

Analyzing Translation through the Science Fiction Film *Arrival*

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Abstract: The nature of translation in the global context of alien is depicted through the science fiction film *Arrival*. This paper is proposing two objectives of translation study, they are mainly illustrating the languages identified by the translator and revealing the application of translation approach used by the translator in the film. The languages perceived by the translator in the film are not only from two cultures (Snow, 1959) but from various human groups represented by the heptapods, the linguist, the physicist, propagandist spreading incendiary ideas, military officers assessing whether to defend or attack, and of mother and wife mourning over their losses. Meanwhile, there are five basic elements of hermeneutical approach that appeared in the film and considered to be the projection of the main characteristics of the protagonist. They are the self-critical reflection; the constant-learning; the integration of new cognitive input; the linguistic creativity courage; and the empathic identification with the message (Stolze, 2012). In conclusion, the hermeneutical approach is used to apply the translation process, started from the beginning of the mission until the very end of the film, especially as they are seen from the translator's empathy toward the identification result of the translation.

1 INTRODUCTION

Arrival's main protagonist of a linguist attracts the researchers of translation to analyze it further from the study of translation. Many articles discuss the film from different perspectives. Most of the articles agree that the science-fiction film *Arrival* mainly focuses on language and communication. Derry suggests that language and communication used in the film show the colonialism among human communities, while Carruthers talks about human reproduction ethics and quality of life through the narrative of the chronological time (Derry, 2016, Carruthers, 2017). Nevertheless, none of them discusses the relation between language, communication, and translation in particular. Lucking reveals about how the language perceive time, that context comprehends meaning, and also brings about the communication issues, but does not interrelate these three terms (Lucking, 2017). Similarly, for both

Derry and Lucking, the film's associating meaning is seen in communicative context thus the series of activities conducted by the translator do not specifically refer to a translation process but more on the narration. Hence, in this paper I would like to regard Louise as a translator from a hermeneutical perspective by examining her attempts at overcoming language barriers and building effective communication among different language communities in the sci-fi film *Arrival*: of aliens on the one side, and of various human groups represented by linguist, physicist, propagandist spreading incendiary ideas, military officers assessing whether to defend or attack, and of mother and husband mourning over their losses on the other side.

The film narrates the appearance of aliens in 12 different countries in the world. One of the locations visited was Montana, United States. In this setting, a linguist and a translator, Dr. Louise Banks (Amy Adams) along with a physicist, Ian Donnelly

(Jeremy Renner) are hired by Colonel Weber (Forest Whitaker), from the U.S. Army Intelligence, to question the aliens' intention of coming to earth. The extraterrestrial species in this film are also called heptapods because of their body shape that has seven tentacles, similar to octopus with greater standing figure. During the mission, Louise, Ian, the U.S. Army Intelligence, and other identify the heptapods' language and teach them 'humans' language in order to achieve an effective communication. However, many difficulties occurred during the operation because they are coming from different academic disciplines and political regimes which means having different opinions and do not speak the same 'language' to each other. Therefore, conflicts among these individuals are sometimes unavoidable. Moreover, the very limited time and high pressure from the public media, society, and their commanders develop the tension throughout the film. However, during the assignment, the heroine of the film experiences some flashes of her own life, which, towards the end of the film, turns out to be glimpses of her own future. Around the same time, she is offered insights by the heptapods about General Shang's past and future. General Shang is the leader of China and is the big domino to all other nations because whatever he does, most of the other nations will follow. Thus, Louise must be able to persuade him to change his mind of attacking the heptapods, and this is when her ability of seeing the future can really help her in saving the world from international conflicts and attacks of the aliens.

Many of the scenes in the film can be used to learn the nature of language and communication, especially on behalf of the linguist as the main character. The translator in the film undergoes series of strategies and procedures in order to accomplish the task, and therefore it is assumed that the translation approach can also be identified in this sci-fi film. One big issue that can be improved is how the idea of translation in the global context of alien is seen in the film *Arrival*. Quoting from Ted Chiang that science fiction is well-matched to inquiring philosophical issues: problems about the nature of truth, the meaning of becoming human being, how do we know the things that we think we already know and so we are unaware of any other things that we never think about (Chiang, 1998), this science-fiction film *Arrival* proves to be the best film to ask questions about the nature of language and communication in the context of translation. The main problem is divided into two questions: (1) What languages are presented in the film and how

are they learnt in order to complete the mission as portrayed in the film? And (2) How are Louise' translation activities understood from a hermeneutical approach; that is, done in their proper contexts?

