CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter, I will explain the theory that I used as the basis for conducting this research. I also examine the theory of subtitling strategy. I used Gottlieb's subtitling strategy theory to help analyze the movie script, and I also used several journals as references.

2.1. Definition of Translation

Talking about the definition of translation, there are many theories about the definition of translation. The first theory of definition of translation is from Catford (1965, p.1) translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Then, any theory of translation must draw upon a theory of language—a general linguistic theory. Still, according to Catford (1965:20), translation is defined as the act of substituting written content in one Source Language (SL) with corresponding textual material in a different Target Language (TL). According to his explanation, an important aspect of the translation process is finding meaning between the Source Language (SL) and Target Language (TL) also readers or listeners can understand and not misunderstand the meaning of the translation.

According to Nida and Taber (1982:12), the act of translation involves recreating, in the target language, the most accurate natural equivalent of the message conveyed in the source language. This process focuses primarily on preserving the intended meaning and, secondarily, maintaining the appropriate style. Based on the following explanation, I can say that there is an intrinsic relationship between the source language (SL) and the target language (TL) when creating or transmitting messages. Nida discusses the greater importance of style in translation, particularly concerning linguistic aspects of expression.

Translators should pay attention to the style used in (SL) to ensure the authenticity of the translated text (TL). So that the reader can easily understand the content of the text. According to Larson (1984:3), translation involves the transfer of meaning from the source language to the target language, achieved by transitioning from the linguistic structure of the original language to that of the destination language through semantic comprehension. This means that it is transmitted and must be constant, only the shape changes. From Larson's explanation, I can say that translation is quite a difficult job. Due to the uniqueness of the methods and means of translation as well as the grammatical structure of each language, which can differ from one another in the way certain terms or concepts are expressed.

According to (Newmark, 1988, 2001, p.5) often, though not by any means always, it is renderin the meaning of a text into another language in the way that the author intended the text. In his opinion, translating a text should begin with a detailed analysis of a text, such as the intention of the text and the translator, its readership, and attitude, to name just a few. According to Baker (1992:72), translation is artistic that demands skills, practical experience, and comprehensive knowledge, without any additional complexities. Translation means the transformation of one text into another.

2.2. Definition of Subtitling

Subtitling refers to the translation of an audio-visual product's spoken (written) source text into a written target text which is added to the images of the original product at the bottom of the screen. (Karamitraoglou, in Aveline, 2015). According to Gottlieb (1992:161), he states that subtitling has existed since 1929. However, in the early 1990s, the interest in subtitling which is part of translation studies started to get bigger. This is a type of audiovisual translation that has its own set of rules and guidelines. In those days subtitles were known as intertitles. Intertitles are also called title cards, pieces of printed text that appear during a film instead of dialogue, to indicate the setting of the action or to divide the film into sections.

These were very common in silent films, where there was no possibility of including spoken dialogue. Definition 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.

2.3. Subtitling Strategies

Krings (1986:18), in Ordudari (2007:3), states translation strategy can be defined as the deliberate strategies employed by the translator to address specific translation challenges within the context of a given translation assignment. Luyken in Lever (2010:32) states achieving success in subtitling is dependent on the translator's ability to accurately evaluate the literacy level of the audience and their familiarity with the subject matter. However, despite being a form of audio-visual translation, subtitling is not devoid of imperfections or drawbacks.

In addition to the challenges posed by linguistic differences between the source and target languages, the creation of subtitles is also limited by various technical considerations, such as the maximum length of the subtitles and the duration of their display on the screen. Later on to Lever (2010:33), the translator must ensure that subtitles vanish from the screen before the frame transitions occur.

Translation is the changing of written content from one language source language (SL) to another language target language (TL) using corresponding textual elements. Subtitling is the verbal message in film media in a different language, in the shape of one or more lines of written text, which are presented on the screen of the movie. Subtitling is also a type of translation in the conversation from the movie that helps viewers from other languages understand the languages used in the movie easily. It can be defined as screen translation. Gottlieb himself classified subtitling strategies into ten components which are further explained as follows:

2.3.1. Expansion

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) expansion is used when the original text requires an explanation because of some cultural nuance, for example (Aveline, 2015:28):

Source Language : I am attempting to **resign.**
Target Language   : *Aku berniat **resign** (berhenti).*

The phrase "I am attempting to **resign**" of the source language is translated into "***aku berniat resign (berhenti)***" in the subtitles of the target language. The translator gives addition meaning in the target language, especially in the word "**resign**". This strategy is applied by the translator to gain the audience's comprehension. The word "***berhenti***" is used to explain the meaning of "**resign**" in the source language.

2.3.2. Paraphrase

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) paraphrase is 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), for example (Aveline, 2015:28):

Source Language : She is a **black-hearted** person and I am done with her.
Target Language   : *Dia orang yang **berhati jahat**,dan aku sudah tak mau berurusan dengannya.*

The word "**black-hearted**" in the source language is translated into "***berhati hajat***" in the subtitles of the target language. Here, the translator applied the paraphrase subtitling strategy by changing the meaning of the subtitle and making the audience understand easily the context of the movie.

2.3.3. Transfer

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) transfer means translating the source text completely and accurately. There is no added explanation or modifying of view because the subtitler translates the dialogue literally and maintains the structure of the original text, for example (Aveline, 2015:29):

Source Language : **I need a drink.**
Target Language : *Aku butuh minum.*

The word "**You drink too much**" of source language is translated into "*kamu minum terlalu banyak*" in the subtitles of the target language. Here, the translator applied the paraphrase subtitling strategy by changing the meaning of the subtitle and making the audience understand easily the context of the movie.

