

## **CHAPTER 2**

### **THEORITICAL FRAMEWORK**

In this chapter, I will explain the theoretical framework and previous related studies. In the theoretical review, I will explain the theories related to the topic of this research such as the definition of subtitling, subtitling strategies, and previous research.

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

Subtitling is the activity of translating from one language to another, commonly used in the movie industry. The translated language is usually placed at the bottom of the screen. There are many definitions and techniques used by experts to translate one language to another in order to have the same meaning. Cintas (2007:23) states that subtitling can be described as a translation practice that consists of translating in writing, usually at the bottom of the screen, the translation into the target language of the original dialog spoken by different speakers, as well as all other verbal information that appears in writing on the screen (letters, banners, inserts) or is transmitted audio on the soundtrack (song lyrics, voice off).

According to Fawcett (in Bogucki, 2004:86), subtitling is used to transfer the meaning of dialog in one language into text in another language. Based on this statement, making good and relevant subtitles is not easy. The translator must have a good comprehension guideline in translating the source language into the target language. According to Shuttleworth and Cowie (1997:181), translation has two perspectives, namely the first definition of translation emphasizes the procedure of transferring the source language text (SL) into another language in the form of target language text (TL). The second definition focuses on the translation results produced and performed by the translator. Translating language in the movie industry can be done by using subtitling strategies. The translation procedure uses subtitling strategy as a technical tool in translating a language in the world of translation.

According to Cintas (2003:23), subtitling plays a great role in the globalization of media. He therefore claims that subtitling is useful in providing for

the original soundtrack and also the fidelity of the audiovisual product. Subtitling enables the audience to hear the original dialogues and to read the translation at the same time, which preserves the genuine inflection of the characters' voices. Subtitling is still much closer to the actual verbal delivery (Cintas, 2003:23).

Gambier (2003:71-189) also reported that subtitling is cultural in nature since it embraces cultural features. He mentioned that sometimes subtitlers have to work through cultural barriers and decide on the best equivalent for any target audience. In subtitling, what is being done is not the mere translation of the words and phrases; and to a greater extent the subtitling is to paraphrase culturally. This demonstrates the processes having to do with subtle to fit the content being dubbed and ensure comprehension of audiences from other cultures.

Based on the definitions above, we could understand that subtitling is a translation process carried out by a translator who takes data from the speech, utterances, or audiovisual of a video, movie, drama, or television series which aims to make it easier for the audience to understand the content and context of the information or speech spoken. Usually, subtitling will be placed at the bottom of the screen and presented by adjusting the language of the audience from the source language (SL) to the target language (TL). Therefore, translating subtitling is not easy because it must be presented in a commensurate manner, not less and not more.

## **2.2 Subtitling Strategies**

Subtitling strategies is a technique that can be used by translators to translate from one language to another. Basically, subtitling strategy is used to translate a person's speech/audio contained in a movie or television drama. According to Cintas (2007:23), subtitling can be described as a translation practice that consists of translating in writing, usually at the bottom of the screen, the translation into the target language of the original dialog spoken by different speakers, as well as all other verbal information that appears in writing on the screen. This translation text helps people who do not understand foreign languages to understand the meaning of the speech presented in the form of audio from a movie and TV drama.

According to Simanjuntak and Basari (2016:1093), translator transfer the messages of the source language by applying the strategies that are used in

transferring the meaning of SL to TL. It means that in subtitling, the translator needs subtitling strategy in making a subtitle translation and it cannot be translated without using translation theory. Before translating, students or researcher need to understand translation strategies and techniques, as well as their implementation in the hope of creating appropriate meaning and accuracy to achieve the intended meaning (Anwar, 2020:37).

In addition to translating and understanding the strategies, translators also need accuracy and flexibility in choosing words to be translated from the source language (SL) to the target language (TL) so that the translation results have equivalent meanings. Al-Ma'ruf (2015:3) says that knowing these strategies allows the translator to be more competent in choosing the right word in a sentence and produce a better translation. In this study, I use Gottlieb's translation theory, which provides ten strategies that can be used according to the needs of the translator. Gottlieb (1992:166) states that subtitle devised ten strategies which are used by subtitlers, including expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

### 2.2.1 Expansion

This strategy is used when the original text requires an explanation because of some cultural nuance. (Gottlieb, in Ghaemi and Benyamin, 2010:42), for example (Taqi and Wulandari, 2024: 34-39):

Source Language	: That's my girl
Target language	: <i>Itu baru putriku</i>

The example above shows that “*baru*” is addition word in the target language (TL) and is not available in source language (SL). This is classified as expansion strategy by Gottlieb

### 2.2.2 Paraphrase

According to Taqi and Wulandari (2024: 34-39), paraphrase strategy is used when the phrase in the source language (SL) cannot be reconstructed in the same

syntactic way in the target language (TL), in other words, the translation in the target language is syntactically different from the source language but the meaning is still maintained to be comprehended by the audience, for example (Taqi and Wulandari, 2024: 34-39):

Source Language	: I do
Target Language	: <i>Benar</i>

The sentence above shows that “I do” is translated as “*Benar*” when the original has a different meaning in the target language. In the source language, “I do” has a literal meaning as “*Saya lakukan*” but is translated into “Right”. Therefore, this is classified as a paraphrase strategy by Gottlieb.