2 LITERATURE REVIEW

The paper is originated from an interest to elaborate a different interpretation of translation from hermeneutical approach in the global context of alien as seen from the science-fiction film *Arrival*. This has been done by explaining the five research questions related to the translation process, the language used, the communication issues, the setting of language and communication to translation, and hermeneutical approach to translation as portrayed in the film. Since the basic questions are concerned with the 'what' and 'why' phenomena, a text analysis best applied to explore how the world is decoded, comprehended, practiced, shaped or created (Jennifer, 2002). By choosing only those data scenes concerning translation, language, and communication, it was anticipated that these correlations would illustrate the relationship between hermeneutical approach to the translation process as seen in the film.

The paper is adopted translation ethic as the focus of orientation in translation studies (Williams & Chesterman, 2014). The purpose of this research is to look at how translation has been influenced by cultural and ideological factors, as it is seen from the film *Arrival*. In this film, translation is projected clearly as the idea of bridging two different cultures because translators are believed to living in two different cultures – the aliens and their own, rather than constructing channels between them, the translators themselves tend to be the bridge and unavoidably not a solid one (Stolze, 2012). From this point of view, we may consider that translators actually try to be impartial but sometimes they choose to be more responsible on the message so that it may influence their ideology in translating. Therefore, many translators bring a new idea of the unknown, improve it with their own interpretation and finally create an original perception to be identified by the people of her own. Thus, the bridge between the foreign and their own is always imbalance because it is in need of one side but never for both sides and that the idea can sometimes be genuine of the foreign because translators must add the perspectives of the target

language people in order for them to identify the unknown.

There are three or more different paradigms in translation studies, they are linguistic paradigm, cultural paradigm, and social or psychological paradigm. The basic issue of these different paradigms stays on the core issue. Nevertheless, this paper proposes the cultural paradigm as supported by André Lefevere, Susan Bassnett, Vieira and Gentzler, Walter Benjamin, and Jacques Derrida, because in this term, translation is seen as a rewiring process and that the central issue of the study is the mutual influence of cultural aspects viewed as a new interpretation of reading and understanding (Jixing, 2013). Moreover, translation scholars such as Venuti, Douglas Robinson, Anthony Pym and Mary Snell-Hornby stated that translation studies tend to focus more on the subjectivity of the translator. Jacques Derrida's rereading of Walter Benjamin opened the opportunity to reassessing of the importance of translation not only as a form of communication but also as continuity (Bassnett). By some means, this sci-fi film Arrival is assumed to develop the issue of this paradigm as represented by Louise, the main protagonist.

Meanwhile, translation process is a step by step procedure in conducting translation. Peter Newmark described translating procedure as operational, while translation methods keep on the purpose of the text, the readership, and the type of text (Newmark & Newmark, 1981). The translation process conducted by Louise in the film Arrival mostly involves the written form, however it is in between the translation and interpretation as they are usually defined because it is a translation of the heptapods' language that is seen through their written form semasiograph. After Louise managed to learn their language, she invented a translation device to help her interprets the heptapods language so they can communicate. While listening to something or someone spoken and interpreting it orally into the target language refers to interpreting, translating involves the written form of a source language and decoding it to the target language (Schäffner, 2004). Furthermore, concealing meaning as the focal point of translation cannot be separated from hermeneutics because the word is derived from the Greek 'hermeneutikos' meaning to interpret (Palmer, 1969). Hermeneutics promotes the human potential for understanding the meaning of language to expand the infinite possibilities of human thought (Palmer, 1969).

