

## **CHAPTER 2**

### **THEORITICAL FRAMEWORK**

#### **2.1 Definition of Subtitling**

According to Baker (2001:245) 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. Subtitles are usually at the bottom of the screen, and the making of the subtitles must be in sync with the dialogue in the film so when the characters in the film speak, the subtitles can appear and be viewed simultaneously. 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 movie and television programs.

Subtitling is one method of translation foreign movie and television programs. According to Sanchez (as cited by Umairah, 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.

#### **2.2 Subtitling Strategies**

Making a good and relevant subtitle is a difficult matter and the translator must understand well the guidelines about subtitling. According to Baker (as cited by Wigraha and Puspani, 2022: 74), a subtitle is a written version of dialogue which presented and usually used in movie or television programs.

There are some methods and strategies to analyze, in this study I as a researcher used Gottlieb's theory (1992) to analyze the strategies used in the "Top Gun: Maverick" (2022) movie script. According to Gottlieb's theory there are 10 subtitling strategies. There are expansion, paraphrase, transfer, imitation,

transcription, dislocation, condensation, decimation, deletion, and resignation. The following are the explanation about them :

### 2.2.1 Expansion

According to Aveline (2015:28), expansion is used when the original text requires an explanation because of some cultural nuance, not retrievable in the target language.

Example :

SL: I don't know, week here, week there

TL: *Entahlah, seminggu kerja disini, seminggu kerja di sana*

(Putri, 2016: 37)

In the sentence “I don't know, week here, week there” the translator used expansion strategy to translate it into “*Entahlah, seminggu kerja disini, seminggu kerja di sana*” because in the target language the word “*kerja*” is added to describe the situation that happened in that scene.

### 2.2.2 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)

Example:

SL : They'll report back to midnight fall.

TL : *Mereka akan lapor malam ini.*

(Meisya, 2022: 31)

The subtitle above is translated using paraphrase strategy. In this dialogue, the subtitler did not translate the source language by word to word, it can be seen in the source language that written as “midnight fall” cannot be translated by following the word formulation so the subtitler mean of that text as “*Malam ini*” to make it

related with the context of dialogue and it can make the text will be easier to understand by the readers.

### 2.2.3 Transfer

According to Aveline (2015:29), transfer strategy used when subtitler translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word, and maintains the structure of the original text.

Example :

SL : I only get one

TL : *Aku Cuma dapat satu*

(Meisya, 2022: 33)

The subtitler used transfer as a tactic for subtitling. The original language in this dialogue, “I only get one,” was translated into “*Aku Cuma dapat satu*” in the subtitle text. This discourse can be classified as a transfer approach that the subtitler utilized to translate the text entirely and accurately because it was evident that the subtitle was created by translating the source text exactly.

### 2.2.4 Imitation

According to Aveline (2015:29), this strategy maintains the same forms, typically with names of people and places.

Example:

SL : I love you, Olaf

TL : *Aku menyayangimu, **Olaf***

(Ramadani,2017: 41)

The strategy is used to translate “I love you, Olaf” from the source language into the target language “*aku menyayangimu, **Olaf***.” *Olaf* is the name of the snowman in the source language that the translator wrote in the target language.

### 2.2.5 Transcription

According to Aveline (2015:30), transcription strategy 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.

Example :

SL: Jiu-jitsu, Muay Thai, and a thousand styles in between.

TL: *Jiu-jitsu, Muay Thai, dan ratusan lainnya.*

(Dhari and Suarnajaya, 2019: 7)

The utterance “jiu-jitsu, Muay Thai, and a thousand styles” in between in the source language is translated into “*Jiu-jitsu, Muay Thai, dan ratusan lainnya*” in the target language by using transcription strategy. The phrase in the source language that used this strategy is jiu-jitsu. The translator used this strategy because this phrase is the Japanese language. By using the third language, the phrase included into transcription strategy which is not translated into the target language.

### 2.2.6 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)

Example :

SL : In the beginning... *Yadda, yadda, yadda.* I love you.

TL: *Sejak awal... Bla, bla, bla. Aku sayang kamu.*

(Meisya, 2022: 17-18)

“Yadda, yadda, yadda” is a slang phrase that means, “and so forth” or “on and on”. It usually refers to something that is a minor detail or boring and repetitive. It is translated in “bla, bla, bla” which has the same meaning and has the same rhyme as in SL.

### 2.2.7 Condensation

According to Aveline (2015:30-31), condensation strategy is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message.

