

## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

Translation is seen as the process of changing the Source Language (SL) into the Target Language (TL) with the surface meaning and the structures of the SL will be more or less comparable (Basnett, 2005). Larson (1984), cited by Owji (2013), states that “in general, translation communicates, as much as possible, the same meaning that was understood by the speakers of the source language, using the normal language form of the receptor language, while maintaining the dynamics of the original source language text.” These definitions conclude that translation plays a key role in conveying the meaning from one particular language into another. Particularly nowadays, in a world characterized by a global communication, where each country has its own language to communicate, translation takes a central part of communication by exchanging information between languages. “In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers.” (Ordudari, 2007)

Dealing with Translation Studies (TS), Audiovisual Translation, or well-known as AVT, is considered as a new field. As stated by Chiaro (2013),

“audiovisual translation (AVT) is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products.” Beside the fact that it has become the most vital discipline in current TS, where the technology has improved in media distribution, it is undoubtedly one of the commonest forms of translation encountered in everyday life in contemporary societies. The examples of the forms of AVT are subtitling and dubbing.

Subtitles can be defined as “the rendering in a different language of verbal messages in filmic media in the shape of one or more lines of written text presented on the screen in sync with the original message” (Gottlieb, 2001:87). “The role of subtitles is to facilitate access to audiovisual products in a foreign language” (Kapsaskis, 2008:42), or, in other words, it is carried out to make a film or TV program comprehensible to the target audience that is new to the first SL. It has been an inseparable part in this multimedia era and influential in assisting people to perceive foreign language audiovisual inputs as well. Subtitling, the process of transcribing the dialogue from a film or TV-program which is translated and appears in written form at the bottom of the TV screen, has two types; intralingual and interlingual. Intralingual subtitling is used within one cultural language, e.g. when a program is subtitled for the deaf or hard-hearing, while interlingual subtitling is used between two cultural languages, e.g. when subtitling an English program into Bahasa Indonesia (Gottlieb, 1997:71).. Besides, as cited by Basnett (2005), according to Jakobson in his article entitled “On Linguistic Aspects of Translation”, there is the third type of subtitling;

intersemiotic translation, used to make gestures explicit, e.g. *she smiles*, which Gottlieb does not mention.

However, there must be problematic issues while doing a translation task. One of them is when translators have to achieve complete equivalence but they encounter a problem and literal translation does not work. Translators, a bilingual or multi-lingual cross-cultural transmitter of culture and truths, need to deliver the information clearly from one language to another and primarily achieve complete equivalence itself between SL to TL as it becomes the major concern in translation. The TL is closely connected with the SL, as the content of the source-text is important in the translation (Munday, 2001:78). This means that it is not necessarily the exact words, which are important, but that the same meaning has been rendered. To be specific in AVT area, most of the movies we watch are translated from English speaking country like America, yet the subtitling process in it is not without flaws as it is naturally limited by various technical matters, like the maximum length of a subtitle and its screen duration. Besides, it has to comply with differences between the linguistic system of the source and that of the target that makes a translator must tactically encode the message into subtitles. Thus, strategies are needed to be successful in doing translation, particularly interlingual subtitling, in which the subtitlers have to deal with constraints related to space and time factors and those imposed on the subtitles by the visual context.

Krings (1986:175) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a

concrete translation task”. There are several strategies proposed by the experts, one of them are Newmark’s strategies that propose transference, naturalization, cultural equivalent, etc. Yet, in this study, the writer is interested in using Gottlieb’s classification of interlingual subtitling strategies which have been deemed to be the groundwork of subtitling analysis as the writer wanted to find translation strategies for movies subtitling. His strategies are suitable for analysing and finding out why the subtitler has chosen to translate the subtitles the way he has, as his strategies are details and designed for subtitles only.

Movie is chosen as the form of audiovisual product utilized in this study as the corpus due to the fact that the advent of DVD and digital and satellite television has meant an increase in subtitled film and television. Besides, in Indonesia, the number of cinema-goers again seems healthy and the Internet is firmly established in our society where translation may be required in the form of subtitles. There are 3 movies chosen with different genres; action, comedy and romance since these three genres are more popular than the other genres and have special, different characteristics to each other. The writer watched 3 movies of each genre, released in 2014 for the latest options, to compare and find the required data, such as action; *Fury*, *Pompeii*, and *The Expendables 3*, comedy; *Ride Along*, *Let’s Be Cops*, and *Neighbors*, and romance; *If I Stay*, *Step Up: All In*, and *The Fault in Our Stars*. After comparing all the movies mentioned above, the selected ones are *The Expendables 3*, *Neighbors*, *The Fault in Our Stars*: (i) *The Expendables 3*, a 126-minute action movie directed by Patrick Hughes, tells about another job that the expendables are sent for. Barney (starred by Sylvester

