

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter discusses a review of theoretical framework and previous studies. The theories I use to complete my research are those related to subtitling strategies. It includes definition of movie script, translation, subtitling, and subtitling strategy.

2.1. Translation

According to Catford in Al-Sulaimaan and Khoshaba (2018, p.762), translation is an act of replacing linguistic units from a source language to a target language. Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Maintaining some 'equivalence' between the source language (SL) and the target language (TL) is essential for a translator.

Another viewpoint on translation is presented by Nida and Taber in Al-Sulaimaan and Khoshaba (2018, p.762). They believe that translating means in reproducing in the receptor language within closest natural equivalent of the source-language message; first in terms of meaning and secondly in terms of style. To replicate the same effect on the source language (SL), Nida and Taber suggest that a translator needs to concentrate on both the content and form of the message.

In a related topic, Koller as quoted by Al-Sulaimaan and Khoshaba (2018, p.762), describes translation as a text processing activity and simultaneously highlights the significance of equivalence. According to him, "translation can be understood as the outcome of a text-processing activity, by means of which a source-language text exists between the subsequent text in L2 (the target-language text) and the source text L1 (the source-language text), or there is an equivalence relation.

According to the definition provided above, I summarize that translation is the process of transferring the meaning of Source Language (SL) to Target Language (TL). Translation needs to be equivalent in order to effectively deliver

the message. Therefore, a translator needs to be knowledgeable in both the source and target languages.

2.2. Subtitling

According to Gottlieb as quoted by Fajri (2021, p.1), subtitling is the transcription or translation of movie or television dialogue presented simultaneously at the bottom of the screen. In addition, Gottlieb in Gaemi and Benyamin (2010, p.41) explains that a subtitler is faced with formal (quantitative) and textual (qualitative) constraints. Furthermore, he adds that textual constraints are those imposed on the subtitles by the visual context of the film whereas formal constraints are the space factor (a maximum of 2 lines and 35 characters) and the time factor.

Gottlieb in Aveline (2015, p.26), presents two broad categories for subtitling: intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing, or for language learners. Meanwhile, interlingual subtitling is the type of language transfer that simultaneously presents the translated and the original verbal elements and, at the same time, transforms speech into writing.

Meanwhile, according to Cintas and Remael (2014, p.8), subtitling is defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards) and the information that is contained on the soundtrack (songs, voices off). They add that in some languages, like Japanese, cinema subtitles are presented vertically and tend to appear on the right-hand side of the screen.

On the other hand, according to Shuttleworth and Cowie (2014, p.161), subtitling can be defined as the process of providing synchronized captions for film and television dialogue. Subtitling is a term used to refer to one of the two main

methods of language transfer used in translating types of mass audio-visual communication such as film and television. They state that subtitling can be interlingual or intralingual. Subtitling is usually placed at the bottom of the screen and generally limited to two lines of a maximum of about 35 characters each.

Based on the definitions above I conclude that subtitling is the way of someone to transfer the source language (SL) to target language (TL) of the movie or television programs in which the target language is displayed on the bottom of the screen with maximum of 2 lines and 35 characters that aim to make the viewers easily to understand the message of the movies or television programs.

2.3. Subtitling Strategy

Subtitling strategies according to Gottlieb (1992) are used to analyze subtitling strategies found in the movie script for the purposes of this research. In addition, Gottlieb in Ghaemi and Benyamin (2010, p.42) declares that there are ten subtitling strategies. They are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Each strategy is explained as follows:

1. Expansion

According to Gottlieb in Ghaemi and Benyamin (2010, p.42) expansion is used when the original text requires an explanation because of some cultural nuance, not retrievable in the target language.

Example 1 (Fadila, 2020:37):

SL: Okay. **They**'re headed north.

TL: "Oke. Mereka (**burung unta**) menuju utara"

Example 1 employs expansion strategy because as we can see that the subtitler adds the information for the pronoun "**Mereka**" in target language with phrase (**burung unta**) in order to make the viewer easily understand the meaning of the source language.

Example 2 (Habib, 2023:56):

SL: I have **karate** from 1:00 to 3:00 on Fridays.

TL: *Aku ada kelas karate dari pukul satu sampai tiga tiap Jumat.*

Example 2 employs expansion strategy because the subtitler adds the explanation for the word '**karate**' in source language into '**kelas karate**' in target language, so it makes the viewer easily understand the meaning of the source language.

2. Paraphrase

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), paraphrase strategy is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. Gottlieb in Eprilia and Rahmi (2022, p.23), states that in this strategy, the subtitler explains part of the sentence according to its own understanding, when the sentence structure in source language cannot be rearranged in target language. Practically, the subtitler changes the structures of the subtitle and makes it easier and more readable.

