

LITERAL TRANSLATION IN “BOHEMIAN RHAPSODY” FILM

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Abstract

The problem of the study in this research how often is the use of Literal translation in Bohemian Rhapsody film and how is the influence/effect of Literal Translation to the audience/reader in the Bohemian Rhapsody film. Then, the informants of this research was descriptive method, using quantitative approach. According to Sugiyono (2013) descriptive research is a research that describe a phenomenon, events either using quantitative and qualitative data. It aimed to give the description about Literal Translation and how is the influence/effect of it the the audience/reader. Then the informants of this research are people who understand about Literal Translation such as linguists, researchers who took the study of language, and also from books. The results showed that Literal Translation in “Bohemian Rhapsody” film that the translator using Literal Translation method is easy to understand and is very often used in translation. The meaning in Literal Translation is to help the writer to communicate by using second language with a community which is considered not to speak the same language.

Keywords: Literal Translation, Bohemian Rhapsody, Film.

1. INTRODUCTION

Translation, both commercial and literary, is an activity that is growing phenomenally in today's globalized world. The study of translation, an interdisciplinary field known as Translation Studies, has also developed enormously in the past twenty years. It interfaces with a wide range of other disciplines from linguistics and modern languages to cultural studies and post-colonialism. Translation is a phenomenon that has a huge effect on everyday life. This can range from the translation of a key international treaty to the multilingual information. (Munday, 2004).

In the last few decades, translation has been given an unusual importance which has emerged eventually onto the world stage, and began to be taken more and more seriously as a very crucial field of inter-lingual communication. Hence, the study of translation became a fundamental act of human exchange which once was seen as a marginal activity, translation studies became its own and is increasingly practiced all over the world.

The 1980s was a decade of consolidation for the fledgling discipline known as Translation Studies. Having emerged onto the world stage in the late 1970s, the subject began to be taken seriously, and was no longer seen as an unscientific field of enquiry of secondary importance. Throughout the 1980s interest in the theory and practice of translation grew steadily. Then, in the 1990s, Translation Studies finally came into its own, for this proved to be the decade of its global expansion. Once perceived as a marginal activity, translation began to be seen as a fundamental act of human exchange. Today, interest in the field has never been stronger and the study of

translation is taking place alongside an increase in its practice all over the world. (Bassnett, 2005).

It is nothing new to say that the position occupied by Translation Studies in the study of literature generally today is, at best, marginal. Handbooks on literary theory and works of literary criticism almost universally ignore the phenomenon of literary translation; literary histories, even those that cover more than one national literature, rarely make more than a passing reference to the existence of translated texts. (Hermans, 2014).

Based on the background, the study problems can be formulated as follows:

- 1) How often is the use of Literal Translation in “*Bohemian Rhapsody*” film?
- 2) How is the influence/effect of Literal Translation to the audience/reader in the “*Bohemian Rhapsody*” film?

Based on the problems of the study, the objectives of the study are presented below:

- 1) To know how much the use of Literal Translation in “*Bohemian Rhapsody*” film.
- 2) To Explain how the influence/effect of Literal Translation to the audience/reader in the “*Bohemian Rhapsody*” film.

The scope of this study conducted by the researcher is that researcher will figure out the process of Literal Translation in *Bohemian Rhapsody* film and examine how often the Literal Translation used in *Bohemian Rhapsody* film, together with the influence/effect to the audience/reader. The significances of this study are expected to give contribution for audience or reader, other researchers, and the writer herself. For the reader or audience, the result of the study hopefully can attract more eyes to watch this film because it has a good result of

translation, so they could understand the meaning in this film at ease.

The result of study can be used as a reference for other researcher to conduct a further study dealing with literal translation. For the writer, the result of the study hopefully can attract the writer to watch the movie.

2. METHOD OF THE RESEARCH

The method of this research was descriptive method, using quantitative approach. According to Sugiyono (2013) descriptive research is a research that describe a phenomenon, events either using quantitative and qualitative data. It aimed to give the description about the percentage usage of literal translation and how the influence/effect of literal translation to the audience/reader.

3. ANALYSIS AND FINDINGS

Based on the data that have been collected from the film and the dialogue script, the writer gives the analysis of the data. In this part, the writer describes it by using the table. The table consists of four columns; they are Number, Time, Source Language, and Target Language.

