

## CHAPTER 2

### THEORETICAL FRAMEWORK

#### 2.1 Subtitle

Subtitle is an audiovisual translation or a text based translation that usually can be seen on the bottom of the screen of the movie or the television programs. Subtitle can be a translation of the dialogue of the movie or can also be just the same language of the original script with or without added information to help people who is hard hearing or deaf to follow the dialogue, people who have a hard time recognizing accent, or people who have a hard time understanding spoken dialogue.

According to Cintas (2007: 8) subtitle may be defined as a translation practice 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).

Subtitles have been limited to stay in sync with the visual and auditory elements of the media. Subtitles must sync with the timing of the original dialogue and also match with the on-screen actions so there is no inconsistency with what the viewer sees and hears, keeping the coherence between the translated text and the original text. Based on Gottlieb theory (in Adinusa and Asmarani 2018:73) states that subtitles are displayed at the bottom of the screen and are centered in the middle of the screen. One line usually consists of 42 characters or 35 characters in Europe, and the second line is shorter than the first line, including spaces and punctuation. The minimum duration is 3 seconds and the maximum is 5 seconds for one line. For two lines, the duration is 7 seconds and a maximum of 8 seconds.

Jakobson (1959:233) is often cited as being one of the first academics to open up the field. He famously established three types of translation: intralingual (or rewording), interlingual (or translation proper) and intersemiotic (or transmutation). Half a century later, this may need some revision to accommodate other dimensions, crucially the audio and visual ones in our case, but the essence is there. But, the more common types of

translation text are interlingual translation text and intralingual text. Interlingual text is when a text from the SL (Source Language) is translated into the TL (Target Language) which can consist of several translation strategies, while intralingual text is subtitles that does not change the SL into any other language.

Subtitle is different from standard text translation, because it involves interpreting the audiovisual elements of a film or TV show. The translator watches each scene, listens to the dialogue (sometimes the translator also has access to written transcripts of the dialog), and then translates sentence by sentence to make sure that the subtitles convey the source language's meaning accurately into the target language. This method would allow viewers to understand the dialogue in their native language, making subtitling the fastest and cheapest method to translate foreign movies (Simajuntak and Basari 2016:21).

There are certain difficulties when translating movie and TV programs that translators can feel. Hatim and Mason (in Venuti 2000:430) state that there are four types of difficulties in working with subtitling problems. The first is the mode shift from speech to writing. The second is factors governing the medium or channel used to convey meaning. The third is the reduction of the source text as a consequence and the last is the requirement to match visual images.

Subtitles come in two forms; open and closed subtitles. Open subtitles are 'open to all' and cannot be turned off by the audience, they are projected onto the image of the movie and cannot be removed or turned off. The movie or the TV programs cannot be separated from the subtitles, making the viewer have no choice than to get used to them on the screen. while closed subtitles are designed for a specific group of viewers, and can usually be turned on/off or selected by the audience. The translation can be added to the programme at the viewer's will. The subtitles are hidden and can only be seen with an appropriate decoder or when the viewer activates them on DVD (Cintas 2007:21).

Until the arrival of DVD, interlingual subtitles were always open on television, the cinemas, and distributed with the old VHS tape. Intralingual subtitles, on the other hand, were always closed. DVD gives a more versatile format towards the viewer, who can now also find closed interlingual subtitles, whose appearance on screen is optional and dependent on the viewer (Cintas 2007:22).

According to Simajuntak and Basari (2016: 22), subtitles can appear in one of 3 types, namely:

- A. **Hard** (also known as **hardsubs** or **open subtitles**), this type of subtitles is seen in karaoke song lyrics that usually use different colors, fonts, sizes, animations (such as a bouncing ball), etc. to follow the lyrics. However, these subtitles cannot be turned off.
- B. **Prerendered** (also known as **closed**), these types of subtitles are attached to the DVD. You can turn them off or have multiple subtitles and switch between them, but the player must support those subtitles for them to be displayed.
- C. **Soft** (also known as **softsubs** or **closed subtitles**) like captions, these types of subtitles can be turned on or off. Softsubs are included with the video file, but sometimes fansubbers (fans of a particular movie who translate the subtitles into another language) only release the subtitles file and the video can be downloaded separately.

So, based on the definitions above, we can see that subtitling is a text-based translation that is usually shown on screen on a movie or even a TV program and It has different types, i.e., open and closed subtitles. We can see that translating a movie is much harder than translating a book or a story as we have to match the vibe of the characters, the dialogue, and also the scene that is shown in the movie to make it more understandable.