Every translation process must deal with at least two different languages and in this film, we can see that there are more than two languages perceived by the translator, including the language of the physicist, military, and public media. In this context, language refers to language community of specific discourse that reflects both one person's characteristics and culture because when we speak certain language, we share what we have in mind, the culture that we believe as part of our life and part of our communities of which we come from: can be families, particular social groups, and some other societies (Amberg & Vause, 2009). These languages have their own convention of sets of signs that convey meaning, thus people with different backgrounds who do not speak the same language might stumble into conflict. A good communication is needed to avoid such confusion. However, not many people can maintain this tolerant interaction because one must possess the ability to be open-minded to each other. This relational process of creating and interpreting messages that elicit a response is identified as a communication process (Griffin, 2006) and so the way people express ideas and reply to the others may show their way of building communication.

However, people may have problems in communicating with other people, especially when they are from different culture and do not speak the same language. Translation as the means to understand other people with different language is therefore significant to the world of communication. In this research, the theory on hermeneutical approach to translation is applied because there are 5 basic elements of hermeneutical approach that appeared in the film and probably the projection of the main characteristics of the protagonist. They are the readiness of self-critical reflection; the openness for constant-learning; the ability to integrate new cognitive input; the courage for linguistic creativity; and an empathic identification with the message (Stolze, 2012). The readiness of self-critical reflection can be seen when a translator reflects on her own stand point and ask whether there is a given enough knowledge to translate the text responsibly. The openness for constant-learning, at this range, is growing constantly. It depends on the learning process that will transform any following translations to develop each day. Whereas for a translator to possess the ability to integrate new cognitive input serves comprehension as an ongoing cognitive process that is called the helical movement of understanding when the same person reread the same text over and over and

finally get the enlightenment (Stolze, 2012). Linguistic creativity, on the other hand, needs translator’s courage to be more confident in her own linguistic proficiency to make use of the visual freedom. Finally, the last part is translator’s empathic identification with the message that enables herself to preserve the most important reliability to the message. It is the translator’s responsibility for presenting the message by explaining every detail for client, leaving aside the obscure aspects. Consequently, the understanding might need more analysis to get a thorough interpretation of the meaning.

3 METHOD

Furthermore, examining film is different from analyzing short story or novel because each has different specific elements and needs further ways of exploration. The important elements to differentiate written text and film include the visual images vs. verbal signs; surface vs. interior; narration, and sound vs. silent (Bao, 2008). It is also supported by the theory of five aspects in visual culture proposed by Gillian Rose to give the social effects of images: (i) visual images that do not fully explicable as the model of textuality (Mitchell); (ii) visual images that visualize social differences (Fyfe and Law; Guttman, Gilroy and Blake); (iii) visual culture that concerns with its ways of seeing (Berger); (iv) visual culture that involves the nature of visual images in a wider culture (people who interpreting it, the social context that mediates its impact, and the specific location of its particular practices): and (v) the response of the audience. Thus, it is important to develop a methodological framework for interpreting visual images critically. There are three different aspects of sites that define the meanings of images: production, image and audience; while the modalities that contribute to a critical understanding of images include technological, compositional, and social. The details on how to examine the film by using visual methodology is explained in the following figure 1 to give a clear description and guide analysis (Rose, 2016):

This visual methodology through the site of image is a suitable instrument for this research because it involves the visual material of the sci-fi film *Arrival* so that the non-textual data that include the visual effects, composition, and visual meanings can complete the holistic study of the research. However, the other sites of production and audiences

may not be interpreted this time to avoid unnecessary information that can distort the focus of the research. The visual effects of the film are explained to describe the context of situation when certain events happened as we can see when Louise and Ian first entered the shell.

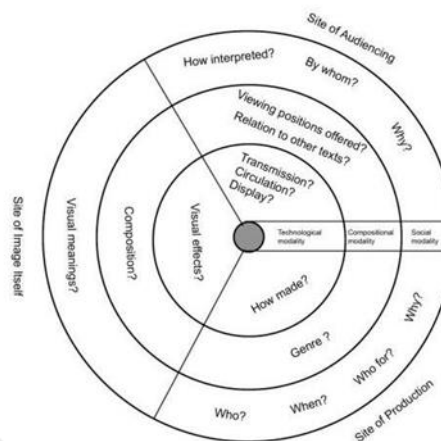


Figure 1: Sites, modalities and methods for interpreting visual material (Rose, 2016)