Example 1 (Fadila, 2020:38):

SL: With a vain and greedy king to **rule over** them.

TL: *Dipimpin oleh raja yang serakah dan angkuh?*

Example 1 employs paraphrase strategy. It can be seen that the phrase '**rule over**' is translated into '*dipimpin.*' The phrase '**rule over**' is a figurative language meaning to control and have authority over a country. The subtitler changes the syntactical rule from active to passive voice. The subtitler translates '**rule over**' into '*dipimpin*' in order to make it easier to be understood by the viewer.

Example 2 (Habib, 2023:29):

SL: Dr. Brenner's **special little pet** has gone rogue again.

TL: *Kelinci percobaan Dr. Brenner berulah lagi.*

In literal way, **‘special little pet’** means *‘peliharaan kecil yang spesial’* in Indonesian language. In this context of the movie **‘special little pet’** is an idiomatic expression. Therefore, the subtitler uses paraphrase strategy to translate the phrase. The subtitler decides to make it into **‘kelinci percobaan’** in target language in order to make it easier to understand by the viewer.

3. Transfer

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), transfer strategy is used when subtitler translates the source text completely and accurately. There is no additional explanation or modification of view because the subtitler translates the dialogue by literal word and maintains the structure of the original text.

Example 1 (Fadila, 2020:39):

SL: **Where am I?**

TL: *Dimana aku?*

Example 1 above consists of the example of transfer strategy because the phrase in source language is translated completely and accurately into target language without adding explanation or modifying of view. The subtitler translates the dialogue by literal word and maintains the structure of the original text.

Example 2 (Habib, 2023:31):

SL: **Oh, yeah. Sorry, I forgot it was Thursday.**

TL: *Oh, ya. Maaf, aku lupa kemarin hari Kamis.*

Example 2 consists of transfer strategy because the target language is translated without affecting its meaning or its structures. The clause **"Oh, yeah. Sorry, I forgot it was Thursday"** is translated into *"Oh, ya. Maaf, aku lupa kemarin hari Kamis"*. Hence, it is known as a transfer strategy since the source language is translated completely and accurately without adding explanation or modifying of view.

4. Imitation

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), this strategy maintains the same forms, typically with names of people and places.

Example 1 (Fadila, 2020:40):

SL: I'm **Milo Walker**. Who are you?

TL: *Aku **Milo Walker**. Siapa kau?*

Example 1 consists of imitation strategy because it maintains the same forms of the source language. **Milo Walker**, the name of the character is maintained the same in target language.

Example 2 (Habib, 2023: 42):

SL: We're in the **Forest Hills** trailer park in east **Roane County**.

TL: *Kami di taman trailer **Forest Hills** di **Roane County** timur.*

Example 2 is classified as imitation strategy because it maintains the same forms of the source language. **Forest Hills** and **Roane County**, the name of the places are maintained in target language.

5. Transcription

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), transcription strategy is used where a term is unusual even in the source text, for example, the use of a third language or nonsense language.

Example 1 (Habib, 2023:45):

SL: Hold on to your butts, *brochachos*.

TL: *Pegangan, anak-anak.*

Example 1 consists of transcription strategy because there is unusual expression in the source language. In that case, the source language uses another language that is '*brochaco*.' According to Urban Dictionary (2010) '*brochaco*' is a hybrid between the Spanish word "*muchacho*" meaning "a young man" and the slang English word "Bro". This combination of languages within a single word can be

compared to a third language or a language that makes no sense at all. Therefore, it can be considered as transcription strategy.

Example 2 (Habib, 2023:45):

SL: **Jiminy crickets**, Dusty. I'm in.

TL: *Astaga, Dusty. Aku masuk.*

Example 2 consists of transcription strategy because there is unusual even in the source language. In that case, the source language uses an idiom that is '**Jiminy Crickets.**' According to WordSense Dictionary (2023) '**Jiminy Crickets**' means an expression of surprise or annoyance. Since this word stands out as an unusual phrase within the sentence, particularly in the context of a conversation, therefore it can be considered as a transcription strategy.

6. Dislocation

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), dislocation strategy is adopted when the original employs some sort of special effect, such as silly song in a cartoon film where the translation of the effect is more important than the content.

Example 1 (Fadila, 2020:41):

SL: **Find an oasis and follow the flame to the desert fruit.**

TL: *Cari oasis dan ikuti api ke gurun.*

Example 1 consists of dislocation strategy because the source language employs some sort of special effect. "**Find an oasis and follow the flame to the desert fruit**". Those words in the source language are the lyrics of a few funny moments in the movie. Because of the unique effect that occurs in the conversation, therefore it can be considered as dislocation strategy.

Example 2 (Habib, 2023:13):

SL: **Do you want to build a snowman?** Of course, I am.

