

## **CHAPTER 2**

### **THEORITICAL FRAMEWORK**

This chapter discusses theoretical framework and previous related studies. In the theoretical review, I present the theories related to the topic of the research. It explains about translation definition, subtitling definition, translation equivalence and subtitling strategies.

#### **2.1 Definition of Translation**

Every expert has a different idea about the definition of translation. Various existing ideas have the purpose that are almost same. In this research, I use some definitions from the experts that can become a reference for understanding the meaning of translation. There are some definitions of translation by some experts;

According to Newmark (1988: 5), transferring a text's meaning into another language accurately reflects how the author intended the material to be understood. This definition places a strong emphasis on accurately translating the author's intended meaning from the source language into the target language.

Translation is the process of converting a written document from the Source Language (SL) to the Target Language (TL), according to Hatim and Munday (2004: 6). They do not state expressly in this definition that the object being communicated is a meaning or message. They place a focus on the process of translation.

The final definition put forward by Nida and Taber (1982: 12) states that translating entails recreating the message from the source language in the receptor language as closely as possible to its natural equivalent. In comparison to the earlier definitions, this one is more thorough. Translation issues are intimately connected to issues with languages, meaning, and equivalence, according to Nida and Taber.

Based my understanding from the definition mentioned above, I have found that translation is the process of transferring message to find meaning equivalence from Source Text (SL) to Target Text (TL). In doing translation

process, a translator must have knowledge of source language and the target language to be able to deliver the message.

## **2.2 Definition of Subtitling**

Subtitling is one of the ways to translate media communication such as foreign movies and television programs (news, reality show, variety show). In Gottlieb's paper (1992: 161), he states that subtitling has existed since 1929. However, in the early 1990s, the interest of subtitling which part of translation studies started to get bigger.

Gambier (1993: 276), referenced in Hastuti (2015: 59), states that subtitling is one of two approaches that can be used to provide the translation of a movie's conversation. In this approach, the movie's original dialogue soundtrack is kept while the translation is printed down the bottom. This means that subtitles allow moviegoers to enjoy a foreign film by reading the translating text at the bottom of the screen without having to ponder confusing ideas. Subtitling, according to Gambier (1994: 22), is the process of translating the meaning from one language into another, whether it be through spoken or written text. Additionally, it combines the understanding of spoken conversation with the use of symbols or another semiotic system.

Additionally, according to Sanchez (2004: 9), subtitles are described as being seen at the same frame when a speaker begins and ends their speech, with the occasional frame shift to respect a movie's takes or permit reading time, take change allowed. Although the statement is merely an expectation, there are situations when the audience may nevertheless be perplexed if the subtitle text begins before the speaker has finished speaking or if they do not appear right away. However, in contrast to dubbing, subtitles are still one method of translating a movie.

From the definition mentioned above, I conclude that subtitling is the process transferring the dialogue from the source language to the target language in the media such as movies and television programs.

### 2.3 Translation Equivalence

One of the crucial elements of translation is equivalence. Since this idea is so closely related to both the definitional and practical aspects of translating, it has drawn the attention of translation academics in particular. Equivalence was intended to signify that the Source Text (hereafter referred to as ST) and the Target Text (hereafter referred to as TT) share some sort of "sameness" when it became a crucial component of translation theories in the 1960s and 1970s. The issue was what type and degree of similarity gave rise to various forms of equivalence.

Formal and dynamic equivalence are two different sorts of equivalence, according to Nida (1964: 11). In essence, source-oriented formal equivalence aims to reveal as much as possible about the structure and content of the original communication. A formal equivalence, as Nida (1964: 11) adds, makes an effort to replicate a number of formal equivalence components, including grammatical units, consistency in word usage, and meanings in terms of the source language. Dynamic equivalency places more emphasis on the destination language than the source language, in contrast to formal equivalent. It may be regarded as a translation that accurately captures the intent of the original language.

According to Catford (1965: 12), the discovery of translation equivalency is an empirical phenomenon that involves contrasting texts written in the source language and the target language. In order to evaluate whether the source and target languages are equivalent, it is necessary to compare them. To make comparisons easier, one text in the source language can be displayed adjacent to one in the target language.

The difficulty in determining the relationship between the demand for equivalence in the source language and the target language is typically brought on by the various cultural backgrounds of speakers of the target language compared to the original source language speaker.

Example:

a) SL: *Kucing anda sangat lucu.*

TL: Your cat is very cute.

b) SL: *Lontong*.

TL: Cooked rice wrapped in banana leaf

The target language's exact equivalent of the example (1) "*kucing*" is cat. Therefore, there is no difficulty in determining the equivalency. The word "*lontong*" in example (2), however, is difficult to translate into English because there is no equivalent word in the language. Catford (1965: 12) made the decision to change it by describing it as "cooked rice covered in banana leaf."

According to all the theories, equivalence is one of the fundamental ideas in translation and frequently the best place to begin when describing how language translation works.

