

CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter, I as a researcher, would present the theoretical framework used as a reference in the research case study. I also present previous related studies as a comparison to my research. The theory is very important in analysis. I present the theory of linguistic analysis and divide them into subtitling strategies and theories.

2.1 Definition of Subtitling

Subtitling is one of the most important things in the field of translation. In a work of art such as movies and dramas presented on a visual screen, there is a repetition of sentences spoken verbally by the actors visually in the form of text, which is called subtitling. Subtitling is not an easy task because it involves linguistic, cultural, and technical aspects. According to Lyu and Chang (2023:11), the usage of each language is closely related to the unique social and cultural background of the language itself because many words have the same denotation but have different connotations in different cultural backgrounds. According to Linde and Kay, as cited in Alohaidb and Altuwairesh (2022:2), the problem is the visual limitation where the translator has to respect the cinematographic features while matching the translated text with the rhythm of the conversation.

Gottlieb (1994:101) states that subtitling has an amphibious nature, subtitling goes along with the flow of speech, following the speed of reception, although subtitling jumps, it remains at regular intervals and allows newly appeared pieces of text to be read. According to Gottlieb (2004:222), in addition to being a translator who is able to master a foreign language, a translator must also be required to have an excellent ear and hearing, an uncomplicated judgment, and a sense of aesthetics like a designer.

According to Gottlieb (2004:221), subtitling is considered a more authentic method than other methods because it is a fundamental breakthrough to the semiotic structure of sound films by reintroducing the mode of silent movies by means of written signs.

According to Shuttleworth and Cowie, as cited in Liu (2014:1003), subtitling is a term used for language transfer used in translating mass audiovisual communications such as movies and television. According to O'Connell, as cited in Liu (2014:1003), subtitles are very often used for several audiovisual products, including cinema, television, video, DVD, LaserDisc, CDROM, computer games, Internet or even live performances, the advantages that subtitles have over other methods are because they are cheap, fast, and friendly to foreign cultures.

According to Giovanni (2016:2), subtitling is unique in that it transforms spoken language into written text that appears simultaneously with visual conversation. Hence, subtitling includes two tasks: adding a way of communicating and ensuring both languages coexist with the same meaning.

According to Zárate (2021:1), the origin of subtitles comes from subtitles or title cards. Subtitles consist of short sentences or are drawn and printed on paper. Usually, these subtitles are used to convey conversations and narratives related to the visuals presented.

Based on some of the explanations described above, subtitling is not something that can be done alone; subtitlers must understand the complex processes involved in subtitling. In addition to doing the translation by paying attention to several linguistic, cultural, and semantic factors, subtitlers must also pay attention to technical matters that are directly related to the visuals so that the audience can understand the text in question and the text does not interfere with the visual view of the audience.

2.2 Subtitling Strategies

The strategy in subtitling is crucial because strategy in it becomes a reference, and based on my understanding through Gottlieb (1992: 166), the obstacles contained in subtitling do not always have to be avoided; there are times when these obstacles must be faced and resolved in the right way. According to White, as cited in Restiana (2023:5), subtitles have a vital role because of subtitles, many people are helped when they cannot identify foreign languages from audiovisuals. However, in translating subtitles, the meaning must be present

according to what is conveyed without experiencing a shift, and the subtitler is also required to think about the aspect of the maximum duration of the subtitle itself in the visual layer, therefore the subtitler is required to determine the right tactics.

According to Febrianto (2019:14), subtitling strategies are defined by how the process of a subtitler gives a good impression in the form of spoken text on the layer, among the strategies is harmonizing audio spoken words and actions, and the subtitler is able to control the boundaries and size of the text on the layer.

Based on some of the definitions of strategy that have been presented in the previous section, I realize that strategy is essential when doing the subtitling process. In addition to providing an appropriate translation, the subtitler must also consider other things properly. According to Gottlieb, as cited in Febrianto (2019:41), there are ten subtitling strategies, including expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

2.2.1 Expansion

According to Gottlieb (1992:166), expansion is a strategy that can expand a translated word; this happens to emphasize a word when the word contains cultural elements from the source language. According to Febrianto (2019:41), expansion is one of the strategies in translation that involves or adds one or more words in the translated text (TT), which aims to clarify the meaning that is not well conveyed if only relying on words from the source text (SL). So, with this expansion strategy, the translated text becomes accurate and not ambiguous, and the readers will better understand the real meaning. For example (Febrianto, 2019: 41):

SL: I don't like this situation.