### 2.2.3 Transfer

According to Taqi and Wulandari (2024: 34-39), transfer strategy is a full transmission of the whole form and also a message from SL (source language) into acceptable TL (target language) equivalently, for example (Taqi and Wulandari, 2024: 34-39):

Source Language	: No, Thanks
Target Language	: <i>Tidak, terima kasih</i>

The example above is categorized as a transfer strategy because “No, thanks” is translated to “*Tidak, terima kasih*,” is translated word by word without any changes which does not change any form. This is classified as a transfer strategy by Gottlieb.

### 2.2.4 Imitation

According to Ghaemi and Benyamin (2011:42), imitation is used to maintain the similarity of form, especially for personal names or place names, for example (Taqi and Wulandari, 2024: 34-39):

Source Language : Really? Who's **Beyonce**?  
Target Language : *Sungguh? Siapa **Beyonce**?*

This strategy is used when the source language (SL) and target language (TL) have the same word form without any substitute meaning, such as a person's name or the name of a place. The sentences above show that the name of person "Beyonce" is translated to "Beyonce". It is classified as imitation strategy by Gottlieb.

### 2.2.5 Transcription

According to Ghaemi and Benyamin (2011:42), 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, for example (Simanjuntak and Basari, 2016:24):

Source Language : No, **divorziata**  
Target Language : *Tidak, **bercerai***

The example above is a type of transcription strategy because in the source language (SL) there is a third language, which is the word "Divorziata" that is translated into the target language (TL) into "Bercerai". It is classified as transcription strategy by Gottlieb.

### 2.2.6 Dislocation

According to Ghaemi and Benyamin (2011:42), dislocation is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content, for example (Austin and Rina, 2009:17):

Source Language : 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.

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

The example above is a dislocation strategy because it is taken from a song presented in a movie or cartoon where the translation of the effect is more important than the content. It is classified as dislocation strategy by Gottlieb.

### 2.2.7 Condensation

According to Ghaemi and Benyamin (2011:39), condensation is the shortening of the text in the least obtrusive way possible. This strategy does not remove the real essence of the message being presented, for example (Taqi and Wulandari, 2024: 34-39):

Source Language : You can put it right there with the other  
Target Language : *Taruh di sana bersama yang lain*

The sentence in the source language (SL) is translated in a different way from the target language (TL). The sentence "You can" is omitted, but in the target language (TL) it still has the same meaning. This is classified as a condensation strategy by Gottlieb.

### 2.2.8 Decimation

Decimation is similar to condensation shortens the source language, but decimation cuts off the important part while condensation cuts off something not the too important part. According to Taqi and Wulandari (2024:34-39), decimation is omitting important elements that are confusing the audience and some taboo words, for example (Taqi and Wulandari, 2024: 34-39):



Source Language : Why would I have any enemies?  
Target Language : *Kenapa?*

The example above shows that the sentence “Why would i have any enemies?” is only translated into “why” because the translator uses the condensation technique where the translator cut the important part “would i have enemies” but does not change the meaning and flow of the movie or drama storyline. This is classified as a decimation strategy by Gottlieb.

### 2.2.9 Deletion

According to Taqi and Wulandari (2024:34-39), deletion refers to deals with the total elimination of the parts of a text, such as repetition, filler words, and question tags, for example:

Source Language : Mom, **please, please, please**, I want candy  
Target Language : *Ibu, **tolong** aku ingin permen*

The example above is a deletion strategy because there is a repetition of the word “please” in the utterance so that in the target language (TL) it is only translated once to reduce or delete the repetition. This is classified as a deletion strategy by Gottlieb.

### 2.2.10 Resignation

This strategy is used when the source language (SL) cannot be translated into target language (TL) because have different meaning from the source language (SL). According to Gottlieb (2014), the strategy chosen if the source language cannot be solved so that the original meaning is removed. For example (Taqi and Wulandari, 2024: 34-39):

Source Language : Beyotch!  
Target Language : -

The example above shows that the word “Beyotch!” in the source language (SL) does not have a translation. This means that the translator can not translate the word, and it does not have any meaning when translated into the target language (TL). This is classified as a resignation strategy by Gottlieb.