#### 2.4 Subtitling Strategies

It's difficult to create a strong, relevant subtitle, thus the translator needs to be knowledgeable about the standards for subtitling. The subtitling strategies make up a portion of the rules governing subtitles. Scholars have developed a few techniques for subtitling. However, Henrik Gottlieb's 1992 work will be used by the researcher in this investigation. In the area of audiovisual translation, Henrik Gottlieb has years of experience. In Gottlieb, he created the main taxonomy of subtitling techniques (1992: 166). Based on Gottlieb, there are eleven subtitling techniques (1992: 166). Although he does not fully explain each approach in his writing, other writers have attempted to cite him and have made an effort to provide a thorough explanation of all of them.

I will apply Gottlieb's subtitling techniques in this investigation (1992: 166). Ten different subtitling techniques exist. The terms they use are enlargement, paraphrasing, transfer, imitation, transcription, dislocation, decimation, deletion, and resignation. The following are the definitions:

#### 2.4.1 Expansion

Expansion is used when the original text needs to be explained due to a cultural nuance that is not retrievable in the target language (Isnaini, 2016: 22).

SL: I am attempting to resign.

TL: *Aku berniat resign (berhenti).*

“**I am trying to resign**” which was translated as *aku berniat resign (berhenti)*. The subtitler inserted the explanation word in the bracket on purpose to make the dialogue clearer.

#### 2.4.2 Paraphrase

When the subtitler uses different syntactical principles to subtitle the dialogue, they use the word "paraphrase." This alters the structure of the subtitle and makes it easier to read and understand (Simanjuntak, 2013:32).

SL: She is black-hearted person and I am done with her.

TL: *Dia orang yang berhati jahat dan aku sudah tak mau berurusan dengannya.*

On the term "**black-hearted**" which was rendered as "*berhati jahat*", the usage of the paraphrasing technique was evident. The subtitler translated it as "*berhati jahat*", which had a similar meaning, because "**black-hearted**" was a figurative phrase that meant "inclined to doing or intending evil" or "without any moral quality or goodness." Black was associated with the dark and wicked world.

#### 2.4.3 Transfer

The source text is accurately and completely translated in the transfer. Due to the subtitler's word-for-word translation of the conversation and adherence to the original text's formatting, there

is no additional justification or change in point of view. (Simanjuntak, 2013:32).

SL: I need a drink.

TL: *Aku butuh minum.*

Transfer approach is used in this subtitle. That sentence contains no additions or deletions. The dialogue is translated verbatim by the subtitler. "*Aku butuh minum*" which was translated as "**I need a drink**", had a very similar syntax and meaning. Because every word was translated during this translation process, a transfer approach was employed.

#### 2.4.4 Imitation

Rewriting the original text's words constitutes imitation. The names of persons, places, magazines, journals, newspapers, titles of literary works that have not yet been translated, names of businesses and institutions, and addresses are typically the subjects of imitation. etc. (Aveline, 2015:29).

SL: Did your Jubal McLaws ever love a woman?

TL: *Apa Jubal Mclaws pernah jatuh cinta?*

**Jubal McLaws** was a name of a character in a story; therefore, the subtitler did not have to translate it.

#### 2.4.5 Transcription

When a term is odd even in the original text, such as when a third language or nonsense is employed, transcription is used. (Aveline, 2015:30).

SL: Railroad Pinkertons are hot on our trail, amigo.

TL: *Jalur kereta Pinkertons sasaran kita, teman.*

In order to translate the dialogue, transcription approach was employed. The term "**amigo**" which was transformed into "*teman*" serves as an example. The Spanish term "**amigo**" which means "friend" derives from a third language.

#### 2.4.6 Dislocation

When the original uses a special effect, such as a humorous tune in a cartoon, dislocation is used because the translation of the effect is more significant than the content. (Simanjuntak, 2013:34).

SL: Spider-Pig, Spider-Pig, does whatever a Spider-Pig does, can he swing, from a web? No, he cannot, he is a pig, Look out! He is Spider-Pig.

TL: *Babi Labalaba, Babi Labalaba. Melakukan apapu yang dilakukan Babi Labalaba. Dapatkah ia berayun dar jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.*

The previous phrase comes from a song in an animated cartoon. When the original contained a particular effect, such as amusing songs in cartoons where the translation effect overrides the message, dislocation was used.

#### 2.4.7 Condensation

Condensation is the process of shortening the text without losing its meaning in order to omit pointless sentences. The pragmatic effect can occasionally be lost when utilizing the condensation approach. Consequently, the text's true purpose must be communicated. (Dharma, 2014:4).

SL: Ah, I do not believe I will.

TL: *Aku takkan bisa.*

If the sentence structure in the subtitle above were translated word-for-word into the target language, it would be evident that the subtitler used a condensation approach.

#### 2.4.8 Decimation

In situations where the performers are arguing and speaking quickly, decimation is employed to translate. As a result, the translator is also shortening the sentence because people have



trouble reading unstructured written language rapidly. (Dharma, 2014:4).

SL: You are not, by any chance, referring to Spot, are you?

TL: *Maksud Anda Spot?*

The clause **You are not, by any chance, referring to Spot, are you?** was translated *Maksud Anda spot?* It was not translated word-to-word because it was represented by, **are you?** which in TL could be translated *maksud anda?*

#### 2.4.9 Deletion

Deletion is the complete erasure of textual passages without modifying the audience's knowledge. (Aveline, 2015:31).