Stallone) augments his team to take down Conrad Stonebanks, the *Expendables* co-founder and notorious arms trader who is hell bent on wiping out Barney and every single one of his associates. It has been released on August 15 2014. (ii) *Neighbors*, a 90-minute comedy movie directed by Nicholas Stoller, gives a funny story about a young couple suffering from arrested development who are forced to live next to a fraternity house after the birth of their newborn baby. It has been released in theaters on May 9 2014 with Seth Rogen, Rose Byrne, Zac Efron, and Dave Franco as the main casts. (iii) *The Fault in Our Stars*, a 126-minute romance movie directed by Josh Boone, tells a story about two young people, starred by Shailene Woodley and Ansel Elgort, who fall in love after meeting at a cancer support group. They both have different cancer conditions.

The writer utilizes subtitling scripts of these three movies: *The Expendables 3* (action), *Neighbors* (comedy), and *The Fault in Our Stars* (romance) both in English and Bahasa Indonesia as the source of the data. The movies in different genres are chosen to get a broad diversity of the topic and content which would in turn provide a larger variety of translation and subtitling strategies. The data comprises 90-minute-English and 90-minute-Indonesian subtitle (180 minutes altogether) selected from the second 30 minutes of each film for the purpose of randomization. In order to analyze the subtitling translations, the unit of translation as the basis for analysis should be clarified. The basic unit of a film is a frame; consequently, the unit of analysis in this study is considered to be a frame. A frame is defined as a word or a stretch of words in the form of

subtitle which appears together for a length of time on screen and disappears together before another frame appears.

There are some studies related to this topic, some of them are “Subtitling Strategies in *The Great Gatsby*” conducted by Elona (2014) which aims to describe Gottlieb’s subtitling strategies that are employed in *The Great Gatsby* and to find out the most and the least dominant strategy in the subtitling of *The Great Gatsby*. The result shows that Gottlieb’s subtitling strategies were applicable with transfer as the has the highest frequency which reaches 63,7% as the dominantly used one and the least dominant categories are dislocation and decimation, both with the percentage only 0,2%.

Next is “Analysis of Gottlieb’s Subtitling Strategies in Trans 7’s ‘Home Stay’” conducted by Michael (2012), which gives a valuable insights on how Gottlieb’s strategies are used by examining the subtitles found in several episodes of Home Stay, a children TV program produced by Trans 7, and makes clear how each of Gottlieb’s strategies is used. His study confirms that the strategies proposed by Gottlieb appear in combination.

Another study is “A Comparative Study of the Persian Subtitles of American Historical Drama and Romantic Comedy Movies with the Originals” conducted by Shakernia (2011). It aims to investigate the use of Vinay and Darbelnet’s direct and oblique translations strategies in the Persian subtitles of American historical drama and romantic comedy movies. The findings obtained from the analysis show that direct translation strategy is used more in historical

drama movies, whereas oblique translation strategy is applied more in the Persian subtitles of romantic comedy movies.

In contrast to other studies, the writer conducted this study with a worthwhile topic proposing a new idea that can provide a new data. Beside to investigate the use of subtitling strategies proposed by Gottlieb, it aims to discover the characteristics of subtitling strategies in different movie genres.

## **1.2 Research Questions**

From the background above, the questions of this study are:

1. What kinds of strategies applied in the subtitles of each movie?
2. What are the characteristics of subtitling strategies in each movie based on the use of Gottlieb's subtitling strategies?

## **1.3 Purpose of the Study**

This study aims to investigate the application of Gottlieb's subtitling strategies among different movie genres: *The Expendables 3* (action), *Neighbors* (comedy), and *The Fault in Our Stars* (romance) and to discover the characteristics of subtitling strategies in the three movies based on the use of Gottlieb's subtitling strategies.

## **1.4 Scope of the Study**

The study focuses on how Gottlieb's subtitling strategies are utilized in subtitling of movies in different genres: *The Expendables 3* (action), *Neighbours*

(comedy), and *The Fault in Our Stars* (romance) and discovering the characteristics of subtitling strategies in the three movies based on the use of Gottlieb's subtitling strategies.

### **1.5 Significance of the Study**

This study is conducted in order to enrich study in translation, particularly AVT, and to gain knowledge about the strategies used in subtitling of movies in different genres. AVT, as a new field of translation studies, should be introduced to students of English Department of State University of Jakarta as it has been widespread and undergone greatest growth, e.g. subtitling, which can be a powerful training and teaching tool in the foreign language learning class. Thus, the writer hopes this study has a value for the lecturers to include this issue in the academic training of translators.