TL: *Aku tidak suka kondisi seperti ini.*

Based on the example above, the word “*seperti*” is added to the target language (TL), which aims to strengthen the connectivity of meaning with the source language (ST). The addition of the word “*seperti*” also

minimizes confusion in the target language (TL) because the word “*seperti*” must refer to something. The strategy used in the translation is expansion.

2.2.2 Paraphrase

According to Gottlieb (1992:166), paraphrase refers to a situation when a translator needs to adapt an expression in the source language (ST) due to a linguistic phenomenon that cannot be represented directly in the target language (TL). According to Febrianto (2019:42), paraphrase is used when the source language (SL) cannot be syntactically translated into the target language (TL) so that the translator can change the sentence structure and meaning of the sentence to adapt it to the target language (TL). Based on this description, even though paraphrasing changes the sentence structure and meaning of the source language (SL), the translation results will look more natural in the target language (TL). For example (Febrianto, 2019: 42):

SL: **Oh, my God!** It is so bad!

TL: *Astaga! Ini sangat buruk!*

In the example above, “*Astaga!*” is a form of paraphrasing the source language (SL) “**Oh, my God!**” the translator chose the word “*Astaga!*” in the target language (TL) because it sounds familiar to Indonesians and seems less rigid in use. Besides that, the meaning conveyed is also appropriate, namely to express surprise at something.

2.2.3 Transfer

According to Gottlieb (1992:166), transfer is a translation process carried out by reorganizing all aspects contained in the source language (SL) into the target language (TL) without changing anything. According to Febrianto (2019:42), transfer is a language translation that is done accurately and precisely without changing anything. Based on the explanation presented, transfer means changing the language in the source language (SL) to the target language (TL) exactly, be it from meaning or structure. For example, Febrianto (2019:42):

SL: **I love you so much till the end of my life.**

TL: *Aku sangat mencintaimu sampai akhir hidupku.*

In the example text, the utterances in the source language (ST) that are translated into the target language (TL) are translated accurately and completely by the translator without any change in the meaning or structure of the text, which is done by using the transfer strategy.

2.2.4 Imitation

According to Gottlieb (1992:166), imitation refers to a translation strategy in which universal terms or expressions such as a proper name, international greetings, or other things refer to global understanding. According to Febrianto (2019:43), imitation is commonly used to translate the names of people and places to maintain their structure and meaning unchanged. So, the imitation strategy translates the text by preserving as many elements as possible contained in the source language. For example, Febrianto (2019:43):

ST: **Mr. Brown** is here.

TL: ***Mr. Brown** di sini.*

In the example above, “**Mr. Brown**” is a person's name, so the translation does not change in any way. This translation uses the imitation strategy.

2.2.5 Transcription

According to Gottlieb (1992:166), transcription is a strategy used to translate anomalous expressions or language, such as slang, jargon, or even quite unique forms of communication. According to Febrianto (2019:43), transcription is used for terms that are not common in the source language (SL), in addition to third languages or non-standard languages. Although transcription is used to translate non-standard source languages, the use of transcription must be considerate, because translators are required to pay

attention to several important aspects, one of which is the appropriateness of meaning. For example, Febrianto (2019:43):

SL: Come on! Let's **makumba!**

TL: *Ayo! Mari **bersenang-senang!***

According to Febrianto (2019:43), in the translation of the subtitle, the word “**makumba!**” is a word that has no meaning. The translator translates the word into “**bersenang-senang!**” because of the condition in the movie. In this case, the translator translates the word based on the understanding of the context where the expression conveys a special meaning.

