

CHAPTER 2

THEORITICAL FRAMEWORK

2.1 Definition of Subtitling

According Shuttleworth (1997:161), subtitling can be defined as the process of providing synchronized captions for film and television dialogue. Meanwhile according to Luyken et al. (1991: 31), subtitle is defined as “condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles are textual versions of the dialogue in films and television programs. It can be defined as the transcription of film or TV dialogue presented simultaneously on the screen. According to Aprillia (2021:10), 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.

Gambier (as cited by Umairoh 2022:7), 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 (as cited by Umairoh 2022:7), 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.

From the definition above, I conclude that subtitling is the process of transferring textual translations of the original conversation in movie into

lines of text that are typically positioned toward the bottom of the screen to make the language spoken in the movie easier to understand for foreign viewers.

2.2 Subtitling Strategies

According to Gottlieb's theory (1992), there are 10 strategies: paraphrase, transfer, imitation, condensation, transcription, expansion, dislocation, decimation, deletion, and resignation.

2.2.1 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).

Example:

SL: Boy, that's the spirit.

TL: *Itu baru semangat.*

(Wigraha and Puspani, 2022:76)

The subtitle above was translated using a paraphrase strategy. It can be indicated from the translation result that it is not possible to translate from word to word, so we chose to focus on finding the closest equivalent. The utterance "*Itu baru semangat*" is still maintained in the same context and meaning as "Boy, that's the spirit."

2.2.2 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).

Example:

SL: One! Two! Three!

TL: *Satu! Dua! Tiga!*

(Dhari and Suarnajaya, 2019:7)

The subtitle above was translated using transfer strategy. This utterance from the source language “One! Two! Three!” which is translated into “*Satu! Dua! Tiga!*” in the target language. There is no addition in this utterance used by the translator.

2.2.3 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).

Example:

SL: Officer Judy Hopps, ZPD, how are you?

TL: *Petugas **Judy Hopps**, Kepolisian Zootopia. Apa kabar?*

(Wigraha and Puspani, 2022:76)

The subtitle above was translated using imitation strategy. The source language “Officer Judy Hopps, ZPD, how are you?” was translated into “*Petugas **Judy Hopps**, Kepolisian Zootopia. Apa kabar?*” in the target language. This datum belongs to the imitation strategy because this strategy is used to imitate the element in the source language. Judy Hopps is the name of character in the movie script that the translator wrote taken from the source language.

2.2.4 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).

Example:

SL: **I'm** sorry, sir.

TL: *Maaf, Pak.*

(Wigraha and Puspani, 2022:77)

The subtitle above was translated using condensation strategy. The source language “I'm sorry, sir.” was translated into “*Maaf, Pak.*” in the target language. Condensation strategy tries to increase efficiency by eliminating redundant clauses like “I am” in the source language.

2.2.5 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).

Example:

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

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

(Umairroh, 2022:11)

The subtitle above was translated using transcription strategy. The source language “Railroad Pinkertons are hot on our trail, amigo.” was translated into “*Jalur kereta Pinkertons sasaran kita, teman.*” in the target language. The word “amigo” is the Spanish equivalent of “*teman*” in Indonesian language. So, the translation result is categorized into transcription because “amigo” is a third language.

2.2.6 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).

Example:

SL: Welcome to the opera, junior!

TL: *Selamat datang ke pementasan seni, junior!*

(Dhari and Suarnajaya, 2019:7)

The subtitle above was translated using transcription strategy. The source language “Welcome to the opera, junior!” was translated into “*Selamat datang ke pementasan seni, junior!*” in the target language. The translator added the phrase “*pementasan seni*” to the target language so the text would be easier to understand by the readers.

2.2.7 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).

Example:

SL: I want to try even though I could fail.

TL: *Ku kan mencoba meskipun mungkin gagal.*

(Wigraha and Puspani, 2022:77)

The subtitle above used dislocation strategy. The source language “I want to try even though I could fail.” was translated into “*Ku kan mencoba meskipun mungkin gagal.*” in the target language. This datum used the dislocation strategy since the translation prioritized special effects over content, such as amusing songs in the cartoons and the use of language in daily speech.

2.2.8 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)

Example:

SL: What the hell was that?

TL: *Apa itu?*

(Nirwana, et. al, 2019:162)

The subtitle above was translated using transcription strategy. The translator shortens the sentence “What the hell was that?” into “*Apa itu?*” in the target language to make it easier for the readers to understand the translation text quickly.

2.2.9 Deletion

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

Example:

SL: **Hey**, stop right there!

