

## CHAPTER 2

### THEORITICAL FRAMEWORK

#### 2.1 Definition of Subtitling

White (as cited by Handayani, 2019:2), explains that subtitling was the translation of the spoken language (source language) of a television program or film into target language. The translated text usually appears in two lines at the bottom of the screen. Translation in movies is not as simple as translating text such as classical translations in general.

Movies are audio-visual entertainment, so there must be harmony between the sound in the film and the translation. The translation should also be good and appropriate to the context or background of the Movie. Movie translation in subtitling has space and time limitations in interpreting the source language into subtitles, the translator can use different strategies in an effort to convey dialogue or other content to the target language, which is limited to the place of writing subtitles on the screen and limited time on the text, because the text must match what is displayed audio-visually on the screen.

Subtitling (as cited by Hidayati, 2019:29), is one of the ways to translate media communication such as foreign films and television programs (news, reality show, variety show). In Gottlieb's paper (1992:161); he states that subtitling has existed since 1929. Subtitling is a part of Audiovisual Translation (AVT) along with re-voicing (dubbing, narrating). Subtitling is also described as a textual version of the form which is not only found in films, but also in TV programs. Subtitling is a presentation of dialogue translation in a film in the form titles, and is usually located at the bottom of the image or shot on the screen. According to Shuttle-worth and Moira (as cited in Zhang, 2018:59), there is also another the concept of the subtitling, it is defined as the process of producing synchronized captions for films or movies and television dialogue. Thus, subtitling is a process of transferring the dialogue from the source language to the target language in the media such as movies and television programs. The subtitles are displayed at the bottom of the screen.

Based on explanation above subtitling is a process that adding text or transferring the idea from one language to another language in term of style, meaning, and content.

## **2.2 Subtitling Strategies**

Making a good and relevant subtitle is a difficult matter and the translator must understand well the guidelines about subtitling (Simanjuntak, 2019:6). Another rule in translating subtitles is using subtitling strategies. As a translation procedure, subtitling strategy is also a technical tool in the world of translation. Subtitling is used to transfer the meaning of dialogue in one language into text in another language. In a 1992 study, Gottlieb, an experienced translator in the field of audio-visual translation, formulated a number of basic classifications of subtitling strategies. There are ten strategies included in this classification (Gottlieb, 1992: 166). While Gottlieb himself does not give a full and detailed explanation of each of these strategies, other authors who cite him have endeavoured to explain all of them comprehensively.

There are ten (10) subtitling strategies; they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

### **2.2.1 Expansion**

Expansion refers to adding an explanation in the translation. This is due to differences in cultural nuances or grammatical features or to remove ambiguity (Simanjuntak, 2019:23).

For example: (Eprilia and Rahmi, 2022:25)

Source Text: “The candle became a magic flame that could never go out.”

Target Text: “*Lilin ini menjadi api ajaib yang ‘tak akan pernah padam.’*”

Based on the example, the literal translation of “the candle became a magic flame that could never go out” in the text above is “*lilin menjadi api ajaib yang tak akan pernah padam*”, but it is translated to “*lilin ini menjadi api ajaib yang tak*

*akan pernah padam*”, the word “*ini*” was added in the subtitle to remove ambiguity.

### 2.2.2 Paraphrase

In this strategy, the translator explains part of the sentence according to its own understanding, when the sentence structure in source language cannot be rearranged in target language (Simanjuntak, 2019:23).

For example: (Eprilia and Rahmi, 2022:25)

Source Text: “This candle holds the miracle given to our family.”

Target Text: “*Lilin ini menyimpan keajaiban yang diberikan kepada keluarga kita.*”

Based on the example, the literary translation of the sentence “This candle holds the miracle given to our family” is “*Lilin ini memegang keajaiban yang diberikan kepada keluarga kita*”. The translator changed the word “holds (*memegang*)” into *menyimpan*. Therefore, the example above is categorized into paraphrase.

### 2.2.3 Transfer

In this strategy, the translator translates the sentence in source language accurately and completely into target language, without additional information (Simanjuntak, 2019:23).

For example: (Eprilia and Rahmi, 2022:25)

Source Text: “Open your eyes.”

