CHAPTER 2

FRAMEWORK OF THE THEORIES

This chapter will discuss about the review of theoretical framework and previous studies. As I mentioned in Chapter 1, the theories that I will apply to this research is about subtitling strategies. A good translator must be able to translate the source text into the intended message.

2.1 Definition of Translation

Translation is an activity to provide information from a source language (SL) to the target language (TL). According to Catford (1965, p. 20), in his book "A linguistic Theory of Translation," translation as a transfer of the discourse in the source language (SL) with its equivalent discourse in the target language (TL). Here, Catford emphasizes that the discourse on the transfer must be compatible with the original discourse. Because the equivalent is the key word in the translation process, the message in the transferred discourse will automatically match the message in the original discourse.

According to Larson (1984, p. 3), in his book "Meaning-Based Translation: Aguid to Cross Language Equivalent," the translation is changing the form of the original language to the target language, but the meaning must also remain the same and maintain.

So, I conversely if the discourse on the transfer and the original discourse do not match, the discourse on the transfer is not considered a translation. That is why the translation process is needed, because the translation process is not only limited to changing the form of words, but also it has to keep the meaning in order to remain in accordance with original language.

2.2 Translation Process

In translation study, there is a translation process that must be obey with translator to make a good translation. According to Nida and Taber (1982) translating process indicates into three phases; (1) analyzing or understanding the meaning, the concept, and the message of the source language, (2) transferring the result of analysis into the similar message into the target language, and (3) restructuring the transferred message into good target language by equivalent words. Briefly, translation process must be conducted into analyzing, transferring and restructuring, then the translator could be easy to make a good translation.

Figure 2.1 Translation Process (Nida and Taber, 1982, p. 33)
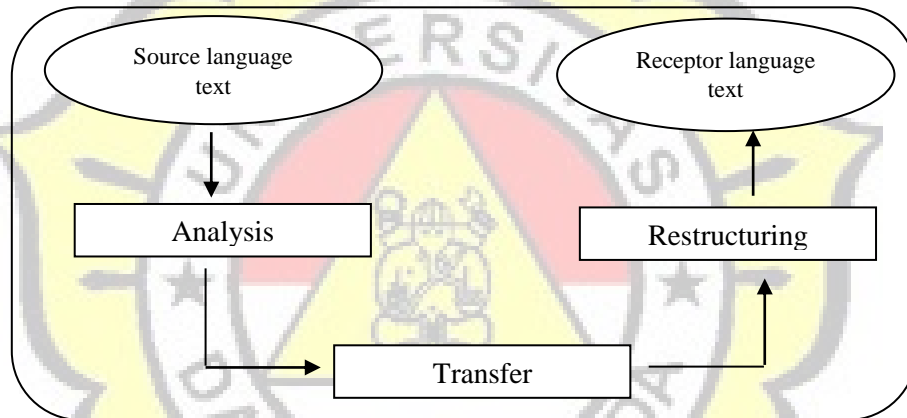
2.3 Audio-Visual Translation (AVT)

As I mentioned in chapter one about the Audiovisual Translation (AVT) that is a form from subtitle and dubbing, AVT itself is a new Translation Studies. Cintas (2008, p. 1) states that audiovisual translation (AVT) has existed as a professional practice for many years, and since the 1990s, has gained well-deserved visibility to the proliferation and distribution of audiovisual materials in our society. Therefore, the Audio-Visual Translation has existed in 19th century, yet it remains the newest field of translation studies than any other field. Cintas (2008, p. 2) states that the different forms of audiovisual translation have multiplied (subtitling, dubbing, voice-over, narration, interpreting, subtitling) and

although their main function remains the same. It means that there are so many kinds of audiovisual translation, not only dubbing and subtitle.

Delabastita in Cintas (2008) states that the multimedia nature of audiovisual programs allows the combination of acoustic and visual channels which, together with the verbal and the nonverbal dimensions of communication, results in four basic elements that define the audiovisual text and establish a basis for its semiotic texture: (1) The acoustic-verbal: dialogue, monologue, songs, voice-off; (2) The acoustic-nonverbal: musical score, sound effects, noises; (3) The visual-nonverbal: image, photography, gestures; (4) The visual-verbal: inserts, banners, letters, messages on computer screens, newspaper headlines.

2.4 Subtitle

Subtitle is captions that displayed at the bottom of the screen, a cinema or television screen, that translate or transcribe the dialogue, narrative, text that appear on the screen, song, etc. Gottlieb in Baker (2001, p. 245-247) states that Subtitles usually consist of one or two lines of an average maximum length of 35 characters. Gottlieb also mentioned that there are two types of subtitling: (1) Intralingual subtitling that includes, subtitling of domestic programs for the Deaf and hard of hearing, and subtitling of foreign-language programs for language learners. Intralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language. (2) Interlingual subtitling is type of diagonal, in the sense that subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

Translating subtitles is different from translation of written text. When translating a subtitled film or TV program, the subtitler must comply with the following steps. First of all, the subtitler watches the images and listens to the audio (sometimes having access to written transcripts of the dialogues as well) sentence by sentence, and then writes subtitles in the same target language as the meaning of the source language.

2.5 Subtitling Strategies

Movie translating is not easily as translating a written text such as novel, article, etc. Subtitlers must recognize any cultural cues and connotations that are particularly difficult to translate, as the amount of text fitted in the screen is limited. However, movie translating needs procedure and strategies to have the understanding translations for target people.

In this research, I concern to use the strategies according to Gottlieb in Ghaemi and Benjamin (2010) which are obtained ten strategies into expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Choosing the appropriate translation strategy in the translation process is an important thing for the translator to make a good translation. From the strategies, translator can help the readers to catch the message of the text. Gottlieb's ten subtitling strategies are explained as follows:

2.5.1 Expansion

According to Aveline (2015, p. 28) expansion is used when the original text requires an explanation because of some cultural nuance, not retrievable in the target language.