TL: *Berhenti di sana!*

(Wigraha and Puspani, 2022:77)

The subtitle above was translated using transcription strategy. The translator shortens the sentence “Hey, stop right there!” into “*Berhenti di sana!*” in the target language. The translator used this strategy by removing the word “hey” to make it brief without changing the meaning.

2.2.10 Resignation

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

Example:

SL: No, it is in the chest!

TL: - (no translation)

(Umairroh, 2022:13)

The subtitle above used resignation strategy. The datum above is categorized into resignation strategy because there is no translation result in the target language.

2.3 Movie Script

A movie script or often called a screenplay is a written document that contains the main plan and instructions for making a movie. The movie script is the foundation of the movie production process from which the story idea is transformed into visual scenes, dialog, and other elements that form the story told in the movie (Merawati and Hidayati, 2023:1). According to MasterClass Website, A movie script is a document that comprises setting, characters, dialogue, and stage directions for movies, TV shows, and stage plays. When directors stage such productions, they follow the instructions provided by the script.

From the definition above, I conclude that movie script is a written document that contains the setting, characters, dialog, and stage directions for a movie. The movie script is used as a guide or instruction during the movie production process.

2.4 Previous Related Studies

In supporting this research, there are several previous studies that have similarities and differences with this research. The first research by Umairroh (2022) is entitled “Gottlieb’s Subtitling Strategies Used In “Aladdin

2019” Movie Script By John August”. This study attempts to identify the subtitle methods included in each scene of the "Aladdin 2019" movie script that have been translated from source text into target text, and then categorize them into 10 subtitle strategies. Every word in the "Aladdin 2019" movie script that uses one of the ten subtitling procedures serves as the unit of analysis for this study. The research employs a qualitative methodology since it collects data without generalizing it. The results of this research show that the number of the subtitling strategies which are found in “Aladdin 2019” movie script are 81 utterances. The results show that are expansion reached 3 data, paraphrase reached 15 data. Transfer gets 14 data and imitation gets 10 data. Transcription reaches 4 data, dislocation reaches 5 data, condensation gets 8 data, decimation gets 6 data, deletion reaches 13 data. And the last strategy is resignation, which gets 3 data. The most frequently strategy used in “Aladdin 2019” is paraphrase with 15 data out of 81. And the rarest strategy used by the subtitler is expansion with 2 data out of 81.

The second study was written by Aprillia (2021) is entitled “An Analysis Of Gottlieb’s Subtitling Strategies In The Script Of “Emily In Paris” Serial On Netflix By Darren Star.” This study is aimed to find out the subtitle strategies found in the script of “Emily in Paris” then classify them into ten subtitling strategies. The source language is English, and the target language is Indonesian. The researcher uses a descriptive qualitative method and Gottlieb’s theory. There are nine strategies out of ten strategies applied by the subtitler in the subtitle "Emily in Paris". The result showed that there are 10 utterances of expansion strategy, 12 utterances of paraphrase strategy, 17 utterances of transfer strategy, 9 utterances of imitation strategy, 13 utterances of transcription strategy, 5 utterances of condensation strategy, 8 utterances of decimation strategy, 14 utterances of deletion strategy, and 7 utterances of resignation strategy. Transfer strategy is the dominant strategy used by the subtitler.

The third research paper by Simatupang, et. al (2022) is entitled “The Subtitling Strategies in God’s Not Dead 2 Movie”. This study focused on the analysis of source language into target language in subtitling strategies

in the film God's Not Dead 2. This study aims to find subtitle strategies for each translation of the dialogue text in the film God's Not Dead. This research also focuses on applying Gottlieb's theory which consist of ten strategies, they are: paraphrase, imitation, condensation, transcription, transfer, dislocation, decimation, expansion, deletion, resignation. The method that used to analyzed the data is using descriptive qualitative method. The findings showed that there were seven strategies out of ten applied by translator in translating subtitle from source language into target language, they were: paraphrase strategy for 118 frequency (30%), transfer strategy for 80 frequency (20%), imitation strategy for 77 frequency (19.5%), condensation strategy for 40 frequency (10.1), expansion strategy for 6 frequency (1.5%), decimation strategy for 4 frequency (1%), and the last is deletion strategy for 2 frequency (0.5%). The researchers also find out 3 strategies unused in this subtitling strategies of God's Not Dead 2 movie, they are transcription strategy, dislocation strategy, and the last is resign strategy. The researchers found that paraphrase strategy was the most dominant uses with the highest frequency uses in God's Not Dead 2 movie.

There are some similarities and differences between this study and the previous studies described above. The similarity of this study is that the researcher uses Gottlieb's subtitle strategy. Then the researcher also focuses on what strategies most often used. While the difference in this research is in the data source, this research uses the movie script "A Man Called Otto" by David Magee.