2.3.4. Imitation

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) imitation maintains the same forms, typically with names of people and places, for example (Aveline, 2015:29):

Source Language : **Are you Louis Clarence?**
Target Language : *Apakah kamu Louis Clarence?*

The word "**Louis Clarence**" is a name of a person; therefore, it has occurred in the class of words. It could be seen that subtitling strategies here were done by rewriting the source text into target text and maintaining the same form in translating the name of a person that is "*Louis Clarence*".

2.3.5. Transcription

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) transcription is 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, for example (Aveline, 2015:30):

Source Language : This is our way, **amigo**.
Target Language   : *Ini adalah jalan kita, **teman***.

It could be seen in word "**amigo**" which was translated into "***teman***". The word "amigo" is a third language which is a Spanish word meaning friend. The clause "This is our way, amigo" of the source language is translated into "***Ini adalah jalan kita, teman***" in subtitles of the target language. The translator applied transcription subtitling strategy. It could be seen in word "**amigo**" which is translate into "***teman***". The word "**amigo**" is a third language which is a Spanish word meaning "***friend***".

2.3.6. Dislocation

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) dislocation 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 conten, for example (Aveline, 2015:30):

Source Language : **Spider-pig, spider-pig**, can he swing from a web? No, he cannot, he is a pig!
Target Language : ***Babi labalaba, babi labalaba**, dapatkah dia berayun dari jaringnya?Tidak bisa,dia seekor babi.*

The clause "**Spider-pig, spider-pig**" of the source language is translated into "***Babi labalaba, babi labalaba***" in the target language. The translator translates it word-to-word without changing the content because the effect is more important.

2.3.7. Condensation

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) condensation is making the text brief to miss unnecessary utterance, by using shorter utterance, but it does not lose the message, for example (Aveline, 2015:31):

Source Language : **I am not talking to him.There is no way.**
Target Language   : *Aku tidak mungkin bicara padanya.*

The clause "**I'm not talking to him. There's no way**" of the source language is translated into "*Aku tidak mungkin berbicara kepadanya*" in subtitles of the target language. It could be seen that the translator used a condensation strategy by using shorter utterances and make it condense in target language but it does not lose the message.

2.3.8. Decimation

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) decimation is used to condense the utterance because it has difficulty absorbing unstructured written text quickly, for example (Aveline, 2015:31):

Source Language : **You are not, by any chance, referring to Jack, are you?**
Target Language   : *Maksud Anda Jack?*

The phrase "**You are not, by any chance, referring to Jack, are you**?" it is translated "*Maksud anda Jack*?" It is not translated word-to-word, because it is represented by "*are you*?" which in (TL) could be translated "*maksud anda*?".

2.3.9. Deletion

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) deletion refers to the total elimination of parts of the text without changing the information to the audience, for example (Aveline, 2015:31):

Source Language : **That is enough.**
Target Language   : *Cukup.*

The clause "**that is enough**" into "*cukup*". The clause "**that is**" in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.

2.3.10. Resignation

According to Gottlieb (in Ghaemi and Benyamin, 2010:42) resignation refers to the strategy adopted when no translation solution can be found and meaning is inevitably lost, for example (Aveline, 2015:31-32):

Source Language : **Beyotch!**
Target Language   : *- (no translation).*

The word of "**Beyotch!**" is not transferred into target language, or in other word it is untranslatable.

2.4. Previous Related Studies

In supporting this research, several previous studies have similarities and differences with this research. The first research by Jannah (2023) with the title "Subtitling Strategies in Spider-Man: No Way Home Movie Script (2021) From English to Bahasa Indonesia". This study focuses on the Spider-Man subtitler's strategy and the most dominant subtitling strategy used by the translator movie script (2021). This study used a qualitative approach to describe the results of the analysis of

subtitling strategies. The theoretical framework of this research is based on Gottlieb's (1992) classification of subtitling strategies. In this research, the researcher found only 5 strategies applied as follows: transfer, imitation, expansion, dislocation, and paraphrase. In her research, it was concluded the most used strategy is a transfer.

The second one is research by Restiana (2023) with the title "Gottlieb's Translation Strategies in *Uncharted* (2022) Movie Script from English to Indonesian Language." This study focuses on the most frequently subtitling strategy used by the translator movie script (2022). This study used a qualitative approach to describe the results of the analysis of subtitling strategies. The theoretical framework of this research is based on Gottlieb's (1992) classification of subtitling strategies. In this research, the researcher found only 8 strategies applied as follows: transfer, paraphrase, imitation, deletion, condensation, expansion, transcription, and decimation. In her research, it was concluded the most frequently used strategy is a transfer.

The third is the last research from Ratusmanga and Napu (2019) entitled "An Analysis of Subtitling Strategies: A Case of English and Indonesian Language Pair". This research used a descriptive qualitative method because the purpose of this study is to describe the phenomenon of translation, particularly the subtitle strategies which is used in Ride Along Movie through English subtitles into Indonesian subtitles, then classify into ten subtitling strategies based on Gottlieb theory (1992, p.166). In this research, the researcher found imitation was the most widely used strategy followed by expansion, paraphrase, decimation, and deletion consequently.

Based on the previous related studies and discussion above I may conclude that there are types of subtitle strategies used to a translation in a movie as a tool for developing a translated text. Because of this, there are some similarities between my research and the three previous studies above in that we use Gottlieb's subtitling strategies, the same process, method, and basic theory. The differences between my research and the previous studies are the movie script as an object and the result

from two data resources: the speech act that utterances all main characters. Further-more, I present my study to analyze subtitling strategies. Therefore, this research can provide detailed results on the strategies and show how the translators used different subtitling strategies when translating "*Free Guy* (2021)" movie script from English to Indonesian Language.