Table of number consists thesequences of the cases (procedures of translation) that was found from the data. In table of Time consists the sequences of the time data that was taken from the dialogue script of the film and the conversation in the film itself to see when exactly the line is spoken by the actors..In table of Source Language and Target Language, the writer shows the data that was taken from the dialogue script of the film and the conversation in the film itself. Each of the data that is found by the writer as the procedures is typed in italic and bolded.

In the next page, the writer also gives the explanation about the data which are shown in the table and counts how often literal translation is used in the film based on the data that has been collected.

Table.4.1. Source Language and Target Language

No	Time	Source Language	Target Language
1	1:16	and around the world, it's time for Live Aids	<i>Dan untuk seluruh dunia, tibalah saatnya untuk "Live Aids"</i>
2	1:19	wembley welcomes their royal highnesses	<i>Wembley Menyambut Yang Mulia mereka.</i>
3	4:58	what difference does it make when you are out every night	<i>Memangapa bedanya toh kamu setiap malam selalu keluar malam</i>
4	5:03	no thoughts of the future in your head?	<i>Apa kau tak pernah berpikir soal masa depanmu?</i>
5	5:06	that's what you should aspire to.	<i>Itu yang seharusnya kau jadikan tujuan akhirmu</i>
6	5:09	and how's that worked out for you?	<i>Lalu apakah ayah sudah mencapai semuanya?</i>
7	6:39	they are going places. They are gonna be big.	<i>Mereka itu bagus. Mereka pasti akan terkenal.</i>
8	6:51	gotta give it a go	<i>Harus berani mencoba</i>
9	7:07	how bizarre	<i>Sungguhaneh</i>
10	7:20	they are usually out back	<i>Biasanya saat ini mereka berkumpul dibelakang</i>
11	7:47	that show was a load of bollocks	<i>Pertunjukan tadi bias dibilang payah</i>

12	7:49	well, there was a room for improvement, yeah.	<i>Jadi, kitamasih punya harapan untuk melakukan perbaikan.</i>
13	8:05	I've been following you for a while, actually.	<i>Jujur, aku sudah lama mengikutiasi kalian.</i>
14	8:10	makes sense, for dental student.	<i>Masuk akal juga untuk ukuran mahasiswa kedokteran gigi</i>
15	10:00	do you think you have them in my size?	<i>Kira kira apakah kau punya untuk ukuranku?</i>
16	11:22	we've got a few more faces	<i>Kali kita kedatangan wajah wajah baru</i>
17	11:47	who's the pakkie?	<i>Siapa orang pakkie itu?</i>
18	15:05	try bouncing us left and right for the ah-ah-ahs.	<i>Coba geser kekiri dan kekanan di bagian ah-ah-ahs.</i>
19	18:50	we were chased out with just the clothes on our backs.	<i>Kami dulu diusir hanya dengan mengenakan baju seadanya.</i>
20	18:57	his opponents went for his teeth	<i>Lawan lawannya sering kali mengincar giginya</i>
21	21:17	you look like an angry lizard	<i>Kau terlihat seperti kadal murka</i>
22	21:22	You're gonna fly away?	<i>Kau mau terbang jauh?</i>
23	21:47	from all the other wannabe rockstars I meet?	<i>Dari bintang rocker sebelumnya yang pernah aku temui?</i>
24	21:54	we're four misfits, who don't belong together	<i>Kami empat orang sinting yang tidak cocok dipasangkan</i>
25	23:09	we'll know the bloody difference	<i>Kami sangat tahu perbedaan</i>
26	24:29	I couldn't sing off-key if I tried	<i>Beranyani sumbang pun aku tak sanggup</i>
27	25:49	wedding finger	<i>Jari cincin pernikahan</i>
28	26:06	are you gonna leave it in the box?	<i>Cincinnya kau biarkan saja didalam kotak begini?</i>
29	26:32	your phone's off the hook	<i>Telponmu tidak bias dihubungi</i>
30	26:58	he has a little tour in mind for us	<i>Dia menawarkan tur konser untuk kita</i>
31	28:11	and are the crowds big?	<i>Penontonnya ramai?</i>
32	28:13	well, we're selling out every night	<i>Baiklah, tiketnya terjual habis setiap malam</i>
33	28:24	he's got a big ass too!	<i>Bokongnya besar juga</i>
34	30:13	we saved you a seat	<i>Kami sudah menyiapkan kursi ntukmu</i>
35	30:24	No, we cannot keep calling him "Jim Beach"	<i>Bukan, kita tidak boleh terus menerus memanggilnya "Jim Beach"</i>
36	30:34	From now on, I dub the "Miami Beach"	<i>Mulai sekarang, kau kupanggil "Miami Beach" saja</i>
37	30:39	The sun always sets behind you, doesn't it?	<i>Matahari selalu terbenam dibelakangmu, bukan?</i>
38	30:53	More hits	<i>Lagu yang lebih bagus</i>
39	30:54	Like Killer Queen	<i>Seperti Killer Queen</i>
40	30:57	It's not bloody widgets we're making	<i>Kami membuat lagu itu tidak pernah main-main</i>
41	30:59	We can't just reproduce Killer Queen	<i>Kami tidak bisa menciptakan ulang lagu Killer Queen</i>
42	31:20	There seems to be an echo in here	<i>Seperti ada suara menggemakan barusan</i>
43	32:17	It's a rock and roll record	<i>Ini rekaman jenis rock and roll</i>
44	32:25	The unbridled joy of musical theater	<i>Luapan kegembiraan teater musical</i>
45	32:46	We'll speak in bloody tongues if we want to	<i>Kita akan memasukkan unsur bahasa lidah jika bisa</i>
46	33:10	Fortune favors the bold	<i>Keberuntungan paling suka berpihak pada</i>