Example :

SL: Can't do it. Never happen. There's the matter of precedent. 10's my last, best offer

TL: *Tidak bisa lagi. Ini soal harga. 10 ribu tawaran terbaikku yang terakhir.*

(Putri, 2016: 31)

From the example above, condensation strategy was used by the subtitler to make the text brief by missing unnecessary sentence. It was found in the phrase “never happen” in the source language . The phrase “never happen” which means “*tidak pernah terjadi*” was not translated into Indonesian subtitle. Meanwhile, the meaning of the source dialogue is maintained by the subtitler.

### 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 : Had a great fucking angle till you crowded in.

TL : *aku dapat sudut pandang bagus tapi kau mengacaukannya*

(Putri, 2016: 32)

The subtitler used the decimation strategy to translate the clause “fucking angle” in the source language “Had a great fucking angle till you crowded in”. In the target language, the word “fucking” is not found. The strategy deletes word “fucking” because it is included into taboo word and it is does not corrupt the meaning and it is readable by the target audience.

### 2.2.9 Deletion

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

Example :

SL: Because there's a broken gate back there and you're trespassing.

TL: *Ada gerbang yang rusak disana, dan kau menerobos.*

(Putri, 2016: 34)

The subtitler translate the sentence by using deletion strategy. This strategy is used to delete the word "because" in the source language "Because there's a broken gate back there and you're trespassing", into the target language "*Ada gerbang yang rusak disana, dan kau menerobos*". The word "because" is not displayed and translated by the subtitler because it is not necessary to translate and displayed and also without translated the word "because" the interlocutor in the scene where the utterance appears could understand what the actor said. Besides, deleting the word "because" does not corrupt the meaning and it is readable by the target audience.

### 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 : Although, you do get the early-bird discounts

TL : (no translation)

(Meisya, 2022: 19)

The subtitler does not translate because there is no translation result in the target language.

## 2.3 Movie Script

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. 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.

According to Webster's dictionary, movie is defined as a motion pictures considered as a source of entertainment or as an art form. Then script is defined as something written like text. From this definition, we can conclude that movie script is the written text that used in a movie.

## **2.4 Previous Related Studies**

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

The first previous research is entitled "An Analysis Of Subtitling Strategies Used in Nightcrawler Movie" by Putri (2016). The purpose of this study is to detail the subtitle techniques employed in the Nightcrawler movie and to examine the most popular subtitling process for translating the movie script into Indonesian. The research findings include codensation 44 data (0,69%), decimation 20 data (0,31%), deletion 71 data (1,12%), dislocation 0 data (0%), expansion 51 data (0,80%), imitation 86 data (1,36%), paraphrase 166 data (2,63%), resignation 0 data (0%), transcription 0 data (0%), and transfer 192 data (3,04%). The author employed Gottlieb's subtitling strategy theory.

The second previous research is entitled "Subtitling Strategies Used In Maleficent 2 Mistress Of Evil" movie script by Siregar (2022). The aim of this reserach are to find out the kinds of subtitling strategies found in "Subtitling Strategies Used In Maleficent 2 Mistress Of Evil" movie script and what strategy is mostly used in the subtitle of "Maleficent 2 Mistress Of Evil" movie script. This research used qualitative method. The writer used subtitling strategies from Gottlieb and the result of this research are expansion 12 data (4,78%), paraphrase 51 data (20,3%), transfer 137 data (54,58%), imitation 3 data (1,19%), transcription 8 data

(3,1%), dislocation 0 data (0%), condensation 21 data (8,36%), decimation 7 data (2,78%), deletion 12 data (4,78%), resignation 0 data (0%).

The third previous research is entitled “An Analysis of Subtitling Strategy in the La La Land” (2016) movie script by Suarnajaya and Dhari. (2019). The aim of this research is to describe the subtitling strategies found in the “La La Land”(2016) movie script. The writer used subtitling strategies from Gottlieb and the result of this research are expansion 12 data (19, 35%), paraphrase 11 data (17, 74%), transfer 10 data (16, 12%), imitation 10 data (16, 12%), transcription 1 data (1, 61%) dislocation 0 data (0%), condensation 0 data (0%), decimation 0 data (0%), deletion 18 data (29, 03%), resignation 0 data (0%).

There are some similarities and differences between this study and the previous studies described above. The similarities of this study is that we use the same theory, which is Gottlieb’s subtitling strategies, and we also focus on the most often subtitling strategy used. While the difference in this research is in the object source, this research uses the movie script “Top Gun: Maverick” (2022)