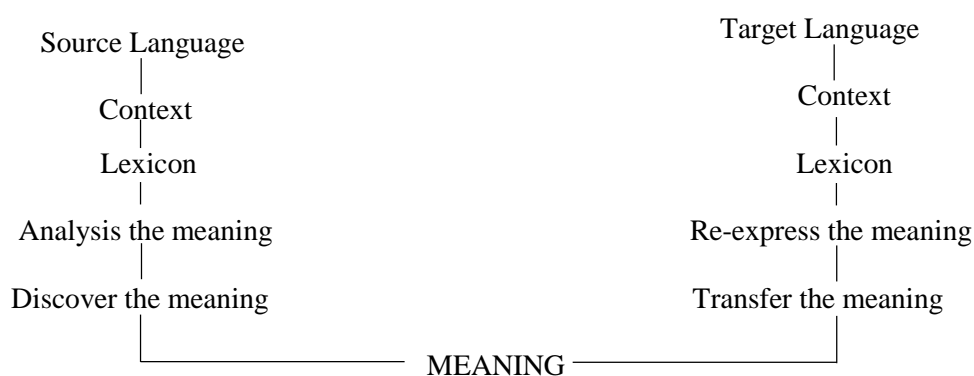


Figure 2. Interpretation of Translating Process According to Tou (1989)
(Source: Choliludin: 2005, p 32)

In the diagram, there are four stages in the translation process that translators must follow in order to move from source language into the target language namely analysis, discovery, transfer, and re-expression the meaning. From the explanation above, it can be concluded that the first thing to do is understand the whole meaning of the source language. In understanding the meaning of the source language, we should relate it with the context. By involving the context, we may choose an appropriate word that match with the context occurs. After discovering the meaning of the source language, the translator must transfer message of the source language into target language. In the final step in the translation process, the translator must work out what has been in his mind and actualize the discovered and stored meaning of the source in the acceptable receptor language.

2.4. Idiomatic Phrasal Verb

Idiomatic expressions, also known as idioms, are numerous and repeatedly occur in the English language. Idioms are fixed combinations of words that the meaning is often difficult to guess from the meaning of each individual word. McCarthy (2010) explained idioms are a type of formulaic language. Formulaic language consists of fixed expressions which is learn and understand as units rather than as individual words. He mentioned six types that can be included into formulaic language, those are greeting and good wishes, prepositional phrases, saying proverbs and quotations, compounds, phrasal verbs and collocations.

Palmer (1981: 98) stated a very common type of idiom in English is usually called the 'phrasal verb', the combination of verb plus adverb or preposition of the kind *make up*, *give in*, or *put down*. The meaning of these combination cannot be predicted from the individual verb and adverb, and in many cases there are a single verb with the same or a very close meaning. He stated not all combination between verb and prepositions are idiomatic phrasal verb. For example *put down* has a literal sense too and there are many others that are both idiomatic or not. To illustrate *come back* may be interpreted either as a phrasal verb meaning *to resume an activity* or as a free combination meaning *to return* (Biber et al., 1999 in Trebits 2009). It can be called phrasal verb due to the meaning is out of the context or it is not lexical word.

From the explanation above, we can conclude that combination of a verb plus an adverb or preposition is not always called as idiomatic phrasal verb due to many of that combination has a literal meaning. We can decide those combinations are categorized into idiomatic phrasal verb or not if we have read and seen the

context of the utterances. As stated by Baker (1992:65) 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. In addition Newmark (1988) stated the less context-bound the words, the more likely a literal translation. Inevitably, there is a proper place for literal translation as a procedure in all good translations. It means, involve the context in translation is important to help the translator choose an appropriate word to create a good translation.

2.5. Grammar Patterns of Phrasal Verb

As we know that the definition of phrasal verb is a combination of verb with particle whether adverb or preposition, but there are another patterns to help the reader to recognize the phrasal verb easily. However, before deciding those combination are included into phrasal verb or not, we have to see the context of the sentence or the situation happens in the movie. Sometimes there are a verbs combined with particles that cannot be categorized into phrasal verb for they have a lexical meaning when they are translated. Here are some patterns of phrasal verb based on Oxford Phrasal Verb Dictionary for Learner (2001):

- a. Verb + adverb. For example *hang around* means *to spend time somewhere, without doing very much.*
- b. Verb + preposition. For example *come across* means *to be expressed clearly and understood easily.*
- c. Verb + adverb + preposition. For example *put up with somebody* means *to accept somebody or something that is annoying, difficult or unpleasant without complaining.*

- d. Verb + noun/pronoun + adverb. For example *tease something out* means *to remove something such as knots from hair by gently pulling or brushing it*.
- e. Verb + adverb + noun. For example *fight back something* means *to try hard not to show your feeling or not to do something*.
- f. Verb + noun/pronoun + preposition. For example *drill something into somebody* means *to make somebody learn or understand something by repeating it frequently*.