			<i>mereka yang berani</i>
47	37:26	I put my heart and soul into this song.	<i>Aku curahkan seluruh jiwa dan ragaku kedalam lagu ini</i>
48	37:53	You call me sweet like I'm some kind of cheese	<i>Kamu menyebutku cantik secantik keju</i>
49	40:39	Yes, give it more rock and roll	<i>Ya, Cobalah menyematkan unsur rock and roll</i>
50	40:49	All right, give it more heart	<i>Baiklah, kerahkan seluruh perasaanmu</i>
51	41:36	If I go any higher, only dogs will hear me	<i>Kalau aku tinggikan lagi, Cuma anjing yang bisa mendengarnya</i>
52	42:20	Go on, roll the track	<i>Ayo, putar rekamannya</i>
53	42:28	My nuts feel like they're in my chest right now	<i>Aku seperti merasakan zakarku pindah ke dada sekarang</i>
54	43:44	It's a bloody masterpiece	<i>Ini sebuah maha karya spektakuler</i>
55	45:04	Teenagers can crank up the volume in their car and bang their heads to	<i>Remaja banyak memutarnya didalam mobil mereka sambil mengangguk-anggukan kepala mereka</i>
56	46:04	Ray Foster is a giant name in music industry	<i>Ray Foster dikenal besar di industri music</i>
57	46:40	You will forever be known as the man who lost the Queen	<i>Kau akan dikenal orang sebagai sosok yang menyia-nyaiakan Queen</i>
58	47:22	You can shove your gold disks	<i>Putar saja terus piringan-piringan emasmu</i>
59	47:44	Oh, forbidden fruit? Don't tempt me!	<i>Oh, buah terlarang? Jangan coba menggodaku!</i>
60	57:11	Mary's already moved in next door	<i>Mary sudah pindah ke sebelah</i>
61	59:21	Pour yourself a drink	<i>Tuangkan kegelas untukmu</i>
62	1:00:00	Sweetheart, I want to throw a party	<i>Sayang, aku mau mengadakan pesta</i>
63	1:00:04	I want you to shake the freak tree	<i>Aku minta kau menggoyangkan pohon ajaib</i>
64	1:00:06	Invite anyone to flops to the ground	<i>Undang siapapun yang jatuh kebawah</i>
65	1:00:41	Not the village people	<i>Tidak untuk orang kampung</i>
66	1:02:40	They all want a little Mercury in their cup	<i>Mereka ingin melihat sosok Mercury sambil minum-minum</i>
67	1:03:04	Senor, where's my marching powder?	<i>Tuan, dimana bubuk narkotikaku?</i>
68	1:03:31	You've got a set of balls	<i>Kau berani juga</i>
69	1:03:55	I wouldn't mind a beer	<i>Aku tak keberatan minum bir</i>
70	1:05:53	It's a good size	<i>Ukurannya pas</i>
71	1:06:12	Rog, take your time	<i>Rog, santaisaja</i>
72	1:09:44	All right i feel like taking a bite out of the big apple	<i>Bagus, akumerasa sangat terpuaskan</i>
73	1:13:26	Stop the car and pull over	<i>Hentikan mobilnya menepi</i>
74	1:13:42	Get out, you treacherous piss flap	<i>Keluar, dasar kau pengkhianat laknat</i>
75	1:14:04	I'll run your ass over!	<i>Aku linds baru tau rasa kau!</i>
76	1:16:22	Do you pissing off?	<i>Apakah kau berusaha ikut campur?</i>
77	1:19:29	Why don't you have your manners fixed?	<i>Kenapa anda sendiri tidak mencoba memperbaiki perilakuanda?</i>
78	1:19:38	Love is a roulette wheel	<i>Cinta itu adalah sebuah roda roulette</i>
79	1:20:18	I wonder, what do they make of your public persona?	<i>Saya penasaran, apakah mereka member pengaruh kepada anda sebagai figur public?</i>
80	1:20:49	I'm just a musical prostitute	<i>Saya Cuma seorang budak musisi</i>
81	1:23:07	We can't put this off	<i>Kita tak bisa terus-menerus</i>