TL: *Apakah kamu ingin membuat manusia salju? Tentu saya ingin.*

Example 2 consists of dislocation strategy because the source language employs some sort of special effect. "**Do you want to build a snowman?**". Those words in the source language are taken from the lyric of a few funny moments in the movie. Because of the unique effect that occurs in the conversation, therefore it can be considered as dislocation strategy.

7. Condensation

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), condensation strategy uses shorter expression by deleting unnecessary utterance, but it does not lose the message.

Example 1 (Habib, 2023:47):

SL: **I mean, I don't know.** Does that make sense to you?

TL: *Entah.* Apa menurutmu itu masuk akal?

Example 1 above consists of condensation strategy because the translation of the source language in phrase "**I mean, I don't know.**" is simply translated into "*Entah.*" in target language. The subtitler makes the text shorter by missing unnecessary utterance '**I mean**' but it does not lose the message.

Example 2 (Habib, 2023: 49):

SL: Of course. **It's my Muppet joke. It's hilarious.**

TL: *Tentu. Itu lelucon Muppet-ku yang lucu.*

Example 2 above consists of condensation strategy because the subtitler combines two sentences of the source language into one sentence in target language, but the target language preserves the intended meaning.

8. Decimation

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), decimation strategy is used to translate when the actor are quarrelling with the fast speaking. The translator is condensing the utterance because it consists of difficulty in absorbing unstructured written text quickly.

Example 1 (Habib, 2023:50):

SL: Yeah, no, I... **I trust you. It's just, you know, a little weird.**

TL: *Ya, aku mempercayaimu. Itu hanya agak aneh.*

Example 1 consists of decimation strategy because the speaker's stuttering pronunciation makes it difficult for the listener to understand what they are saying. Therefore, the subtitler condenses the utterance to make sure that the sentences are comprehensible.

Example 2 (Habib, 2023: 52):

SL: No. No. **No**, that's not... That's... **That's not true.**

TL: *Tidak. Itu tidak benar.*

Example 2 consists of decimation strategy because the speaker's stuttering pronunciation makes it difficult for the listener to understand what they are saying. Therefore, the subtitler condenses the utterance to make sure that the sentences are comprehensible.

9. Deletion

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), deletion strategy refers to the total elimination of parts of the text without changing the information to the audience.

Example 1 (Fadila, 2020:43):

SL: What **the hell** was that thing?!

TL: *Apa-apaan itu?!*

Example 1 consists of deletion strategy because the subtitler deletes the word "the hell" which means "*neraka*" in Indonesian language because it is unnecessary, but it does not lose the message of the dialogue.

Example 2 (Habib, 2023:54):

SL: Shit! Oh, shit! Oh, shit! Oh, shit!

TL: *Sial!*

Example 2 consists of deletion strategy because it can be seen from the text above that there are several words removed from the sentence. The words “**Oh, shit!**” which speaker says three times in source language is only translated into one word in target language; so, it can be considered as deletion strategy.

10. Resignation

According to Gottlieb in Ghaemi and Benyamin (2010, p.42), resignation strategy describes the strategy adopted when no translation solution can be found, and meaning is inevitably lost.

Example 1 (Aveline, 2015:31):

SL: Beyotch!

TL: -

Example 1 consists of resignation strategy because the subtitler cannot find the suitable meaning of source language. When a translation solution cannot be figured out and the word is left untranslated, this situation serves as an example of the resignation strategy.

Example 2 (Habib, 2023:55):

SL: Shit.

TL: -

Example 2 consists of resignation strategy because in this context the subtitler could not find the suitable meaning of the source language. When a translation solution cannot be figured out and the word is left untranslated, this situation serves as an example of the resignation strategy.

2.4. Movie Script

According to Stamm (2022) A movie script is a written document that details all of the narrative and visual elements for a feature-length or short movie. This document includes very specific formatting, namely action paragraphs, character dialogue, and in some cases, visual and sound cues. In addition, he stated

that movie scripts are used as a roadmap by the director, producers, crew, and cast throughout the production of a movie to keep them all unified under a singular creative vision.

A script is an original written instrument or document which contains the dialogue and action for a drama, a movie, or other performance. Millard (2010: 14) emphasizes, “A script is a blueprint for the film to come.” In other words, a script means a record of an idea for a screen-work. Then the definition is supported by Cattrysse and Gambier (2008) which stated that a script is a form of written document that presents oral narration, prose, drama, film, TV, and multimedia.

In related topic, according to Provost (2023) a screenplay or movie script is a written work for a film, television show, or other moving media, that expresses the movement, actions, and dialogue of characters. Screenplays, or scripts, are the blueprint for the movie. A screenplay is written in a specific format to distinguish between characters, action lines, and dialogue. The formatting is also used to guide the budget and schedule for its production.