Example:

Source Text (ST)	Target Text (TT)
Tonight, I have <u>over time.</u>	*Malam ini saya ada* <u>over time</u> (<u>*Lembur*</u>).

2.5.2 Paraphrase

According to Aveline (2015, p. 28) paraphrase strategy used when the subtitler does not use the same syntactical rules in subtitling the dialogue (changes the structures of the subtitle, and makes it easier to understand and readable.

Example:

Source Text (ST)	Target Text (TT)
Take us there!	*Turunkan kami*!

(Kung Fu Panda, 2008)

2.5.3 Transfer

According to Aveline (2015, p. 29) transfer strategy used when subtitler translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word, and maintains the structure of the original text.

Example:

Source Text (ST)	Target Text (TT)
Careful, that soup is sharp!	*hati – hati, sup itu tajam*!

(Kung Fu Panda, 2008)

2.5.4 Imitation

According to Aveline (2015, p. 29) this strategy maintains the same forms, typically with names of people and places.

Example:

Source Text (ST)	Target Text (TT)
Zeng! Fly to Chorh-Gom Prison	*Zeng! Terbang ke Penjara Chorh-Gom*

(Kung Fu Panda, 2008)

2.5.5 Transcription

According to Aveline (2015, p. 30) transcription strategy used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.

Example:

Source Text (ST)	Target Text (TT)
Should I say arigatou gozaimasu?	*Haruskah aku berterima kasih?*

2.5.6 Dislocation

According to Aveline (2015, p. 30) dislocation strategy adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

Example:

Source Text (ST)	Target Text (TT)
Spider-pig, spider-pig, can he swing from a web? No, he can't he's a pig!	*Babi labalaba, babi labalaba, dapatkah dia berayun dari jaringnya? Tidak bisa, dia seekor babi*

(Aveline, 2015)

2.5.7 Condensation

According to Aveline (2015, p. 30-31) condensation strategy is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message.

Example:

Source Text (ST)	Target Text (TT)
I'm good. I've seen enough.	*Cukup.*

(Kung Fu Panda, 2008)

2.5.8 Decimation

According to Aveline (2015, p. 31) decimation strategy used to translate when the actors are quarrelling with the fast speaking. The translator is condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly.

Example:

Source Text (ST)	Target Text (TT)
That flabby panda can't possibly be the answer to our problem.	*Mustahil panda gendut itu jawaban dari masalah kita.*

(Kung Fu Panda, 2008)

2.5.9 Deletion

According to Aveline (2015, p. 31) deletion strategy refers to the total elimination of parts of the text without changing the information to the audience.

Example:

Source Text (ST)	Target Text (TT)
Ouch that hurts	*Sakit*.

(Kung Fu Panda, 2008)

2.5.10 Resignation

According to Aveline (2015, p. 31-32) resignation strategy describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

Example:

Source Text (ST)	Target Text (TT)
Beyotch!	-

(Aveline, 2015)

2.6 Literature Review

Several researchers have researched the field of translation. However, there are also several studies conducted by several researchers in that study related to subtitling strategies. Many studies serve the same purpose. I summarize several studies that have been done and have a similar concept to the research I did.

Firstly, I found research conducted by Simanjuntak (2016) entitled "Subtitling Strategies in "Real Steel" movie" where the study aims to determine the subtitle strategy used in the "Real Steel" movie. The purpose of this research is to describe the subtitle strategy in the film Real Steel and what strategies are used most in the film. This research is a descriptive qualitative research. The theoretical framework of this study is based on Gottlieb's (1992) classification of subtitling strategies. In this research, the researcher found six subtitling strategies in the "Real Steel" movie, there are expansion, paraphrase, transfer, imitation, transcription and deletion. The most strategy used in the "Real Steel" movie is deletion.

Then I found another similar research by Hastuti (2015) entitled "An Analysis on Subtitling Strategies of Romeo and Juliet Movie" where this research also focuses to identify the subtitling strategies applied in the subtitling of Romeo and Juliet movie. This research belongs to descriptive qualitative research. The result subtitling strategies applied in Romeo and Juliet movie are expansion,

paraphrase, transfer, imitation, condensation, decimation, deletion, taming, and resignation. And condensation is the most dominant. But the writer also researched the accuracy of Romeo and Juliet subtitling depends on the context covers the text, both situation context, and cultural context. There are three components that cover the situation context, namely field, mode/channel, and tenor/relation.

Another similar research by Rohmawati (2021) entitled "Subtitling Strategies of Swear Words in Deadpool One & Deadpool Two Film." where this research aims to obtain data concerning the subtitling strategies of swear words that are found in the subtitles of Deadpool One and Deadpool Two films. The descriptive qualitative method is employed because this research relies on the data obtained from subtitles, which are non-numerical data, and the data analysis will be served descriptively. The results of this research show that according to Gottlieb's (1992) theory, the subtitlers for Deadpool One and Deadpool Two used six different subtitling strategies in each film. The subtitler in Deadpool One tends to use the paraphrase and deletion strategies, followed by condensation, decimation, and transfer, with expansion being the least employed. The subtitler in Deadpool Two, on the other hand, employs deletion as the most used strategy. The subtitler's next most used strategies are paraphrase, condensation, decimation, and transfer; the least commonly employed strategy is expansion.

I do analyze this term paper "An Analysis of Gottlieb's Subtitling Strategies in The Script of Emily in Paris Serial on Netflix by Darren Star" with the same theory apply with the previous research above, which is Gottlieb's subtitling strategies, the same process, method, theory, but of course, different object and result.