## 2.2 Subtitling Strategies

Creating quality and relevant subtitles is not easy and translators need to understand the rules of subtitling. One of the rules in translating film texts is to use subtitling strategies. Like translation procedures, subtitling strategies are also technical tools in the world of translation. However, subtitling is used to transfer the meaning of dialogue in one language into text in another language (Fawcett in Bogucki: 2004:76).

In a 1992 study, Henrik Gottlieb, an expert in the field of audiovisual translation, formulated a number of basic classifications of subtitling strategies. There are 10

strategies that can be used to analyse film subtitling strategies. These strategies are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation (Gottlieb, 1992: 166).

### 2.2.1 Expansion

Expansion is used when the dialog in the Source Language (SL) needs a more thorough explanation to gain the audience comprehension because the audience cannot retrieve the culture nuance of the SL. For example:

SL: Coming!

TL: *Aku datang!*

(Adinusa and Asmarani 2018:73)

The strategy used in the utterance above is expansion strategy. This strategy is used to translate the source language “Coming!” into the target language “*Aku datang!*” The translator added the word “*aku*” in the target language to add more context as to who is saying “coming!” in the scene involved.

### 2.2.2 Paraphrase

Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL. In other words, the translation in the TL is syntactically different from one of the SL but the meaning is still maintained to be comprehended by the audience. For example:

SL: Give me a minute.

TL: *Tunggu sebentar.*

(Simajuntak and Basari 2016:28)

Paraphrase strategy is used on this example because if the translator translate the original script into Indonesian language it would be “**beri saya satu menit**” which does

not fit with the original English idiom, that is why it's paraphrased into “*tunggu sebentar*” in the TL

### 2.2.3 Transfer

Transfer refers to the strategy of translating the SL completely and correctly into the TL. For example:

SL: He doesn't have an assistant. Sherlock Holmes always works alone.

TL: *Dia tak punya asisten. Sherlock Holmes selalu bekerja sendiri.*

(Violita and Cholsy 2021:113)

The examples above show that no modifications are made to change the structure of the sentence or the words in the sentence. All of the words from the SL are translated literally with no change or alterations into the TL making it a transfer strategy.

### 2.2.4 Imitation

Imitation is used to translate the proper noun like names, places, countries, and product brands. For example:

SL: Hey, mister. Is that **Ambush**?

TL: *Hei, tuan, apa itu **Ambush**?*

(Simajuntak and Basari 2016:29)

Imitation strategy is used since Ambush was not translated from the SL to the TL as Ambush is a character name in the movie instead of the word ambush that means “*penyerangan*” in the TL. The imitation strategy is rewriting the name of a person, a place, from the TL into the SL that is why Ambush is not translated.

### 2.2.5 Transcription

Transcription is used when there is an existence of unusual terms, the third language and nonsense language in the SL. For example:

SL: SL: **virtuoso** violinist

TL: *pemain biola berbakat*

(Violita and Cholsy 2021:114)

The example above shows a word that is not commonly used in the source language. The transcription strategy is used here because "virtuoso" doesn't have a direct match in the target language. "Virtuoso" suggests not just talent but a high level of skill and artistry, especially in music. By translating it as "*pemain biola berbakat*" (talented violinist), the translation keeps things simple and clear, even if it doesn't fully capture the exact meaning, making it more understandable to the target audience.

### 2.2.6 Dislocation

Dislocation is adopted when the SL employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content. For example:

SL:     ♪ Not fortune found Nor fate divine ♪  
                  ♪ Come close to topping The juice of the vine ♪  
                  ♪ With cherry crew We sip and sway ♪  
                  ♪ Let's tip the tankard And waste the day ♪

TL:     *Tidak ada harta, atau takdir ilahi*

*Mendekati nikmatnya minuman anggur*

*Dengan kru periang Kami minum dan menari*

*Angkat gelas dan bergembira sehari-an.*

The strategy that is used for this dialogue is dislocation because the effects of the song are much more important than the meaning of the words or the lyrics literally. If translated into the TL the meaning of the song does not really make sense or have a thoughtful meaning in it.

### 2.2.7 Condensation

Condensation is applied to solve the problem of limitation of subtitle lines. This can also create efficiency by eliminating the redundancies. For example:

SL: He traveled **the land** in search of worthy foes.

