

CHAPTER 2

THEORETICAL FRAMEWORKS

This following chapter discusses the theories used to carry out the research and related studies to date. For instance, I employ various linguistic theories, elaborate on the definition of subtitling, subtitling strategies, along with a review of previous related studies.

2.1 Movie Script

A movie script, also referred to as a screenplay, is a written document that serves as the foundational blueprint for a film. It outlines the narrative structure, dialogue, character actions, and technical instructions necessary for the production of a motion picture.

According to Syd Field (2005: 9) “a screenplay is a story told with pictures, in dialogue and description, and placed within the context of dramatic structure”.

According to Bednarek (2010) “Movie scripts are a form of written discourse that combines linguistic and visual elements to create a narrative”.

According to McKee (1997:35) “a screenplay is a unique literary form that combines narrative prose with dramatic structure”.

According to the definition supplied above, movie scripts can be defined in different ways, depending on what aspects of the film they focus on, such as the language and the images, the spoken and the silent parts, the plot and the order, the characters and the events, the noises and the songs. Different methods of studying movie scripts, such as looking at the discourse, the modes, or the story, also lead to different definitions. But they all have something in common: movie scripts are a way of writing that shows the reality of the film.

2.2 Subtitling

In films or television shows, they usually have dialogue translated in other languages in the form of text or known as subtitles. In addition subtitling is a complex and multifaceted phenomenon that involves linguistic, cultural, technical, and semiotic aspects.

According to Karamitraoglou, in Aveline (2015:24-25), “subtitling is the process of translating the spoken or written source text of an audiovisual product

into a written target text positioned at the bottom of the screen next to the original visuals”.

According to Baños and Díaz-Cintas (2018:101-102) “subtitling is a form of translation that involves the production of written text that appears on the screen synchronously with the original speech. Subtitles are usually displayed at the bottom of the screen and are intended to convey the meaning and intention of the speakers as accurately and faithfully as possible.

According to Cintas and Remael (2007:8) “subtitling is a type of interlingual or intralingual transfer that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)”.

According to some definitions of subtitling above, I summarize that subtitling is a translation process in which spoken dialogue from movies, TV shows, series gets translated into the written form and shown on some device whose screen. Subtitling is meant to assist viewers with entertaining international programs such as movies, TV series, or drama series.

2.3 Subtitling Strategies

Subtitling strategies refer to the systematic techniques and approaches employed by translators to adapt audiovisual content from a source language into a target language, ensuring that the subtitles are linguistically accurate, culturally appropriate, and technically synchronized with the visual and auditory elements of the medium, encompassing a diverse array of techniques and methodologies designed to produce high-quality subtitles, each carefully tailored to address the multifaceted challenges posed by linguistic and cultural differences, the specific needs of the target audience, and the contextual complexities inherent in audiovisual content. These strategies are not monolithic but rather adaptive, requiring translators to make nuanced decisions that balance fidelity to the source

material with the practical constraints of subtitling, such as time limitations, spatial restrictions, and synchronization with on-screen action.

According to Gottlieb (1992:162) “subtitling strategies encompass methods such as "expansion, reduction, paraphrasing, transfer, and condensation, which are used to address the constraints of time, space, and readability while maintaining the integrity of the original message”.

According to Pedersen (2011:12) “subtitling strategies is the adaptive techniques used to bridge the gap between source and target cultures, ensuring that subtitles are not only linguistically accurate but also culturally comprehensible and contextually relevant”.

According to Díaz Cintas and Remael (2007:58) “subtitling strategies is a set of procedures and decisions that subtitlers make to render spoken language into written text, taking into account the multimodal nature of audiovisual products and the need for brevity and clarity”.

According to Ivarsson and Carroll (1998:87) “subtitling strategies is a practical approach applied in audiovisual translation, considering the technical constraints such as reading speed, synchronization, and the limited space available on the screen, while ensuring that the translated message is clear and faithful to the original”.

Based on some definitions of subtitling strategies above, I summarize that the subtitling strategy is a technique to translate the spoken or written text to another language and synchronize and address space and time constraints in audiovisual media. Subtitling strategies are meant to reach a balance between the conciseness and readability and meaning accuracy so the audience can concentrate on the fulfillment of the content.

According to Gottlieb in Ghaemi and Benyamin (2010:42), there are ten subtitling strategies. The ten subtitling strategies are on the following:

1. Expansion.
2. Paraphrase.
3. Transfer.
4. Imitation.

5. Transcription.
6. Dislocation.
7. Condensation.
8. Decimation.
9. Deletion.
10. Resignation.

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. Because sometimes, words from one language need extra explanation when they are translated to another language because of the different cultures. It is not a bad or wrong thing to do, because the word has its own special meaning that makes sense to the people who use it and are familiar with it. The following is example of translating using the expansion strategy:

Example:

SL : I am attempting to **resign** from this toxic work environment.