There is only very limited textual data in this scene, but the visual effects on the way they describe the gravity in the shell play important roles in visualizing the atmosphere of non-place and to compare Louise’s behavior to other characters that define her self-critical reflection. The composition of the image and the visual meanings, in addition, may bring the idea of how the characters reacted to certain actions or what they probably do next. For example, when Louise asks the major questions of why the heptapods are coming to earth, the scenes show her speechless but puzzled as presented by her eyes bewildering and looking at different direction. The image of the soldiers standing anxiously also indicates his destructive action of planting bombs in the shell afterwards. Hence, this visual methodology will be helpful in scrutinizing every element in hermeneutical approach to translation that is represented in the sci-fi film *Arrival*.

4 FINDINGS AND DISCUSSION

Translation sees two different sets of languages at their own time and place and finds its way to be understood by the target reader, in this case, can be one of the society in need of the message (Stolze,

2012). The two different languages in the film are the aliens' or heptapods' language on one hand and the U.S. Army's language on the other hand because the U.S. Army is the part that needs the heptapods' language. The decision of using the term scientists' language rather than 'human' language is that because in the film, 'human' in other countries trying to communicate with the alien by using different context, while the focus of comprehending the language in the film is finding the purpose of their coming and report it to the U.S. Army Intelligence. Moreover, many science-fiction films depicted human and post-human theme in order to mirror our nature of humanity through the existence of the non-human fictionalized in the film. Thus, I need to make a clear distinction between these two: human vs. alien.

Heptapods' language as it is explained in the film, has no correlation between the spoken and the written form. They are using the term *semasiographic* to this kind of language that does not represent sound but conveys meaning. They also realize that through the circular shape of the written form, these heptapods has non-linear or free of time communication channel. Perhaps this is why Louise can perceive the language and at the same time able to see the future through the glimpse that is projected. However, Ian thought that Louise has some kind of illusion and that is why he asked of whether Louise is dreaming their language. He said that "if you immerse yourself into a foreign language...you can actually re-wire your brain". It is about how certain linguistic system influenced the behavior of the speaker as referred to the theory of Sapir-Whorf hypothesis that "users of markedly different grammars are pointed by their grammar toward different types of observations and different evaluations of externally similar acts of observation," will lead them to "somewhat different views of the world" (Whorf et al., 2012). Not only on Louise and Ian's dialogue, later when Louise is speaking to Colonel Weber explaining the heptapods' script by uttering "if you learn it, when you really learn it, you begin to perceive time the way that they do. So you can see what's to come. Look, time ... isn't the same for them. It's non-linear." However, there isn't any scientific proof on the hypothesis that language can describe the elements of culture. Indeed, it is believed that language and culture are interrelated and influence each other, but it is not language that determines the way people think because language is the means to express their thought. This means that there might be a possibility that the heptapods' language is

influenced by the way they think, linear, because it is a circular form, without beginning nor ending.

4.1 What Languages Are Presented in the Film and How Are They Learnt in Order to Complete the Mission as Portrayed in the Film?

The first language that should be the root of the translator is identified as the scientists' language. Indeed, the translator and the scientists do not 'speak the same language' or in other words, they belong to two different worlds. This awareness is supported by several scenes from the film, such as the conversation between Louise and Colonel Weber on their first meeting at Louise' office; and Louise and Ian on their first meeting at the helicopter, again their conversation at the back of the truck in one fine evening, and Louise' arguments to Colonel Weber talking about Kangaroo. Undeniably, there are some tensions in the film when they come to argue about their point of views of language. Colonel Weber at first refused to take Louise to Montana due to its confidential project and his consideration that identifying the language is sufficient only by listening to their sound recording without the necessity of understanding their language. The second proof took place between Louise and Ian on their first meeting in the helicopter. Reading Louise's excerpt from her book, Ian disagrees to the concept that "language is the foundation of civilization". As a scientist, he believes that science is the cornerstone of civilization. Moreover, she also wrote that language is "the first weapon drawn in a conflict". This is where the term 'weapon' used for the first time. It will later be useful as a hint to the whole idea of how the word 'weapon' is seen by the scientists and the heptapods.