Target Text: “*Buka Matamu.*”

The example above shows that the sentence in source language is “open your eyes” and the text above is translated as “*buka matamu*” in target language without adding another information.

#### 2.2.4 Imitation

Which is a strategy in which the translator rewrites the words in the original text as they are for maintain the same structure, usually for the names of people or places (Simanjuntak, 2019:24).

For example: (Eprilia and Rahmi, 2022:26).

Source Text: “Your ebuelo, Pedro and I were forced to flee our home.”

Target Text: “*Kakekmu, Pedro, dan aku terpaksa meninggalkan rumah kami.*”

Based on the example, the sentence “your abuelo, Pedro and I were forced to flee our home” has been translated as “*kakekmu, Pedro, dan aku terpaksa meninggalkan rumah kami*”. The example text above repeats the words in the original text, Pedro becomes Pedro and also Pedro is the person's name.

#### 2.2.5 Transcription

This strategy is used when there are terms that are not common in the source language, in other words, this strategy is to rewrite certain usages to fulfill the textual function of how the language will be used. For example, the way a sentence is pronounced in the source language can be reflected in the subtitling (Simanjuntak, 2019:24).

For example: (Hastuti, 2015:73)

Source Text: “No, divorziata.”

Target Text: “*Tidak, bercerai.*”

Based on the example, this strategy is done by re-writing the use of certain words to fulfil the textual function about how the language should be used. But, in this research it does not find the using transcription strategy.

### 2.2.6 Dislocation

This strategy is used when translation effects are more important than dialogue content, dislocation uses the alternative words to translate a word because it is more meaningful in target language (Simanjuntak, 2019:24).

For example: (Kholiq and Soraya, 2022:32).

Source Text: "I got my ticket for the long way round."

Target Text: "*Sudah kukantongi tiket untuk perjalanan panjang.*"

In the text above, it can sum up that the text above belongs to dislocation strategy because the translation of the source language text is not translated literally and the effect of the lyric is transferred to the target language text.

### 2.2.7 Condensation

This strategy aims to compress the content so that the simplicity and effectiveness of the subtitles are maintained, and the meaning is conveyed (Simanjuntak, 2019:25).

For example: (Eprilia and Rahmi, 2022:26)

Source Text: "That's right."

Target Text: "*Benar.*"

In the text above, it compressed the simplicity in the subtitles where the word "that's right" is translated into "*benar*". The literal translation is "*itu benar*".

### 2.2.8 Decimation

This strategy tends to eliminate meaning so that subtitles can still be read on frames that run too fast (Simanjuntak, 2019:25).

For example: (Eprilia and Rahmi, 2022:26)

Source Text: "Hey! When is the magic Gift happen?"

Target Text: "*Hei, kapan karunia sihir diberikan?*"

Based on the example, the text above show when the children ask about magic gift happen, the duration is only one second and the word “happen” (terjadi) is not being translated. Therefore, the text eliminated the meaning so that subtitle still appears on frames.

### **2.2.9 Deletion**

This is a strategy that eliminates part or all of the text. This is done when the dialogue is considered to be less efficient, and the meaning contained in it can be obtained from other audio visual channels such as images and sound (Simanjuntak, 2019:25).

For example: (Eprilia and Rahmi, 2022:27)

Source Text: “And together, our family’s Gifts have made our new home a paradise.”

Target Text: “*Bersama-sama, Karunia keluarga kita mengubah rumah baru kita menjadi firdaus.*”

In the example sentence above, the sentence does not translate with “and” (*dan*) and eliminated it in subtitle.

### **2.2.10 Resignation**

Resignation is used when no solution for the translation is found, and the meaning is lost or cannot be obtained from other audiovisual channels or in other words: 'not translated' (Simanjuntak, 2019:26). For example: (Eprilia and Rahmi, 2022:26).

Source Text: “Um..”

Target Text: NO TRANSLATION.

In the text above the example sentence is not interpreted.

### **2.3 Movie Script**

Movie script is a detailed plan of each scene in a play or film. Movie scripts or screenplay are very important in the field of cinematography. In general, a screenplay is a collection of stories written in detail by a writer or team of writers and can be visualised in picture form.

