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Translation with Extrinsic Aspect Approach in the Form of Pragmatics and Modulation Translation Method

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Abstract:

The following study aims to examine the extrinsic elements in the form of pragmatics contained in the catchphrase "my friend calls me murphy, you call me, Robocop" in the movie Robocop 3. The author believes that every expression has a hidden meaning in it. To translate a literary work such as a movie, a complete understanding is needed, especially in its linguistic elements. This information can be used in the process of translating a literary work in order to get a good, acceptable, and accurate translation. The research method used for this study is qualitative, where the authors see snippets of conversations in movie then analyzes the pragmatic elements contained therein. These elements can be in the form of speech and actions desired by the speaker. The author chose to analyze a catchphrase or conversation line in the movie because of its iconic nature and known by most connoisseurs or fans of the movie. The following study is expected to reveal the hidden meaning of a catchphrase that contains the true will of the speaker. The translation of literary works is done by modulating methods because it is in accordance with the linguistic aspects of a movie that has many points of view of each character played. The author also hopes that this study can be used as reference material for translating movie-type literary works.

***Keywords**: Catchphrase, Movie, Modulation, Translation, Pragmatics*

1. INTRODUCTION

Literature is a language that is passed on to others. According to (Johannsen, 2023), the essence of literary works is fiction or more often called imagination. Literary works is the result of the processing of language itself which is taken from various aspects of human life as well as the result of the thoughts and imagination of the movie maker (Rifeser & Ros i Solé, 2022; Sondakh dkk., 2022). The form of literary works varies from a writing, book, poem, journals and so on. In this increasingly modern era, the form of literary works is increasingly diverse, ranging from songs, games, to movies. Most popular movies produced in English make it difficult for some people who do not understand foreign languages (Vanderplank, 2016). This obstacle can be minimized by the use of *subtitles* that contain target language translations so that the audience more easily understands the meaning of the dialogue that occurs in the movie (Taiwo, 2022). However, even so, the use of a subtitle alone is not enough to understand the linguistic aspects of movie.

A movie is a literary work that tells something and aims to give a message and purpose to the viewer or just an expression of the feeling and imagination of the movie maker being demonstrated (Kusuma & Widyasari, 2021). The type of movie itself varies from a movie based on a true story, or a fictional movie that comes from the imagination or written by the creator of the movie (Hanich, 2022). This study discusses the pragmatic elements contained in the catchphrase from the Robocop 3 movie. It is a fictional movie, a sequel to the previous

movie, Robocop 1 &; 2. The movie, directed by Fred Dekker, tells the story of the resistance of Detroit City residents with the protagonist Alex Murphy, a police cyborg (Robocop) played by Robert John Burke against OCP (Omni Consumer Products), a self-sustaining military organization that wants to displace Detroit City residents to become a strategic metropolis worth millions of dollars. At the end of the movie there is a *catchphrase* that was quite iconic in its time, namely *"My friends called me Murphy, You called me, Robocop." Catchphrase* itself is a words taken from one of the dialogues in the movie. Its nature is so famous that it is often imitated by others. *Catchphrases* are usually taken from certain scenes in movie, where the delivery makes the audience amazed. This event usually lies in the climax of the movie which is shown in an epic and phenomenal way. Every *catchphrase* certainly has an extrinsic element that cannot be expressed through writing.

The translation of a literary work in the form of a movie can be done with an approach from its extrinsic elements. (Hasanah, 2017) stated that, extrinsic elements are elements that are outside the literary work, but indirectly affect the building or organism system of the literary work. In a movie, extrinsic elements can be in the form of an approach to cultural elements, moral values, and social impacts (Sarah & Nurholis, 2022). This aspect seems to be neither written nor clearly spoken in the movie. However, this element can determine the relationship between character A and character B which ultimately determines the plot or path of a movie. In the study of translation, the extrinsic element becomes an important consideration in the process. These elements determine the flow and variety of words used in the translation. The following is an example of a brief analysis of the application of extrinsic elements in a conversation.