		any longer	<i>seperti ini</i>
82	1:23:34	I believe, it was to dress up to drag	<i>Aku percaya, itu untuk berpakaian serba wanita</i>
83	1:23:42	Cross-dressing Freddie.	<i>Freddie siwaria</i>
84	1:23:44	Freddie the freak Freddie the fag	<i>Freddie sisinting Freddie sitakwaras</i>
85	1:27:20	Don't worry, he's in safe hands	<i>Jangan khawatir, dia ada di tempat yang aman</i>
86	1:27:59	He is working himself to the bone	<i>Dia bekerja dengan sangat keras</i>
87	1:28:07	It's a televised concert	<i>Ini adalah konser yang disiarkan di televisi</i>
88	1:29:43	Freddie, you're burning the candle at both ends	<i>Freddie, kau menyalakan lilin di kedua sisi ruangan</i>
89	1:33:51	You'll catch your death	<i>Kau bisasakit</i>
90	1:33:59	The Africa charity gig?	<i>Konser penggalangan dana untuk Afrika?</i>
91	1:35:11	Dirty little fruit flies	<i>Lalat buah yang kotor</i>
92	1:37:59	This frightened little pakkie boy	<i>Si bocah pak kie kecil yang penakut</i>
93	1:39:16	I'm happy to strip off my shirt	<i>Aku sangat bersedia membuka bajuku</i>
94	1:40:25	We're not bad for four aging queens	<i>Kita terbilang lumayan untuk sekelas umur kita yang sekarang.</i>
95	1:53:06	We just came to wish you good luck	<i>Kami mampir untuk mengucapkan semoga kalian sukses</i>

Based on the table above, the writer has obtained data from the film script and the scenes in the film itself. From the results of the data, the writer has examined 95 sentences of Literal Translation and have been translated into Bahasa to make it easier for the writer to convey the message in the film to the audience. The writer also explained about how is the effect of Literal Translation in "Bohemian Rhapsody" film. According to Larson (1984: 3) He says that translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant, only the form changes.

He also states that translation is classified into two main types, namely form-based and meaning-based translation. Form-based translation attempts to follow the form of Source Language and is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language.

So, in Literal Translation, the function is to help the author to communicate by using second language with a community, which is considered not to speak the same language. As Larson (1998) mentioned, "the form from which the translation is made will be called the source language and the form into which is to be changed will be called receptor language".

4. CONCLUSION AND SUGGESTION

From the data that the writer has found and has analyzed, it turns out that there are many uses of Literal Translation sentences. These sentences can often be heard in our ears but often the original meaning of the sentence is misinterpreted to the audience and the reader, causing misunderstanding between the creator of the film or the script maker to the audience. With the Literal Translation method, it makes it easier for the audience to understand the context of the spoken sentences or written text.

My opinion, first understand the discussion of literal translation. After we know what is literal translation and the meaning of literal translation, it becomes easy for us to research a study related to literal translation so that we can research it easily, clearly and well. the literal translation method we often use, sometimes without realizing it we have used or implemented literal translation in a fill/song/novel that uses English. So first understand the meaning of the sentence we are researching.

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