During that conversation, it is also implied that Ian and Louise have different point of views in appreciating language. Ian as a typical scientist views language as an instrument for eliciting information (one-way communication), while Louise' modes of conceiving communication lies on the reciprocal ways of sharing understanding. Ian said that he has prepared a list of questions related to scientific investigation that is called as mathematic problems by Louise. She responded by saying "how about we just talk to them before we start throwing math problems at them?". This one example shows that they are speaking different ways as they are from two different cultures: linguists and physicists

(Lucking, 2017). This controversy is discussed by C.P Snow in his famous Rede Lecture of 1959 talking about “these two intellectual communities that almost ceased to communicate at all” (Snow, 1959). Thus, these phenomena show that as a translator, Louise must also understand language of other disciplines in order to translate the message in the purposeful context.

Other languages that must be perceived by Louise as a linguist and a translator in this film, apparently, are not only related to the source and target language as usually dealt by any translators. There are other parties in the film that influence the process of translation, such as Colonel Weber that represents the U.S. Army; General Shang, the leader of China and the big domino for other nations; and the public media as they are broadcasted in televisions, radio, and other electronic devices. Each has their own specific discourse of context and these diverse conversations put their opinion ahead and determine their way of communication. The interaction between Colonel Weber and Louise shows the idea of how military uses their language to communicate with the outsiders. Their debates occurred mostly because of Louise’ choice of approach to the heptapods’ language. Colonel Weber needs a prompt result due to national defense and security threat and he thinks that Louise does not make any progress. Meanwhile, Louise argued that her approach was the fastest way to reach the most accurate translation if they do not want to be like James Cook with the Kangaroo story where they misinterpreted the language. However, again Colonel Weber insisted that they have to move faster because the newly advanced race nearly wiped the Aboriginal people out, and that means they are afraid if these heptapods with higher intelligence systems destroy the human race.

The character of Colonel Weber is close to General Shang because both of them represent powerful military leaders even though General Shang is mentioned to be the big domino. He holds the most superior country in the world, China, and it is likely that the other nations approve to almost any of his commands. However, General Shang has a different approach to the heptapods’ language because he is using Mah-Jong to understand their language which according to Colonel Weber and Louise, this might lead them to a more dangerous subject. Logically, when you discuss a game, it is about losing and winning, thus they are afraid if the heptapods only understand the words concerning Mah-Jong’s such as *suits*, *honor*, *flowers*, they will consider the world as a game, where one side must

lost and the other is winning. During the interaction with the heptapods, we learn that they are using mahjong as the means of communication.

According to Louise and Colonel Weber, the way they approach to the language may lead them to a risky interpretation because introducing the heptapods to a range of vocabularies such as “opposition”, “victory”, and “defeat”, will conclude them to a war instead of world peace. Nevertheless, we also see how Louise accomplishes her contact with General Shang on the climax of the film. Her approaches to General Shang’s personal life give a deep impact toward the message and it triggers him to decide a prompt choice of pulling back his troop of attacking the heptapods’ spaceships.

Throughout the film, it is seen that the public media serves almost in any areas: television, radio, internet, and even a phone call from home. The information brought from these communication channels has merged with entertainment to manipulate the audience. As 12 spaceships landed on 12 different countries in the world, 12 monitor channels are put in the military camp to exchange and improve each other’s information. Nonetheless, not only the monitor channels are accessible, other electronic devices are also feasible because the soldiers have access to various unreliable sources. At this stage, the bomb explosion set by some irresponsible soldiers proves that public media is very important yet hyperbolic sometimes, for they come with manipulative languages when they mixed up between providing news of evidences and entertainment at the same time.

4.2 How are Louise’ Translation Activities Understood from a Hermeneutical Approach; that is, Done in Their Proper Contexts?