Motion picture scripts are composed by screenwriters, inventive proficient who specializes in composing and creating screenplays for film, either based on a unique thought or an adjustment from a book or story that has as of now been told through a distinctive medium. Fruitful screenwriters regularly spend a long time culminating their create as they learn the foremost effective ways to type in locks in discourse and construct candidly compelling plots. In spite of the fact that a few fruitful screenwriters get formal preparing in film making or screenwriting, instruction isn't a requirement to gotten to be a incredible screenwriter. The foremost critical qualities shared by screenwriters are commitment and commitment to composing a extraordinary story.

Screenwriters are by and large contracted as specialists; they are not contracted as representatives by huge studios. It is common for an up-and-coming screenwriter to compose a spec (hypothesis) script which they at that point pitch to studios for deal.

### **2.4 Previous Related Studies**

In supporting this research, there are several previous studies that have similarities and differences with this research. Hereby proves the existence of research that uses same theory and approach with different objects of linguistic.

The first research by Eprilia and Rahmi (2022) with the tittle “Subtitle Strategies in a Movie Entitled Encanto”. In their research, this aims to analyze translation strategies in Indonesian subtitles of a movie entitled Encanto. The research method of this study was a qualitative method and used Gottlieb (1992)'s theory of strategies. Example for the study were collected from dialogues and Indonesian subtitles in a movie entitled Encanto, such as: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion,

and resignation. Based on the analysis, the researcher found 8 out of 10 subtitling strategies from 216 example, with transfer as the most used strategy in the movie entitled *Encanto*.

The second research by Simanjuntak and Basari (2019) with the title “Subtitling Strategies in *Real Steel* Movie”. In their research, this study aims at finding out the strategies employed to translate the English subtitles into Indonesian subtitles, and identifying the strategy employed the most in the translated subtitles. The unit of analysis of this research is every utterance translated using the subtitling strategies in the *Real Steel* movie. The source language is English, and the target language is Indonesian as the example. This research used a descriptive qualitative method because the purpose of this study is to describe the phenomena of translation, especially the subtitling strategies employed in the *Real Steel* movie. The results of this research show that not all the subtitling strategies were employed. There are some subtitling strategies left unemployed, they were dislocation strategy, condensation strategy, decimation strategy, and resignation strategy. The other six strategies were employed by the translator in translating English subtitles in the *Real Steel* movie. The results show that there are 12 (19.35%) utterances of expansion strategy, 11 (17.74%) utterances of paraphrase strategy, 10 (16.12%) utterances of transfer strategy, 10 (16.12%) utterances of imitation strategy, 1 (1.61%) utterance of transcription strategy, and 18 (29.03%) utterances of deletion strategy. Deletion is the strategy which was employed the most by the translator in the movie. The deletion strategy was identified through the facts that there are words in the source language not maintained in the target language. There are also words in the source language not rendered in the target language. Meanwhile, expansion is the strategy employed the most after the deletion strategy. The expansion strategy was employed because the strategy was naturally proven to help the target audience understand the subtitles more easily.

The third research by Seran and Subiyanto (2023) with the title “The Study of Subtitling in “All Too Well” Song Translation.” In their research, this study analyzes and discusses the subtitling strategies of the song translation “All Too Well (10-minute version)” from English to Indonesian. The example are taken from Taylor Swift's official lyrics video and the Indolirik channel on YouTube. The study



is descriptive qualitative, and content analysis is applied in studying the example and gaining results. The study uses Gottlieb's (1992) 10 subtitling strategies focusing on audio visual translation. The results show that there are four strategies found in the translated song lyrics: paraphrase (36%), transfer (32%), condensation (22%), and expansion (10%). The paraphrase strategy is probably used because most of the lyrics contain figurative expressions; therefore, the translator managed to convey their basic meaning rather than translating them with equivalent expressions. Meanwhile, the expansion strategy is the least used in translation because the translator might consider that most lyrics do not need more information in the target text. The song lyrics are generally well-conveyed; hence, the whole lyrics' meaning is interconnected and understandable. There are several differences between the previous research above and this research. The similarity between my research and the researches above is that we examine subtitling strategies where there are various researches strategies such as; expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, resignation in the example they examine from the movie. The difference between my research and the researches above is that we do not use the same object or movie title.