2.6. About *Coco* (2017) Movie

Coco is a 2017 American 3D computer-animated fantasy film produced by Pixar Animation Studios and released by Walt Disney Pictures. *Coco* movie is an original idea by Lee Unkrich that was scripted by Molina and Matthew. The movie is directed by Lee Unkrich and helped by Adrian Molina as a co-director. This movie tells about the Mexican holiday of *Día de Los Muertos* or the Day of the Dead.

2.7. Synopsis of *Coco* (2017) Movie

The story takes place in Santa Cecilia, Mexico. Imelda Rivera is the wife of musician who leaves her and their four-year-old daughter *Coco* to pursue a career in music. When he never returns, Imelda banishes music from her family's life and starts a shoemaking business with her family. Many years later, Imelda's grandson, twelve-year-old Miguel, now lives with *Coco* and their family. Miguel secretly dreams of becoming a musician like Ernesto de la Cruz, a popular actor and singer in *Coco*'s generation.

One day, Miguel accidentally damages the picture of Coco with her parents at the center of the family *ofrenda* and removes the photo to discover his great-great-grandfather who was holding Ernesto's famous guitar. Even though he is banned to join the music competition, he goes to Mariachi Plaza to join a talent show for the Day of the Dead. But Miguel does not have any instrument, he tries to borrow it from musicians. Unfortunately, no one lend him an instrument. Miguel enters Ernesto's mausoleum to steal his guitar to be used in the talent show. Suddenly he becomes invisible to everyone in the plaza include his parents. He can interact with skeletons who are visiting the Land of the Dead.

Miguel is cursed for stealing Ernesto's guitar. He must return to the Land of the Living before sunrise or he will become one of the dead, to undo the curse he must receive a blessing from a member of his family using an Aztec marigold petal. One of his family member, Imelda offers to give a blessing to Miguel with a condition that he abandon to play music in his lifetime. But Miguel refuses and attempts to seek Ernesto's blessing. Miguel meets Hector who wants to cross the bridge to visit his family in the Land of the Living, he offers to help Miguel to meet Ernesto. But with a condition, when Miguel must put up Hector's photo in his family *ofrenda*, so he can visit his daughter before she forgets him that it makes him meet a final death and completely disappears. In the middle of the show, Hector knows that Miguel has other family to get a blessing easily. Hector is angry to him, and takes Miguel back to his family. Miguel dejected, he throws Hector's photo away and go to find Ernesto by himself.

Ernesto welcomes Miguel as his grandkid, but Hector confronts Miguel to take his photo to the Land of the Living. An argument between Ernesto and Hector,

stemming from Hector's decision to leave the duo and return to his family, causes Miguel to realize that Ernesto murdered Hector by poisoning him and stole his songs, passing them off as his own to become famous. To maintain his legacy, Ernesto steals the photo and ask the securities to arrest Miguel also Hector to be thrown into a hole. In there, Miguel realizes that Hector is his real grandfather and Coco is Hector's daughter. Miguel reveals that Hector's decision to return home to Imelda and Coco resulted in his death, and tries to reconcile them. Miguel agree to accept the condition not to play the music in his lifetime, but he wants to find Ernesto and take Hector's photo back in order he can put Hector's photo to the Land of the Living.

When they have taken Hector's photo back, Imelda is ready to gives a blessing to Miguel. But Ernesto keep trying to prevent Miguel to return with the Hector's photo. However, they secretly record Ernesto's admission to his misdeeds live to the concertgoers. As a result, Ernesto is hated by his fans.

Miguel accepts a blessing and return to the Land of the Living. He tries to remind Coco about Hector, he sings a song that was made by Hector when Coco was a child. In the middle of the song, Coco remembers of her childhood and sing that song with Miguel watched by his family. Coco gives a piece of photo that has been torn out, he restores a photo of Hector and Imelda and placed in the *ofrenda*. One year later, Miguel proudly presents the family *ofrenda* to his new baby sister as Elena adds a photo of the now deceased Coco. Letters kept by Coco contain evidence that Ernesto stole Hector's songs. As a result, Ernesto is forgotten by everyone, his legacy is destroyed, and the community honors Hector instead.