From those definitions, it can be concluded that a movie script is a written composition that created for motion-picture production.

2.5. Previous Related Studies

The analysis of subtitling strategies in various movies has been the subject of numerous earlier studies. In this section, I provide three studies that each of them has similarity in terms of the methodology. However, every research differs from the particular research topic that each researcher chooses. I use these previous researches as references because they are pertinent to my research.

The first research is done by Hidayati (2019). This study is attempted to describe the subtitling strategies used in translating the utterances in *Moana* into Indonesian and (its readability). This research uses descriptive qualitative analysis. Subtitling strategies are analysed by using Gottlieb’s (1992), meanwhile the readability is analysed by using Nababan’s quality assessment.

The researcher uses the subtitles in *Moana* movie utterances as an analysis by comparing the original subtitles and the translated subtitles to find out the subtitling strategies used and (its readability). The researcher chooses fifteen informants who are UNNES students with the age range from 19-22 to find out readability level. The results of the study show that there are 294 data and 6 subtitling strategies in this research.

The subtitling strategy mostly used is transfer (83%), followed by paraphrase is used 91 times (30.95%), condensation is used 52 times (17.70%), expansion is used 15 times (5.10%), imitation is used 11 times (3.74%), and decimation is used 2 times (0.68%). Nababan (2012) categorizes readability into three level: very readable, readable enough and unreadable. The result of this study shows that the utterances of the movie spoken in *Moana* considered as very readable (93.47%), readable enough (6.44%), and unreadable (0.09%). The subtitling strategies with the highest readability are transfer strategy with percentage 95.12%, expansion strategy is contributing most to readable enough subtitle with percentage 12% and condensation strategy is contributing most to unreadable subtitle with percentage 0.25%. From the result, it can be concluded that the Indonesian subtitles of *Moana* movie are mostly readable.

The second associated study is made by Nurhayati (2018) the researcher's aims of this research are to analyse the subtitling strategies of *Finding Dory* (2016) movie subtitle and to describe the readability of subtitling in *Finding Dory* (2016) movie. This research is conducted with descriptive qualitative method. The object of the study is the movie entitled *Finding Dory* (2016) and its subtitling. The researcher collects the data of subtitling strategy from English and Indonesian subtitle.

The researcher states that she uses some steps to analyse the data, the first is comparing the English subtitle and Indonesian subtitle, after that classifying the strategy, describing the readability and the last is giving conclusion. The researcher also interviews the three raters to get the information related to the subtitle. The researcher also compares the method from the subtitle to analyse the data. The

results of this study show that there are seven strategies used in *Finding Dory* (2016) movie.

They are transfer, deletion, paraphrase, decimation, condensation, imitation, and transcription. The details percentages are transfer (323 or 49%), deletion (79 or 12%), paraphrase (35 or 5,3%), imitation (63 or 9,6%), transcription (1 or 0,1%), condensation (62 or 9,4%), and decimation (95 or 14,4%). Besides, the researcher describes the readability of subtitling *Finding Dory* 2016 movie. Viewed from the 658 data, there are 646 data or 98,2% classified in high readability and 12 data or 1,8% belongs to the medium readability.

The third linked study is finished by Indah (2017) which entitled *Subtitling Strategies in Animation Movie (An Analysis of English Indonesia Subtitling of the Frozen movie)*. This research aims to find out the subtitle strategies found in every scene of the movie that has been translated from English into Indonesian language subtitling. This research focuses on Gottlieb's theory which consist of ten subtitling strategies, they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, resignation. The data are analysed using descriptive qualitative method.

The researcher uses coding method as the instrument to find out the valid data. The findings shows that there are only seven strategies out of ten strategies applied by translator in translating the subtitle of *Frozen* movie, they are: Expansion (16,06%), Paraphrase (11,9%), Transfer (37,4%), Imitation (6,9%), Condensation (12,38%), Deletion (12,61%), Resignation (2,75%). The researcher concludes that transfer strategy is frequently used by the translator in the movie and the second highest subtitling strategy used by the translator is Expansion strategy.

From all those previous studies above, I conclude that there are some similarities. Firstly, those studies discuss about subtitling strategy using the theory from Henrik Gottlieb as the framework. Secondly, their studies also use the same method, that is descriptive qualitative method. However, there are differences among previous studies compared to my study. Firstly, my research is only focus on analysing English to Indonesian language subtitling strategies. Meanwhile, two

previous studies above not only focus on analysing the subtitling strategies but also its readability. Secondly, the object of three previous studies above is classified as animation movie, while my research using action, superhero, crime movie. Considering that the subject of this research is subtitling strategies, my research becomes an up-to-date study that is more fascinating using action, superhero, crime movie script called *The Batman*.