Richard: "... it's about 20 miles to Harbor." *(*English source text)
Richard: *"... jarak menuju pelabuhan kurang lebih 32 km*." (Translation of source text into Indonesian)

According to translation example above, differences in distance measurement units in the form of miles and kilometers can be identified. At first glance, readers often think that the translation on source text is not suitable because of the significant size difference. The numbers 20 and 32 are clearly very different, so why do translators think so? From the example above, it can be concluded that translator's approach extrinsic elements in the form of cultural matching. In everyday life, Indonesian is not accustomed to using miles because Indonesian culture uses metric units of measurement in the form of km to measure distance. The number 32 is the result of conversion from 20 miles, which in international calculations 1 mile is equivalent to 1,609 km. Holmes (2021) stated that pragmatics can be categorized as an extrinsic element in translation because it is considered an element outside the textual aspect of translation. This means that pragmatics cannot be found in the sentence structure of a writing or dialogue in a catchphrase, but also builds the textual structure of a *catchphrase* and engraves meaning in it.

Within the framework of the following study, the application of an extrinsic element is more emphasized to a pragmatics that refers to a catchphrase or dialogue spoken by one of the characters in the movie. Kasper & Kellerman (2014) states that, pragmatics is a field of study that examines language and language use. In this case, pragmatics describes the *hidden message* of a dialogue or conversation. The concept is also in line with the theory of implication proposed by (Kashiha, 2022). He stated that a speech has a special impact on his

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audience. The impact can contain unspoken meanings addressed to a specific listener in order for the speaker to get the desired response (Tripp & Munson, 2022). Example:

Algimas: "Mom, can I order a pizza?" *(*English source text)
:"*Ma, aku beli pizza ya?*" (Translation of the source text into Indonesian)
Roxelana: "Honey, my stew are almost ready." *(English source text)*
:"*Nak, semur dagingnya sebentar lagi matang*." (Translation of the source text into Indonesian*)*

Based on the conversation above, Algimas who plays a child asked his mother Roxelana if he could order pizza. But his mother replied that the stew of meat he was cooking was about to be cooked. In terms of speech, answers from mother to child seem irrelevant. The mother may reject her child's wishes by saying "no." However, the mother replied with the reply "Honey, my stew is almost ready" to emphasize why she forbade her son to order pizza. Contextually, Roxelana's answer above is quite powerful and relevant, although it does not say from her lips the word "no," but her answer has indicated that she does not allow her son to order pizza because he has cooked meat stews. The word "no" is not spoken, but its meaning has been stated in the mother's answer to her child. This is one of the many examples of the application of pragmatics to everyday conversation, moreover there is a hidden message (Syaputri, 2016) that is often the main purpose of the speaker to the interlocutor.

Not only stopping at the context of hidden messages in pragmatics, the field of study also has a study that is no less important in the form of Illocutionary studies. The concept was developed by John Austin who believed that every speech or speech act has an indication of an action or action in it. Illocutionary itself contains appeals, requests and warnings that affect the flow of dialogue and the response expected by the speaker to his interlocutor. The application of this concept can be seen in the previous example, namely the interaction between Roxelana (mother) and Algimas (child). From the previous example, it can be concluded that Roxelana committed an act of Illocutionary to Algimas. From what he said, Roxelana urged Algimas not to order pizza. This was done by him to get the desired response, namely so that Algimas ate his cooking so as not to be redundant or useless.

As a translator, an understanding of the field of pragmatic studies is certainly very important, especially in the translation of a literary work in the form of a movie that has an unwritten meaning in each scene shown. Moreover, a good translation is a complete translation, translating an object of translation as a whole, not translating each word separately. After identifying the extrinsic elements of a pragmatic catchphrase, then the translation process can be carried out. The translator decides to do the translation using a modulation method to adjust the translator's point of view to one of the characters in the movie, Alex Muprhy (Robocop). This is done in order to obtain an accurate and acceptable translation, according to the context of the catchphrase spoken by Alex Muprhy (Robocop).

The method was proposed by Jean Paul Vinay and Jean Darbelnet in 1950. This method requires the translator to change his point of view according to aspects of the source text. A translator should not be fixated on his own beliefs and should have an *open-minded* nature, meaning that the translator must be open to all inputs, including looking at aspects of the translation from a different perspective. To make the above explanation easier to understand, here I include translation using the modulation method.