TL : *Aku berniat **resign (berhenti)** dari lingkungan kerja yang beracun ini.*

The example above is categorized as an expansion strategy because as we can see, the subtitler adds the information for the word "resign" with word "*berhenti*" in target text. I added the information "*berhenti*" in the target text so it can be easily understood about the meaning of the source text.

2.3.2 Paraphrase

According to Gottlieb in Ghaemi and Benyamin (2010:42), paraphrase is used when the subtitler does not use the same syntactic rules in subtitling the dialogue (changes the structures of the subtitle and makes it easier to understand and readable). This strategy is used when the meaning of a sentence can be preserved

even if the words or the structure are changed. The following is example of translating using the paraphrase strategy:

Example:

SL : He is a **black-hearted** person and I don't want to be friends with him.

TL : *Dia orang yang **berhati jahat**, dan aku tidak ingin berteman dengannya.*

The example above is categorized as a paraphrase strategy because as we can see from the sentence above the subtitler used another words to translate the word “black-hearted” to “*berhati jahat*” in target text without changing the meaning of the words. It only changes the structure, but the translation or the target text does not change the meaning.

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. This strategy does not require any addition or modification of the sentence and it translates the source text accurately without changing the meaning. The following is example of translating using the transfer strategy:

Example:

SL : **I need a rest.**

TL : ***Aku butuh istirahat.***

The example above is categorized as a transfer strategy in subtitling strategies because the target text is translated without changing the meaning nor modifying the view. The sentence “I need a rest” is translated to “*Aku butuh istirahat*”, so it is called transfer strategy. It is known as transfer strategy since it is translated based on the text accurately and completely.

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. Basically the source text and the target text have the same form for the names of people or places when using the imitation strategy. The text does not need to be changed or modified in any way. The following is example of translating using the imitation strategy:

Example:

SL : Are you **Henryk Matthias**?

TL : *Apakah kamu **Henryk Matthias**?*

The example above is categorized as an imitation strategy in subtitling strategies. It can be seen from the text above, the source text is asking about a person by his name and the target text is translated since we know that is how it should be imitation strategy, we do not change the names of people and also the names of places. So “**Henryk Matthias**” is translated into “**Henryk Matthias**”.

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. Transcription is a strategy that is applied when there is another language or a third language in a conversation or dialogue. This means that the source text is translated into the same form in the target text. The following is example of translating using the transcription strategy:

Example :

SL : This book is 400 pages long but the plot is too basic. **Saai!**

TL : *Buku ini terdiri dari 400 halaman, tetapi alur ceritanya terlalu biasa. **Saai!***

The example above is categorized as a transcription strategy in subtitling strategies. The source text in the sentence above belongs to the English language and the target text belongs to Indonesian language, but in that dialogue the speaker used a third language for the word “*Saai*”. The word *Saai* is from the Dutch language. *Saai* means the speaker is bored with something. So, this word is used to express someone’s feelings when they are in an uninteresting situation.

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 a silly song in a cartoon film where the translation of the effect is more important than the content. This strategy is applied when the script has funny elements, such as verses, songs, rhymes, or something else. The following is example of translating using the dislocation strategy:

Example :

SL : **Spider-Man, Spider-Man, does whatever a spider can, spin a web any size, catches thieves just like flies, look out! Here comes the Spider-Man.**

TL : *Manusia laba-laba, Manusia laba-laba, melakukan apa pun yang bisa dilakukan laba-laba, menggunakan jaring dengan berbagai ukuran, menangkap pencuri seperti lalat, awas! Manusia laba-laba datang.*

The example above is categorized as a dislocation strategy in subtitling strategies. In this sentence, the speaker used the words “*Spider-Man, Spider-Man, does whatever a spider can, spin a web any size, catches thieves just like flies, look out! Here comes the Spider-Man.*”. Those words are the lyrics from the theme song from the animated series “*Spider-Man*” released in 1967. This strategy is called a dislocation strategy because a song's lyrics appear in the dialogue of the movie script.

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. This strategy condenses sentences that have a continuous meaning or relationship into one sentence. It is used to emphasize the language of the sentence's purpose. The following is example of translating using the condensation strategy:

Example:

SL : I can't believe you did that! You know how much trouble we could get into if anyone finds out about this?

TL : *Aku tak percaya kau lakukan itu! Ini bisa bahaya!*

The example above is categorized as a condensation strategy in subtitling strategies. In this translation, the source language is condensed in the target language by omitting redundant phrases and simplifying the expression. "You know how much trouble we could get into if anyone finds out about this?" is condensed into "Ini bisa bahaya!". The core message expressing disbelief and concern about potential consequences is preserved, but the wording is streamlined to fit the limited space and reading time available in subtitling.

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. We use this strategy to make sentences easier to understand when they are poorly written or have confusing language. It helps us to explain what people mean when they do not speak clearly. This strategy serves to clarify the words of speakers who are not structured. The following is an example of translating using the decimation strategy.