Having the idea that translation process took place in the film, we need to learn the translation procedures used by the translator to approach the different languages. Centralizing on the translator, Louise, and how her actions influence the act of translating and the way she achieves the result of translation, I correlated her translation with the 5 elements of hermeneutical approach to translation as stated above. The first element focuses on the readiness of self-critical reflection. Louise’ reflected herself when she first entered the shell by asking the question “Am I fired?” to Colonel Weber. Since critical self-reflection refers to the process of questioning one’s own assumption, positioning, feelings, and behavior, Louise’ anxiety here

becomes essential in the context to step back from her learning experience and engaged in deeper and meaningful learning (Mezirow, 2006, Moon, 2013). Her further reaction toward Colonel Weber's answer that she was better than the last guy did not satisfy her either as seen from her statement "That doesn't make me feel any better". Her discontentment is crucial for the development of her independent learning (Cheng et al., 2015). The next element of hermeneutical approach concerns with the openness for constant-learning. At this stage, she is willing to take risk of being contaminated in the unknown circumstances of the heptapods by taking off her hazmat suit inside the shell in order to let the heptapods see her. Her action is a reflection of being open-minded and shows openness to working with strangers, such as the heptapods. She is aware of the conventional rules that only allow her to do things by instructions, especially under the U.S. Army tight supervision, yet her decision to have personal involvement toward a new environment supports her ever remaining open for new interpretation.

It is also assumed that during the translation process, Louise as the translator obtains the ability to integrate new cognitive input as one of the basic notions in hermeneutical approach to translation. Scientists believe that brain has unlimited capability to receive and process new stimuli based on individual limitations (Yook & Atkins-Sayre, 2012). This process of integrating new understanding each time may lead the translator to a comprehensive knowledge that makes Louise able to communicate in heptapods' language unconsciously without any tools. This illustration can be seen when Louise and Ian entered the shell to confirm the meaning of 'offer weapon'. Louise is asked to write on the barrier when she herself are not sure if she can do that. Together with Abbot, she managed to write it and next when she entered the shell by herself to ask for their help, she can even talk to him orally. Thus, I assume this writing the semasiograph might be the best potential content of a translator to comprehend a new language of a different culture.

The next element of hermeneutical approach to translation lies on the courage for linguistic creativity. Louise can be seen demonstrating this notion when she decided to use visual aids to find out whether she can acknowledge the heptapods' written language form. She argues that she is "never going to be able to speak their words if they are talking, but they might have some sort of written language or basis for visual communication". After they get into the

semiograph, Louise and the team learned hard to comprehend it and nearly the end of the film, they succeeded in inventing some sort of computerized dictionary to communicate in heptapods' language. Evidently, this linguistic creativity needs linguistic proficiency to make use of the visual freedom innovatively.

The fifth element of the concepts stated that a translator needs to have an empathic identification with the message. At this stage, a translator is responsible to deliver a message as clearly as possible, without any doubt because any issues on the translation is still part of her duty. Louise can never leave the heptapods' answer of 'offer weapon' carelessly to the U.S. Army, other nations, and also the public media to let them figure out the references by themselves. Louise and Ian entered the shell to confirm the meaning of 'offer weapon' and the heptapods leave them with the puzzle of abundant semiographs after the explosion. As soon as they found out the meaning of the scattered semiograph refers to the heptapods' knowledge offered to human race as a gift and in order to achieve it they must gather with other sites, she tried to communicate the findings to the U.S. Army to withdraw their act of aggression. However, it is hard to communicate with other nations because they all blocked the communication and followed the order of the superior General Shang. This is the time when she realized that the heptapods already granted her the gift of seeing the future and they made her believe that she is able to contact General Shang on her own by using this ability. Finally, her empathy is also shown to the heptapods concerning Abbots' death due to the explosion and toward General Shang, when she reached his private number and said his wife's dying words. It becomes the key to say the right expression for General Shang to change his mind and save the world. However, most importantly, she shows her empathy toward the message because that is the reason of she is willing to risk her life in getting into the meaning of the phrase "offer weapon" and passing it on to the right person.