TL: *Dia berkelana untuk mencari musuh yang tangguh.*

(Adinusa and Asmarani 2018:83)

Condensation strategy is used for the example above as “the land” was not translated to make the subtitle shorter for the screen time. The translation of “the land is not needed anymore in the targeted language as “berkelana” has conveyed that the character has traveled far and wide to search for worthy opponents to fight with and therefore does not really destroy the meaning or the context of the dialogue.

### 2.2.8 Decimation

Decimation is omitting important elements that are confusing the audience and some taboo words. For example:

SL: **What, drawn, and talk of peace?** I hate the word

TL: *Damai? Aku benci kata itu*

(Hastuti et al., 2011:75)

In this strategy the word “What, drawn, and talk of peace?” from the SL has been omitted completely to “*Damai?*” in the TL because the translation for it can be a little bit

hard for people in the TL to understand. Some words might not be fitting to be translated or just going to add more confusion to the viewers so it is best to leave them out completely and change it into something that has quite the similar meaning.

### 2.2.9 Deletion

Deletion refers to the total elimination of the parts of a text, such as repetition, filler words and question tags. For example:

SL: Wash yourself off, too, **while you're at it**. You stink.

TL: *Basuh tubuhmu juga, kau juga bau.*

(Simajuntak and Basari 2016:31)

In the example above, the sentence “while you’re at it” was completely removed in the TL or not translated into the TL. The original sentence was already too long and exceeded the procedure of 42 characters in a subtitling procedure. While it is removed, the meaning and context from the source language is not lost when translated into the targeted language, as it does not obstruct the context as a whole.

### 2.2.10 Resignation

Resignation is applied when the translator does not find the solution in translating the SL subtitle and the meaning is inevitably lost. For example:

SL: **It begins when the object of your affection...**

TL: **NO TRANSLATION**

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

Resignation is chosen for this example because as shown above, the translation for the TL is not provided. Whether the translator did not hear the dialogue, or was not completely reading the script, or maybe not having the script in hand could definitely be

impacted in the movie subtitling since some dialogues, meanings, or contexts can be lost in translation or just gone and completely non-understandable.

So from the strategies above we can see that translating a script of a movie or TV program is not going to be easy because we have to apply these certain strategies to make the best out of both languages, from the SL to the TL, so the viewers can enjoy and understand what is shown in front of them.

### 2.3 Previous Related Studies

There are many researchers who have conducted research on movie subtitling strategies. Simajuntak and Basari (2016) in their research titled “Subtitling Strategies in Real Steel Movie” aims to find out the strategies employed to translate the English subtitles into the Indonesian subtitles and identify the strategy employed the most in the translated subtitles. From a total of 10 strategies in Gottlieb's theory, they used 6 strategies in analyzing the subtitling of Real Steel movie. Through the analysis, it was found that there were 12 utterances of Expansion strategy, 11 utterances of Paraphrase strategy, 10 utterances of Transfer strategy, 10 utterances of Imitation strategy, 1 utterance of Transcription strategy, and 18 utterances of Deletion strategy in the movie.

Meanwhile, Violita and Cholsy (2023) in their research titled “Strategy On Audiovisual Translation Of *Enola Holmes* Netflix Movie Subtitle” aims to see the involvement of translation strategies in the movie Enola Holmes. They used 9 strategies in their analysis in the movie Enola Holmes, finding more than 221 data for Condensation strategy, 204 data for Transfer strategy, 198 data for Paraphrase strategy, 108 data for Deletion strategy, 39 data for Expansion and Imitation strategy, 7 data for Resignation strategy, 5 data for Decimation strategy, and 1 data for Transcription strategy.

After finding a lot of data to analyze, just like the previous researchers, Eprilia and Rahmi (2022) in their research titled “Subtitle Strategies In A Movie Entitled Encanto” aims to analyze translation strategies in Indonesian subtitles of a movie titled *Encanto* and found 8 out of 10 Gottlieb strategies from the Encanto film. They found

76 data for Transfer strategy, 50 for Paraphrase, 9 for Expansion, 16 for Imitation, 31 for Condensation, 12 for Resignation, 14 for Deletion, and 7 for Decimation, with a total of 215 data that they have collected and analyzed.

My research is similar to past studies because it looks at subtitling and how it is done to adapt content for different audiences. But while those studies focus more on the translation of text, I provide a discussion on why I focus on to classify and explain the subtitling strategies used by the translator in translating *Dungeons & Dragons: Honor Among Thieves* movie script from English to Indonesian language and to explain the most dominant strategies used in translating the *Dungeons & Dragons: Honor Among Thieves* movie script from English to Indonesian language. By looking at these choices, my research hopes to show how these strategies help people understand and enjoy the content better.

