

CHAPTER 1

INTRODUCTION

1.1 Background of the Problem

People of all ages and in all walks of life have enjoyed enjoying and relaxing with movies for a long time, kids watching animated movies on holiday, adults after a hard day at work, families when there's free time on the weekend. Movies definitely affect our feelings and our fluidity of livelihoods. The medium of movie, its moving images with synchronized sounds also entertains but also to inform, inspire, or provoke thought. Movies have become all the rage globally and with that in mind they can influence opinions and behaviour and this is why it is crucial to understand the elements of movie-making (including scripts and translations) which have great importance.

Yet there is one significant factor, and constantly underrated or neglected factor, underestimated or omitted factor, in movies or any movie production: The script or more formally the movie script or the screenplay. All the info a movie maker needs from the corner to the corner in the movie, that is settings, characters, dialogues, and stage directions for the director, introducers and actors is present in a movie script. This pertains both to scripts used to transform written word into a visual representation and original scripts, scripts from other literary works, or real life events as is most often the case of a screen adaptation of a book to a movie. Not only that, but a novel is organized in more order because it has a number of formatting and stylistic rules that need to be followed. In addition, three main parts: The title page of the play, the scene headings on the play script pages, and the play script pages themselves. Research on movie scripts and their translations have highlighted the need to consider translation of scripts and other text very carefully in a world where movies are famous all around the world (Stamm, 2022).

Today, scripts and script translations are used in movies, TV shows, videos and series. This would help the audience to follow the story because the audience

would now be reading the story in the text and on the subtitling script simultaneously. According to the Danish, Henrik Gottlieb, or simply Gottlieb (1992), subtitling embodies the possibility of a full characterisation of strategies for an SL link in terms of the links 'inspired by a target language (TL) that a translator would optimally 'use. According to Karamitraoglou, in Aveline(2015), subtitling is defined as the restatement of the spoken/original audiovisual products text into the writing/target signage placed on the screen at the bottom of the screen, next to the original publications publications. According to Di Giovanni (2016), Subtitling is both functionality and form of translation. As in, it has multiple layers: Different parts in the chain of the linguistic, the human' cultural adaptation, right down to the technical formatting to help the viewer understand and become engaged with the piece. In effect what they are, is a read down of the spoken audio. Even if you're not hearing the language they're talking, people can actually read and understand what is being said. The movie's vocabulary therefore has to be translated in such a way that the audience understands the movie's script and can also enjoy the movie.

Based on the aforementioned statement, I undertake a comprehensive analysis of the movie script for Spider-Man: Across the Spider-Verse, with the primary objective of conducting an in-depth examination of the subtitling process employed by translators in rendering the English language movie script into Indonesian. Situated within the broader field of translation studies, this research focuses on the linguistic, cultural, and technical challenges inherent in the translation of multimedia content, particularly in the context of animated films, using the English and Indonesian Language versions of the Spider-Man: Across the Spider-Verse movie script as the primary object of analysis. By analyzing the translation strategies adopted by the translators, I aim to identify how linguistic nuances, idiomatic expressions, and culturally specific references are adapted to resonate with an Indonesian speaking audience, while also evaluating the effectiveness of the subtitling in maintaining the narrative coherence, emotional impact, and stylistic elements of the original script.

Spider-Man: Across the Spider-Verse narrates the tale that continues from the events of the original 2018 film "Spider-Man: Into the Spider-Verse." Planet-65. A year after the happenings of Spider-Man: Into the Spider-Verse (2018), tormented by guilt, Gwen Stacy hesitantly becomes a member of the prestigious Spider-Society to safeguard the multiverse. In the meantime, on Earth-1610, Miles Morales, the local friendly Spider-Man, strives to meet his parents' aspirations. As the two Spider-Man variants join forces to confront The Spot, a formidable supervillain with a vendetta, Miles encounters various other spider people. However, Miguel O'Hara disapproves of Miles' attempts to rescue everyone, in line with canon events. He finds himself fleeing from Miguel and numerous other spider individuals. The film's script explores Miles' moral compass, where he must decide whether to accept his destiny or resist it. (IMDb, 2023)

1.2 Identification of the Problem

I identify that there are two main factors when translating texts, especially movie scripts, they are: language and cultural background. The mistranslation or translation error may happen if the translation does not master both factors mentioned before. So, the translator of Spider-Man: Across the Spider-Verse movie script should overcome the problems that might hinder their translation process.

1.3 Limitation of the Problem

Based on the identification of the problem outlined above, I have limit the scope of my research to focus specifically on the analysis of subtitling strategies employed in the Spider-Man: Across the Spider-Verse movie script. This study is confined to the first thirteen pages of both the English language movie script and its Indonesian language movie script counterpart. By limiting the analysis to this segment, the research aims to provide a detailed and nuanced exploration of the subtitling process within a manageable framework, while still offering meaningful insights into the broader translation practices applied throughout the script.

The theoretical foundation for this analysis is rooted in Gottlieb's subtitling strategies theory, which provides a robust framework for understanding the various techniques and approaches utilized in the translation of audiovisual content. Gottlieb's theory of subtitling strategies, which includes methods such as expansion, paraphrasing, transfer, and condensation, serves as the primary lens through which the translation choices in the script are evaluated. By applying this theory, the research seeks to systematically categorize and analyze the strategies employed by the translators in adapting the English language dialogue into Indonesian subtitles, with particular attention to how these strategies address linguistic, cultural, and technical challenges.

1.4 Formulation of the Problem

Based on the limitation of the problem above, the problem of this research can be formulated as follow:

1. What are the subtitling strategies used by the translator in translating *Spider-Man: Across the Spider-Verse* movie script from English to Indonesian language?
2. What is the most dominant strategy used by the translator in translating *Spider-Man: Across the Spider-Verse* movie script from English to Indonesian language?

1.5 Objectives of the Research

Based on the formulation of the problem above, the objectives of my research are:

1. To analyze and explain the subtitling strategies used in *Spider-Man: Across the Spider-Verse* movie script from English to Indonesian language.
2. To find out the most dominant strategy in *Spider-Man: Across the Spider-Verse* movie script from English to Indonesian language.

1.6 Benefit of the Research

Based on the objectives of the problem above, the research is beneficial in two ways: theoretically and practically. In a theoretical sense, I hope that my research is helpful to educators, academics interested in subtitling, and students who study translation. In a practical sense, I hope that my research is helpful to translators interested in learning more about subtitling strategies.

1.7 Systematic Organization of the Research

The framework of this term paper is explained as follow:

CHAPTER 1

INTRODUCTION

This chapter consists of the phases of the research layout, such as the background of the problem, the identification of the problem, the limitation of the problem, the formulation of the problem, the objectives of the research, the benefit of the research, and the systematic organization of the research.

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter consists of the theories related to my research, such as the definition of translation, subtitling, and subtitling strategies. It also consists of the previous related studies.

CHAPTER 3

RESEARCH METHODS

This chapter consists of the data analysis, such as time and location, research approach and method, research object and data, data collection technique, and data analysis technique.

CHAPTER 4

GOTTLIEB'S SUBTITLING STRATEGIES FOUND IN THE SPIDER-MAN: ACROSS THE SPIDER-VERSE (2023) MOVIE SCRIPT

This chapter consists of the result of my research which is the analysis of subtitling strategies found in movie scripts.

CHAPTER 5

CONCLUSION

This chapter consists of the conclusion of the analysis done in the previous chapter, and also some suggestions for future research.

