

I. INTRODUCTION

In the current era of globalization, many countries are connected to each other. However, they have different languages according to their own region. So, in order to connect one country to another, they need translation. A translation product can only be considered successful not only when the meaning can be translated, but also the ideas, thoughts, messages, and concepts that exist in the source language can be delivered into the target language. In order to do so, the translators need to have adequate knowledge of the cultures in both source and target language.

A good knowledge in SL and TL cultures are essential in translating audio visual translation. Audio-visual translation can be found in film or movie. United States as one of the largest English-speaking country, with its Hollywood in particular, is dominating movie industry today: globalization is generally synonymous with unidirectional Anglicization, the dominance of the English language and Anglo-American culture at the expense of other languages and cultures (Cronin, 1996). A proof of American dominance in current movie industry is 'Oscars', which is awarded every year by the Academy Awards, an institution which serves the perennial achievement in global cinema. In Oscar, among a host of categories there is one given to the best 'foreign' film, "where 'foreign' means anything that is not English" (Mera, 1999, p. 79).

There are two major types of movie translation: dubbing and subtitling (Szarkowska, 2005). Dubbing is the method in which "the foreign dialogue is adjusted to the mouth and movements of the actor in the film" (Dries, 1995, p. 9). The aim of dubbing is to make audience feel as if they are listening to actors speaking in target language. This is done erasing the original dialogue from the movie, and inserting translated line spoken by voice actors in target language.

Subtitling is a form of translation of the spoken source language dialogue into the target language in form of synchronized captions, usually at the bottom of the screen. This enables the audience to experience the actual feel of source language, such as voice, tone and intonation (Szarkowska, 2005). A subtitle must help viewer to understand the film, instead of making them busy reading the lines.

In movies, actors speak in sentences just like us in daily life. And when they speak English, there are four type of sentences commonly used within the dialogue; declarative sentence, interrogative sentence, exclamatory sentence, and imperative sentence (Frank, 1972) An imperative sentence is one that gives a command, direction, or request. In accordance with Swan (1995) imperative is the base form of a verb used to give orders, to give prohibition, make suggestion, etc. Imperative sentence uses the basic verb or verb one to give order or to make suggestion. Another opinion about the imperative sentence comes from Hall (1993) who said that imperative sentences are used to express a command or request. Those statements are emphasized by the statement of Azar (2003, p. 213) who stated that “imperative sentence are used to give commands, make polite request and give directions.” Hornby argued that based on its function, imperative sentence can be categorized into commands, request, invitation, suggestion, and prohibition (2005).

- a. **Commands.** Imperative sentence can be expressed in various ways, including verbs to indicate command to the addressee (Hornby, 1976, p. 193)
- b. **Request.** The use of markers such as ‘please’ and ‘will you’ with an imperative softens a command into a request (Hornby, 1976, p. 194).
- c. **Invitation.** The use of question tags ‘won’t you’ changes an imperative into an invitation (Hornby, 1976, p. 196).

- d. **Suggestion.** In suggestion, “let’s” indicate that the speaker is making a suggestion that include him/herself and the addressee (Hornby, 1976, p. 196)
- e. **Prohibition.** The prohibition is indicated with usage of “don’t” or “do not” in the sentence (Hornby, 1976, p. 195). In Prohibition, the speaker forbids the addressee to do something.

As it is in English, Indonesian language also has imperative sentences, which is defined as a form of sentence with verb to express command, compulsion, or prohibition to certain action (Kridalaksana, 2008). Keraf (2001) defined imperative sentence as sentence to make someone do something. Alwi et. al., (2003, p. 353) stated that “imperative sentence has formal characteristics such as low intonation at the end of utterance, uses of sentence stress, and verb to indicate invitation, request, command, and prohibition.” Alwi et. al. categorized Indonesian language-imperatives into six: (1) *Perintah Biasa* (command) (2) *Perintah Halus* (soft command) (3) *Permohonan* (request) (4) *Ajakan* (invitation) (5) *Larangan* (prohibition) and (6) *Pembiaran* (permission).

- a. **Perintah atau suruhan biasa** (command) if the speaker orders the addressee to do something.
- b. **Perintah halus** (soft command) if the speaker tells the addressee to try, or letting the addressee to do something if he/she will.
- c. **Permohonan** (request) if the speaker, for his/her interest, ask the addressee to do something.
- d. **Ajakan** (invitation) if the speaker ask or wish the speaker to do something.
- e. **Larangan atau perintah negatif** (prohibition), if the speaker orders the addressee to not do something.
- f. **Pembiaran** (permission) if the speaker asks the addressee to not be prohibited.

A translator should also understand the linguistic and cultural aspect of both languages. As a host of translation scholars have agreed, translation does not take place between words, but rather between cultures (Szarkowska, 2005). The text is

perceived as an integral part of the world and not as "an isolated specimen of language" (Snell-Hornby, 1988, p. 43). To deal with problems related to culture, translators have to choose either domestication or foreignization as their translation ideology. The choice of the translating ideology largely depends on the attitude of the target culture and the source culture, and it is not uncommon that political factors determine the chosen mode (Szarkowska, 2005). In conclusion, it becomes apparent that translating films is not merely a linguistic problem but rather an activity that is "conditioned to a large extent by the functional needs of the receiving culture and not, or not just, by the demands made by the source films" (Delabastita, 1990, p. 99).

In regard of domestication, Nida and Taber (2003) argued that a translator should give top priority to the readability of the text by the target reader. Their own definition of translation emphasizing 'the closest natural equivalent' shows that Nida and Taber have the tendency to think that translation work which provides the target reader's need is a good work. The tendency to domestication chosen by the translator is based on the belief that the 'true', 'acceptable', and 'good' translation is a translation that is appropriate to the taste and hope of the target reader who wants the translated text to be suitable with the culture of the target society (Hoed, 2006). If this is the choice, the translator is trying to make the translation as natural as possible so that it is as if a part of written tradition in the target language.

However, according to Venuti (1995), domestication does not simply meet the need of the translation reader. This ideology takes its stand on the opinion that the 'true', "acceptable" and "good" translation is the translation which is suitable with the taste and hope of the target reader who wants the presence of the culture

of the source language and thinks that the culture of the source language gives advantages to the society (Hoed, 2006). Munday stated that Foreignization is an approach to translation which can be described as "sending the reader abroad," (2001, p. 147). In Foreignization, despite the changed text, the translator makes every effort to make the nuance and culture of the source language present. One of the aims of the effort is to give additional knowledge of foreign culture and phenomena to the reader. Of course, the values existing in the source language are maintained. This ideology is a complete opposite of the domestication ideology.

There are many researches on English imperatives and its contrastive analysis to local language in Indonesian such as Batak Toba (Sitanggang, 2009), Javanese (Kurniawati, 2013) and Acehese (Nurhayati, 2018). This research would expand those previous researches into a specific medium of movie, and a wider language pair of English and Indonesian. The researcher believes that a proper translation of imperative sentence in a movie medium is crucial, because movies can be a tremendously influential and powerful vehicle for transferring ideas, values and information between cultures. Thus, it is worthwhile to research how does ideology is used in translation, and its consequence to the translated product. As such, this study attempted to answer what type of imperative sentences found in English and Indonesian subtitle of movie *Up*, and what translation ideologies are used to translate the imperative sentences found in subtitle of movie *Up*.