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Scarlett: "The rain won't stop falling." (English source text)

:*"Hujannya tak berhenti turun."* (The result of translating the source text into Indonesian using the literal translation method)

:*"Hujannya tak kunjung reda.* (The result of translating the source text into Indonesian using the modulation translation method)

The text above has two types of translations, namely literal translation and modulation. In the literal translation, the matching sounds not straightforward because every word is translated. This results in a translation that is less acceptable because it does not look natural (the translation does not look like a translation). The translation literally uses the point of view of a person observing the rain, where the linguistics meaning of the first translation is relevant. However, the above text will feel more acceptable if we change the translation point of view to people who want the rain to stop immediately. Translations with modulated methods produce more acceptable translations because they feel more natural. Although the grammatical structure of the modulated translation has changed slightly, the meaning or message conveyed remains intact. This is one of the rules of translation, where translation is actually not translating words, but translating the meaning of source language to target language. As a result, an acceptable, natural but still contextually accurate translation is obtained.

2. METHOD

The following study uses qualitative methods. The steps in collecting the data were watching, observing, writing the subtitles, sorting, analyzing, and writing the result (Forman & Damschroder, 2007). The first step is watching the movie. The authors observed and then presents snippets of dialogue in the form of catchphrases uttered by the protagonist (Brown, 2008; Elson dkk., 2010). Alex Murphy at the end of the movie and the linguistic impact caused to the interlocutor. The scene is then analyzed based on a theoretical approach in the form of pragmatic elements, especially the study of hidden messages, or unwritten/spoken messages from the dialogue. To make it easier for target readers, namely fellow students, teachers and supervisors, the *catchphrase* is translated into Indonesian to facilitate research and readers in understanding the research flow. Once the extrinsic elements of building a catchphrase are known to be pragmatic, then translation can be done with modulation methods to adjust the translator's point of view with the point of view of one of the characters in the movie.

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3. FINDINGS AND DISCUSSION

Picture 1. Footage of OCP CEO's dialogue scene

In the scene above, OCP's CEO, played by Rip Thorn, asks Robocop, *"What did they called you, Murphy is it?"* with a grin.

Picture 2. Robocop dialogue scene footage

Then followed by Alex Murphy (Robocop) with the answer "*My friends called me Murphy, you called me, Robocop"* in a serious tone. From the two scenes above, two dialogues can be obtained as follows:

CEO: "What did they called you, Murphy is it?"
Robocop: "My friends called me murphy, you called me, Robocop"

The CEO character asked Murphy with a grinning look on his face, as if convinced by his remarks that Robocop's nickname was Murphy. But the speech was later followed by Murphy with a *catchphrase*,

Robocop: "My friends called me murphy, you called me, Robocop." (Original conversation from source language)
Robocop: "*Aku dipanggil Murphy oleh teman-temanku, kalau kamu harus memanggilku dengan sebutan Robocop" (*a conversation that has been translated by a series of previous methods)

There are several premises that can be deduced from the jargon in the form of,

a. I was called Murphy by my friends.
b. You should call me Robocop.
c. You are not my friend.

The third premise is the hidden meaning of Robocop's reply to the CEO, this meaning is one of the pragmatic elements where a speech or expression has an unwritten / unspoken meaning that is conveyed to the interlocutor in order to get the desired response. In the context of the dialogue above, the linguistic meaning can be translated as "You are not my

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friend, so you should call me Murphy." Murphy's response was also in line with his serious-sounding intonation where he didn't like the words of the OCP CEO because he was "pretentious," especially since the CEO was the mastermind of the chaos that occurred in Detroit City. Instead of being seen as a friend because OCP is the company that made and designed Robocop from Alex Murphy's dying body, Murphy considers the CEO a stranger or even a mortal enemy. This emotional closeness makes Murphy do illocution speech that does not only contain a word, but has emotional power in the form of warnings and suggestions. The warning was "don't call me Murphy," while the advice was "since you are not my friend, call me Robocop."

Murphy's implication above is Illocutionary act where he tried to influence the CEO not to call it Murphy's call. The call was only used by his friends such as Sergeant Warren Reed and the entire ranks of Detroit City residents who were about to be evicted. Murphy's actions were not without reason, but based on several events described in the movie, including,

a. The Detroit City Police Station is controlled by the OCP, a corrupt organization bribed to evict citizens.
b. The Detroit City Police Department is prohibited from obstructing the dishonorable actions of the OCP. In this case, the police feel arbitrarily "stripped" of their authority.
c. Mechanism *directive 4*, a program implanted in Robocop where he must not shoot or injure OCP ranks and their cronies. It should be noted that Robocop was designed by OCP from the dying body of Alex Murphy. Then in order for him to survive, OCP combines Alex's remaining body with a human-like robotic machine, resulting in the creation of Robocop. But the mechanism could be abolished by the rebel movement, all Detroit City citizens and the police, so that Murphy could freely resist the tyranny of the OCP.
d. The murder of Officer Lewis, Murphy's comrade-in-arms, while he was still a policeman. Lewis was shot dead by Mc Dagget, leader of the OCP firing squad. This made Murphy furious and cursed Mc Dagget's actions.