Example:

SL : **I don't really know-- I thought maybe, if you-- if I-- if... I mean...**

TL : ***Maksudku bukan begitu...***

The example above is categorized as a decimation strategy. It can be seen from the text above that the source text has a long sentence and it is translated into the shorter text in the target text to make it easier to understand. The source text has a long sentence and it has difficulty absorbing unstructured text, so it has to be shortened to make it easy to understand. This is called decimation strategy.

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. This deletion strategy deletes some words in the sentence to keep its meaning but make it shorter and more focused. The following is example of translating using the deletion strategy:

Example:

SL : **Now remember.**

TL : ***Ingat.***

The example above is categorized as a deletion strategy because it can be seen from the text above that there is a word removed from the sentence. The word “*remember*” is the only word that is translated, and the word “*Now*” is not translated in the Indonesian language. There is no changing the information to the readers.

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. This strategy makes us lose some words and their meanings in the

text when we cannot translate them. This usually happens when the word is not in the dictionary. The following is example of translating using the resignation strategy:

Example:

SL : **GrrrraaaAAHH!!!!**

TL : - **(no translation)**

The example above is categorized as a resignation strategy. It can be seen from the text that it has no meaning. That word has no solution in translation. This is called resignation strategy in subtitling strategies.

2.4 Previous Related Studies

There are many previous studies which relates to the analysis of subtitling strategies in the various movies. In this section, I review three studies that have some similarities in the topic of how they analyze subtitling strategies in different movies. They have different research subjects that they chose for their analysis. I use these studies as references to design my own research on the same topic.

Firstly, a thesis entitled “*Subtitling Strategies Of English Slang Expressions In The Indonesian Subtitle Of American Tv Series: Glee season 1*” This research was written by Nilasari (2014). The aim of the research is to identify the types of English slang expressions, analyze the application of subtitling strategies, and determine the types of meaning equivalence for the slang expressions in “Glee season 1” tv series. In addition, this research focuses on findings of how many English Slang Expressions are used, the most dominant strategies used by translators in the movie and types of Meaning Equivalence.

Based on her analysis and findings, she finds the different types of slang expressions used in Glee Season 1 are idioms, colloquial expressions, and cultural references. 66 data classified as English slang expressions, specific slang appears in 32 data for about 48.48% of the data, while general slang appears in 34 data for about 51.52% of the data. The Subtitling Strategies column shows the different

strategies used by the translator to translate the slang expressions, such as expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion.

Secondly, a thesis entitled “*Subtitling Strategies found in Netflix series: Stranger Things season 4*” Movie Script (2023), this research was written by Camelia (2023). This study focuses on analyzing and defining different utterances in a movie script using the theory of pragmatics, specifically subtitling strategies, while examining and describing the subtitling strategies employed by the subtitler in Season 4 of the series *Stranger Things*, utilizing Gottlieb's subtitling theory as a framework.

Based on her analysis and findings, she found that the data involved are 50 instances across 9 episodes of Season 4. These instances were categorized into the following subtitling strategies: 10 instances of paraphrase strategy, 13 instances of transfer strategy, 9 instances of imitation strategy, 3 instances of transcription strategy, 1 instance of dislocation strategy, 4 instances of condensation strategy, 4 instances of decimation strategy, 3 instances of deletion strategy, 2 instances of resignation strategy, and 1 instance of expansion strategy. Upon completion of this research, it can be deduced that the primary approach employed by the subtitler in this series is the transfer strategy. The analysis of strategy utilization percentages indicates that the transfer strategy reigns supreme in this context.

And the last, a thesis entitled “*An Analysis of Gottlieb's Subtitling Strategies in the Script of Emily in Paris Serial on Netflix by Darren Star*,” This research was written by Aprillia (2021). This research aims to identify and classify the subtitle strategies found in the series' script into ten distinct subtitling strategies. This study seeks not only to classify these strategies but also to explain the intent behind their use and analyze which strategies are most prevalent. The objectives include examining the translation of words and phrases through Gottlieb's subtitling strategies and determining the dominant strategy employed in the script of *Emily in Paris*.

Based on her analysis and findings, she finds 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. There are nine strategies out of ten strategies used by the translator in translating subtitles in the script of "Emily in Paris" serial. The nine strategies are expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, deletion, and resignation. The strategy that is not used by the translator is only the dislocation strategy because this strategy is used to translate a song that is showing in the movie, but in this script, there is no song that appears, so the strategy is not used. The most dominant strategy found in the script of "Emily in Paris" serial is transfer strategy.

Based on the three previous studies above, there is a similarity with my study. The similarity is the topic of the research that we conduct in subtitling strategy aspects, methods and theories. However, there is a difference between previous studies and this study, which is the research object: this research analyzes the movie script which the genre is categorized as animation, superhero, action, and fantasy. While the three previous studies above are categorized as drama series which the genre are romance comedy, thriller and mystery, musical comedy drama series. Therefore, this research becomes a new research based on the object of research which is a movie script rather than a drama series, that focuses on the subtitling strategies used in the animation, superhero, action, and fantasy movie named *Spider-Man: Across the Spider-Verse*.