SL: That is enough.

TL: *Cukup.*

“*Cukup*” is the translation of the sufficient clause. Without modifying the information provided to the audience, the sentence in this word can be eliminated because it has little semantic significance.

#### 2.4.10 Resignation

Resignation describes the strategy adopted when no translation solution can be found and the meaning is inevitably lost (Rohmah, 2014:49).

SL: No, it is in the chest!

TL: No translation

The subtitler employs a resignation tactic, as can be seen from the statements made in this scenario. The sentence "**No, it is in the chest!**" is not translated by the subtitler. Because the subtitler did not include the meaning of the source language, certain words do not appear in the target language. When Max and his friends attempt to steal data from John Carlyle, one of them accidentally shoots Carlyle. However, according to his acquaintance, the bullet only struck the chest and missed the skull. The message is altered



throughout the subtitle process because the subtitler removes the message.

## 2.5 Previous Related Studies

Some researchers have conducted the research in the field of translation. there were also some studies done by some researchers on the study which relate to subtitling strategies. There are several related studies with a similar discussion that is provided in this study. *The Girl on Train* (2016): A Subtitling Analysis was the subject of the first related study by Putri (2017). This study focuses on *The Girl on the Train's* subtitler's strategy and the movie's overall quality of the subtitles (2016). Descriptive qualitative research is what this study is. The objectives of this study are to (1) describe the subtitling techniques employed by the subtitler of Tate Taylor's 2016 movie *The Girl on the Train* and (2) describe the subtitling output of that movie.

The information is spoken words with subtitling techniques and subtitling quality that have been gathered from the data source. The subtitle of Tate Taylor's 2016 film *The Girl on the Train* serves as the data source. This study's findings indicated that there are 929 data. The following are the eight strategies the researcher finds: (1) 213 data to paraphrase; (2) 51 data to copy; (3) 58 to condense; (4) 18 data to decimate; (5) 58 data to delete; (6) 527 data to transfer; (7) 4 data to expand; and (8) 1 datum to resign. Three requirements for subtitles must be met: correctness, acceptability, and readability. 1 data or 0.1% inaccurate, 672 data or 73.3% accurate, 232 data or 25.0% less accurate, 780 data or 0.4% inaccurate.

The second associated study by Simanjuntak, "Subtitling Strategies in "Real Steel Movie" (2013). This study aims to identify the subtitle tactics used in each scene of the movie *Real Steel* that have been translated into English-Indonesian, then group them into ten subtitle strategies. Every utterance that uses one of the ten subtitling procedures identified in the subtitles of the *Real Steel* movie serves as the unit of analysis for this study. The target language for the data analysis is Indonesian, and the source

language is English. Because the goal of this study is to examine the phenomena of translation, particularly the subtitling techniques utilized in Real Steel, a descriptive qualitative research methodology was chosen.

The findings of this study demonstrate that not all subtitling techniques are employed. Dislocation, condensation, decimation, and resignation subtitling procedures are among those that aren't used. Only six of the translator's 10 tactics were used to translate the subtitles for the Real Steel movie. According to the findings, there are 12 (19,35%) utterances that use the expansion approach, 11 (17,74%) that use the paraphrase strategy, 10 that use the transfer strategy, 10 that use the imitation strategy, 1 that use the transcription method, and 18 that use the deletion strategy.

The third linked study, "Subtitling Strategies and Translation Readability of The Indonesia Subtitle of Maleficent Movie" (Aveline 2015). This final project's primary goal was to explain the methods the translator employed when translating clauses from Maleficent's subtitles. The Indonesian subtitle of Maleficent's translation was examined for readability as the study's second goal. The outcomes of this study's analysis of subtitling procedures were described using a qualitative methodology. The author took many actions to collect the data. They observe, record, distinguish, categorize, and report. The writer used the qualitative approach to report the conclusions after analyzing the data. The three criteria of the Readability Rating Instrument, highly readable, readable enough, and readable enough, were used by the author.

The following are the results of the strategy analysis: paraphrase translation (18.16%), transfer translation (34.78%), imitation translation (11.76%), condensation translation (6.9%), decimation translation (2.3%), and deletion translation (26.1%). The translation by employing transfer was the most frequently employed approach in this investigation, according to the results of each strategy. The translation of the Maleficent movie was deemed to be a very legible translation based on the results of a readability test that was administered to 15 informants. Each datum receives a score of 3.345, with the distribution being as follows: 3.033 (90.67%) very readable

data, 280 (8.37%) readable enough data, and 32 (0.96%) data classified as unintelligible translation.

There are some similarities and differences of the previous related studies reviewed above with this study. What they have in common is how translation studies use Gottlieb's subtitle strategy. The three discussions above discuss the types of subtitle strategies and the accuracy used to develop the legibility and readability of a translation in a film as a tool for developing a translated text. Meanwhile, this research only focuses on the strategies used and what translation strategies are most often used in the process of translating the movie "Aladdin 2019". So that this research can provide in-depth results regarding the types of strategies used in the movie "Aladdin 2019".