2.2.6 Dislocation

According to Gottlieb (1992:166), dislocation refers to the translation strategy used when there is an element that has a specific meaning in the source language (SL), especially for certain languages and cultures. Based on this explanation, the special element in question can be the accompaniment of the movie song or the effect produced by the action. For example, Febrianto (2019:43-44):

SL: **Spider-Pig, Spider-Pig, does whatever a Spider-Pig does, can he swing, from a web? No he can't, he's a pig, Look out! He is Spider-Pig.**

TL: **Babi, Lababa. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.**

The above example is categorized as using a dislocation strategy. The source language (SL) text contains a silly song lyric and is translated into the target language (TL) accordingly because the translator avoids shifting the song's meaning.

2.2.7 Condensation

According to Gottlieb (1992:166), condensation is a translation strategy where the message is conveyed more shortly and concisely without sacrificing its meaning. According to Febrianto (2019:44), condensation is used to trim the utterances in the source language (SL) into the target language (TL) in a way that is acceptable. In doing condensation, the translator must also pay attention to several things, including ensuring that the text translated into the target language (TL) does not experience a shift in meaning so that the meaning does not change when it reaches the audience even though it is shortened in such a way. For example, Febrianto (2019:44):

SL: You see, I will help you. I am with you till my last breathe!

TL: *Kau lihat, aku akan selalu membantu dan bersamamu!*

In the translation, there are some missing texts in the source language (SL) when translated into the target language (TL), it is done by removing some words that are not important enough and combining them into one sentence to save screen space where the subtitles will be placed.

2.2.8 Decimation

According to Gottlieb (1992:166), decimation refers to the message being converted into its shortest form by reducing text that is deemed unnecessary. According to Febrianto (2019:44), text pruning in decimation is much more extreme than condensation because too many utterances come out at one time. Text pruning in decimation is said to be more extreme than condensation because there is a possibility that important elements contained in the text are also lost, but not to the point of eliminating the core of the text. For example, Febrianto (2019:45):

SL: Hi, there is a good news for you. I will crush you and slash you into very parts and you will scream loudly. Haha!

TL: *Aku akan menghancurkanmu sampai berkeping-keping.
Haha!*

In the example, many important elements are lost when translated into the target language (TL). Although this strategy eliminates other important meanings, the core of the information in the source language (SL) is well conveyed in the target language (TL).

2.2.9 Deletion

According to Gottlieb (1992:166), deletion strategy refers to the deletion of a message that is considered less important; this often happens when the conversation is fast or informal and the speaker's position does not reveal information explicitly. According to Mujiyanto, as cited in Febrianto (2019:45), deletion can occur if certain elements need to be removed. Although some words are omitted, the meaning will still be conveyed because an omitted word is not crucial; even the information given in the text will be conveyed more quickly. For example, Febrianto (2019:45):

SL: Hi, John. I see you last night with your small scooter. It **was funny and** so embarrassing.

TL: *Hai, John. Aku melihatmu malam tadi dengan skuter kecilmu.
Itu sangat memalukan.*

In the translation, the phrase “**was funny and**” is omitted because the phrase is not crucial. Moreover, in the omitted phrase, the correlation is not well connected as a whole, so it does not matter if the phrase is omitted.

2.2.10 Resignation

According to Gottlieb (1992:166), resignation refers to a translation strategy where the elements contained in the source language (SL) are difficult to understand or even cannot be digested and interpreted by the translator directly into the target language (TL). According to Febrianto (2019:46), the phenomenon of resignation occurs when the translator cannot find a solution to translate the source language (SL) text and the shift of

meaning is inevitable. In this strategy, a translator focuses on how a text can convey an appropriate message by making cultural adaptations to the target language (TL) even though it has to shift the structure and meaning of the original content. For example, Febrianto (2019:46):

SL: The phenomenon happen when it is added to the affection of your simultaneously reflect grab the jokes.

TL: (No translation.)

In the translation, the translator could not find a suitable meaning to be presented into the target language (SL), so the translator chose not to translate it, this is called deletion strategy.