The relation between language, communication, and translation can be seen from two point of views: Louise perspectives as the translator and the heptapods as the foreign language perceived during the translation process. They both mentioned the word 'weapon' that refers to the same element: knowledge. Louise use the word 'weapon' in the very beginning of the film when she met Ian for the first time and Ian read Louise' preface in her book "Language is the foundation of civilization. It is the

glue that holds people together. It is the first weapon drawn in a conflict." Louise specifically stated that language can be regarded as weapon, therefore when the heptapods mentioned 'offer weapon', she seems doubtful because the ambiguity of this word may refer to complete two different directions: one to conflict if it is seen as a means to make physical damage and the others to an agreement if it is presented as knowledge. However, after series of attempt revealed by Louise, we finally agreed that the heptapods also consider 'weapon' as knowledge of language that becomes the most powerful tool to reshape the world. Moreover, it is also discovered that the heptapods' language at the same time perceive time as non-linear. Thus, translation in this context sees communication where language between communities is not only a universal knowledge but more of a highly specific knowledge because one can achieve it by comprehending the non-linearity of time.

5 CONCLUSION

In order to provide a new interpretation of a translator in the science-fiction world of aliens as a challenge to the role of a real-life translator in the global context of language and communication through hermeneutical approach to translation as seen in the film *Arrival*, we need to elaborate two specific objectives of this study. The first inquiry is related to the variety of languages presented in the film and the way they are learnt in order to build communication among them. The language communities engaged throughout the film are the heptapods' language with their semasiographic that is learnt through their non-linearity concept of time; the linguist's/Louise's translator that consider language as the foundation of civilization and therefore must be perceived as a reciprocal communication; the physicist that is represented by Ian who is full of curiosity and uses language as an instrument to elicit information instead of understanding. The other language communities are Colonel Weber who represents the U.S. Military that is very prompt and clear in giving order and uses language mostly in the context of security defense. General Shang somehow has similar characteristics of language with the military, but as the big domino he has a more powerful language that can be used any time. However, he tends to use language carefully and when it comes to his personal, he becomes very serious dealing with others, in this context, he takes Louise serious when she

called him talking about his wife's dying words. The last language community presented in the film is the public media that provides both entertainment and information at the same, so to make the audience confused and triggers the irresponsible soldiers to explode the shell.

As a result of understanding the languages perceived by the translator and how they are treated in communication, it is important to see how translation process conducted by Louise is seen through hermeneutical approach as presented in the film. Throughout the discussion, the translator or an interpreter, in this context, holds a key role during the whole process of translation, and this is how hermeneutical approach takes part in the study of translation. Hermeneutical approach to translation that involves 5 basic series of activities appeared in the film are the projection of the translation process applied by the main character of the film *Arrival*. The first element on the readiness of self-critical reflection can be seen from Louise's first meeting with the heptapods and asking how she was as a reflection of her future development. The second element on the openness for constant-learning is shown when Louise's taking her hazmat suit off and taking risk for her personal involvement. The third element involves her ability to integrate new cognitive input, and this can be seen from her way to encode, store, retrieve, and finally use the heptapods' language orally without any tools. Next, the courage for linguistic creativity allows her to make use of whiteboards at first and improves into a computer/tablet like to interpret the language. The last element of an empathic identification with the message is presented on the climax of the film when she comes back to the shell and ask about the meaning of 'offer weapon'; make a confirmation of the bomb explosion to the heptapods; ask for their help to communicate the message with the other sites, and tell General Shang through time travel. Thus, this film evidently gives a new interpretation to translation that is as seen through hermeneutical approach as a way to overcome language issues and build communication among different language communities of the sci-fi film *Arrival*.

Meanwhile, the second inquiry that answers the last problem statement deals with the relation between language and communication in the context of hermeneutical approach to translation as seen in the film. This issue can be answered from two perspectives: Louise and the heptapods. Both agrees to use weapon that is understood as a gift, meaning a powerful tool to conquer the world, to build communication around the world. In this context, it

is believed that language is the knowledge and in this context of aliens, another knowledge that is perceived at the same time is their concept of time that is non-linear. At this point of view, the heptapods' non-linearity of time can be the symbol of a deep understanding towards the foreign language. Thus, we can see that from the perspective of a translator especially through the hermeneutical approach, communication is regarded as a situation where language is not only a universal knowledge that is understood by all people speaking the same language but a highly specific knowledge that only those who apply their translation process through hermeneutical approach can interpret the language and perceive the knowledge that comes with the language.

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