### **2.3 Previous Related Studies**

The first research entitled “Subtitling Strategies in Real Steel Movie” was written by Simanjuntak and Basari (2016). This study aims to find out the strategies employed to translate English subtitles into Indonesian subtitles and identify the strategy that is most commonly employed. The data analysis of this research is every utterance translated by translator using subtitling strategies. This research used a descriptive qualitative method because the purpose of this study is to describe the phenomena of translation. The result of this research shows that only six strategies were employed by the translator in translating this movie, not all of the subtitling strategies by Gottlieb were employed. There are 12 (19.354) utterances using expansion strategy, 11 (17.74%) utterances using paraphrase strategy, 10% (16.12%) utterances using transfer strategy, 10 (16.12) utterances using imitation strategy, 1 (1.16%) utterance using transcription strategy, and 18 (29.03%) utterances using deletion strategy. This study shows that not all of the strategies were used, it shows that “expansion” and “paraphrase” are the most often used strategies meaning that subtitling strategies were selectively applied in the process of translation. The deletion strategy was the most employed by the translator in translating this movie because there are words from the source language (SL) and not maintained in the target language (TL). The second most employed strategy is the expansion strategy because it is naturally proven to help the audience understand the subtitle easily.

Secondly, the research entitled “An Analysis of Subtitling Strategies of Indonesian Subtitles on The Movie Entitled Harry Potter and The Sorcerer’s Stone” was written by Pramata (2021). This research aims to analyze the subtitling strategies applied in English-Indonesian language subtitles in Harry Potter and The Sorcerer’s Stone by the translator. In collecting the data, the researcher used several steps by finding the movie script material, observing the subtitling strategy that was



found, and analyzing the data found. This research used descriptive methods to analyze the Indonesian script from the DVD-extracted subtitles that had been analyzed using Henrik Gottlieb's subtitling strategies theory. The result of this research shows that there were only six strategies used in this research. There are 1222 data found with the amount of 90.5% percentage of all the subtitling strategies. The data found shows that 856 (65.3%) are using transfer strategy, 203 (16.7%) are using paraphrase strategy, 48 (3.9%) are using imitation strategy, 30 (1.9%) are using transcription strategy, 21 (0.9%) are using decimation strategy, 21 (0.9%) are using deletion strategy. Based on the result of each strategy, the most used subtitling strategy are transfer strategies with 856 data translations found. The translator translates by literal translation because it does not change some meaning of the source language (SL) and is more easily understood by the audiences in the target language (TL).

Thirdly, the research entitled “Subtitling Strategies from English to Indonesian in the Imitation Game Movie by Lebah Ganteng” was written by Asrima and Serliah (2023). This research aimed to classify and describe various subtitling strategies that are applied in giving subtitles to movies from English to Indonesian language and to find out the distribution of the strategies used from the most frequent to the last. This research used the descriptive qualitative method and using Gottlieb’s subtitling theory. The researcher collected the data from each utterance or sentence by watching the movie and understanding the story, then transcribing the dialogues of each character, and downloading the Indonesian subtitle by Lebah Ganteng. Meanwhile, in analyzing the data, the researcher compares the source and target language, classifying each sentence or phrase, describing and making a conclusion, and the last one is calculating the percentage of each strategy. The result of this research found that only eight out of ten subtitling strategies were applied by Lebah Ganteng as a translator and subtitler. There are 122 pieces of data with the amount of 28 times or 23% using deletion strategy, 9% of data using expansion strategy, 21 times or 17% using paraphrase strategy, 30 times or 24% using transfer strategy, 13 data or 11% using imitation strategy, 11 data or 9% using expansion and condensation strategy, 7 data or 6% using decimation strategy, and 1 data or 1% using transcription strategy. The most used strategies are the transfer strategy

with 30 data or 24%, and the deletion strategy with 28 data or 23%. The translator used the transfer strategy to translate the subtitle literally to be easily understood by the audience and used the deletion strategy to eliminate parts of the text that have less meaning.

Based on the three previous related studies above, there are similarities and difference with my research. The similarities are the same as using the theory of Gottlieb to analyze the collected data and the research method, as well as the way of collecting the data. The difference is that the three researchers above took the object of their research from a film with the genres of action, science fiction, drama, comedy, adventure, history, and war. The object I use is a drama with the genre heartwarming, summery, and romantic to examine. The object that I use is a drama with the genre of heartwarming, summery, and romantic to be researched. Therefore, this research becomes new by analyzing using the script of a drama entitled *The Summer I Turned Pretty* (2022).