2.3 Previous Related Studies

There are many previous studies that have been conducted by several researchers, especially research related to subtitling strategies. The objects used in these studies are also different, but the objects are from several things, including films, movie scripts, and drama scripts. The objectives achieved by previous researchers are also quite similar to my research. I cite three previous related studies to make additional references in conducting this research and make it a reference.

Firstly, a thesis by Febrianto (2019) entitled “The Use of Gottlieb's Subtitling Strategies in Subtitling Figurative Language in *Now You See Me 2* Movie into Indonesian and The Degrees of Semantic Equivalence”. In this study, the researcher aims to investigate the use of Gottlieb's subtitling strategies in this movie, especially in the figurative language contained in the *Now You See Me 2* movie, besides that the purpose of this study is also to examine the semantic equivalence relationship accordingly or not, and aims also to investigate the relationship between the two. The result is that researchers found nine subtitling strategies used, including expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, deletion, and resignation. Only the decimation strategy was not found in this study.

The most dominant strategy in this study is paraphrase subtitling strategy. The researcher also compared the portion in the form of percentages of each

subtitling strategy found in this study, including paraphrase itself has a portion of 39.4% which means this strategy is used as many as 37 quotes from 94 quotes. Then, the deletion strategy has a portion of 17% where the deletion strategy is used in as many as 16 quotes out of 94 quotes. Next is imitation, which has a portion of 13.8%, which means only 13 quotes out of 94 quotes. Then, the next strategy, transfer, has a portion of 11.7%, which means that it is only used in 11 quotations out of 97 quotations. Then the expansion and condensation strategies have the same portion of 5.3%, where each of these strategies is used in 5 quotes from 94 quotes. Next is resignation, which has a portion of 3.2%, which means it is used in 3 quotes out of 94 quotes. Then, the last position is followed by two strategies, namely transcription, and decimation, which both have a total portion of 2.1%; these strategies are used in 2 quotes out of 94 quotes.

Secondly, a study by Restiana (2019) entitled “Gottlieb's Translation Strategies in *Uncharted* (2022) Movie Script from English to Indonesian Language”. The researcher aims to reveal and analyze a strategy used by translators in translating a text from English to Indonesian using Gottlieb's theory (1992). The object used in this study is a movie script. After the analysis and discussion, the output of this study shows that the researcher found 155 data in the *Uncharted* (2022) movie script with various translation strategies belonging to Gottlieb, including paraphrase strategy has 51 data, transfer strategy has 59 data, imitation strategy has 15 data, deletion strategy has 12 data, condensation strategy has 11 data, decimation strategy has 1 data, expansion strategy has 4 data, and transcription strategy has 2 data. In the findings, only eight strategies were used, while dislocation was not found in the study. The dislocation strategy is not found in this study because a song is not included in the movie script. Likewise, the resignation strategy was not found in this study.

Thirdly, a study by Nurhandini et al. (2023) entitled “The Translation Methods Used in the Subtitles of Dialogues in Maleficent Movie.” In this study, researchers used Gottlieb's theory (1992) with the aim of examining the methods used in the object and identifying what strategies are dominant in the object. After conducting the research, the researcher classified the data found in the form of six types of translation strategies with a total of 162 data, including paraphrase strategy

totalling 26 data with a percentage of 16.1%, then transfer strategy totalling 64 data with a percentage of 39.5%, imitation strategy and condensation strategy totalling the same amount of 13 data with a percentage of 8%, while decimation totalling 1 data with a percentage of 0.6%, and the last is deletion strategy which has a total of 45 data and a percentage of 27.8%. Nurhandini et al. (2023:9) concluded that the translation strategy with the highest frequency is the transfer strategy in the dialog of the Maleficent movie.

Based on the previous studies described above, there is similarity and difference. The similarity is that my research and the previous studies described in the previous section both use the same strategy and method, namely Gottlieb's (1992) translation strategy. Although previous studies provide a lot of insights, my research has a difference in the object under study; where I use the object drama script in *Avatar: The Last Airbender* Season 1 because in this study, I attempt to make a new contribution from previous studies. In addition, after conducting in-depth finding references, I realized that no researcher has ever studied this subject, and I will focus on subtitling strategies in drama script.