These four events can be categorized as extrinsic elements that helped build the iconic catchphrase, "My friends called me murphy, you called me, Robocop." From Murphy's illustrative actions, it can be concluded that his will is "My friends, such as the citizens of Detroit City and Officer Lewis who died in the line of duty, may call me Murphy. They are comrades-in-arms who have gone through hardships together. You are a stranger (CEO) and no one and don't be pretentious. You are the mastermind of all this and your company created me, so you should call me Robocop." From the series of explanations above, it has been adequately explained, what are the extrinsic elements that need to be examined to translate a *catchphrase* that is quite iconic. The translation of *catchphrase* uses a modulating method to adjust Murphy's perspective and emotional state towards the CEO. The translation steps are as follows,

CEO : "What did they called you, Murphy is it?" (English source conversational text)
: "*Namamu Muprhy kan?" (*translation of the source text into Indonesian)
Robocop :"My friends called me murphy, you called me, Robocop" *(English source conversational text)*
: "*Aku dipanggil Murphy oleh teman-temanku, kalau kamu harus memanggilku dengan sebutan Robocop*" (translation of the source text into Indonesian)

Based on the translation above, it can be identified that the grammatical structure of target text has changed (Kwon & Lee, 2022). The phrase "What did they call you, Murphy

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is it?" which means "Who do you call, Murphy right?" is simplified to "Your name is Murphy right?" for more conciseness. Then *the catchphrase*, "My friends called me murphy, you called me, Robocop" translates to "I am called Murphy by my friends, if you should call *me Robocop*." The subject "*my friends*" is replaced with an object, so the subject "me" serves as the main subject, while words should be added to further emphasize the pragmatic element of the catchphrase. This was done to emphasize the actions taken by Robocop which emphasized that the CEO should really heed Murphy's advice to call him Robocop. The term "Murphy" sounds more human because it indicates a human being. Only people who humanize themselves can call him by nicknames (Saed dkk., 2023). Meanwhile, OCP, who from the beginning made Robocop as a command-abiding machine, must still call him by this nickname. The term "Robocop" itself indicates a machine that has no human feelings, such as the OCP's treatment of Detroit City citizens without compassion.

4. CONCLUSION

Extrinsic element is a building block of text outside the textual aspect of a literary work. Extrinsic elements seem vague but have a great influence in the preparation of a literary work. Extrinsic elements in literary works such as movies can be cultural elements, moral values, and social impacts caused. Pragmatics further discusses linguistic elements, especially in their use. One application of pragmatics that we often encounter is conversation in everyday life. In a conversation, of course, there is a hidden message implied in the flow of the conversation. The message is addressed to the interlocutor by the speaker to get an appropriate response. This can be a warning, recommendation, or a prohibition that the speaker tries to express. The understanding of pragmatics is very important, especially for translators who are tasked with translating an object of translation accurately and acceptably. The catchphrase in the movie is one example of the application of pragmatics to one of these money-making industries. This study is expected to provide benefits to translators, as well as reference material in translating similar translation objects in the form of movies.

The author uses the modulation method, where the translation is done by changing the author's point of view to the point of view of Alex Murphy, a catchphrase-speaking movie character. This is done in order to harmonize the extrinsic elements of a pragmatic catchphrase, which affects the pronunciation flow of the catchphrase. The author hopes that by translating using the extrinsic element approach method in the form of pragmatics combined with the modulation translation method to produce a good translation in the target language. As well as to keep the meaning of a translated object intact. Translation is not easy, translation is not just translating every word according to its equivalent. But translating an object of translation as a whole, including aspects of language that are not written or cannot be seen with the naked eye. Analysis of the *catchphrase* "*My friends called me Murphy, you called me, Robocop" in Robocop* 3, is expected to be used as an example and reference material in translating literary works in the form of movies, so that translators get the desired translation quality.

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