

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURES**

This chapter presents some reviews of theories and previous studies related to this study. This chapter contains theories about translation, audiovisual translation (AVT), subtitling and subtitling strategies, movie, some overviews about *The Hobbit An Unexpected Journey*, and previous study used in this research.

#### **A. Translation**

##### **1. The Notion of Translation**

Translation has various definitions and each expert has their own definition about this field. Catford (1965: 20) simply defined translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Nida (1982:12) state that translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. In here, the translation not only transfer the meaning by using equivalent textual replacement, but the translator also have to pay attention to the style of source language in order to make the translation maintain naturalness in target language.

In addition, to reproduce the message one must make a good many grammatical and lexical adjustments. Larson (1998:3) said that translation consist of transferring the meaning of the source language into the receptor language. It is means that only the meaning that is being transferred. The

meaning should not change, only the form may change. In addition, Basnett (2002) also stated that translation involves the transfer of 'meaning' contained in one language form to another language form through competent use of the dictionary and grammar, involves a whole set of extra-linguistic criteria. In this case, the process involves human competency in both of language to translate the meaning. This is also relating to what stated before about equivalent transfer the meaning by using equivalent textual material.

From the definition above, we can conclude that translation always deal with different kind of language: source language (SL) that has to be transfer and target language (TL) that become the result of translation. The translation itself not merely about change or transfer language the meaning from source language to target language, but those meaning have to transfer into *equivalent* form without change the meaning of source language. Transfer meaning without change them is the important one in the translation, but the translator also have to pay attention to the style of target language to gain the naturalness and make the translation result become easy to understand by the reader like they read their own natural language.

## **2. Types of Translation**

There are some common types of translation. Roman Jakobson (in Basnett, 2002: 23) distinguishes three types of translation:

- 1) Intralingual translation, or *rewording* is an interpretation of verbal signs by means of other signs in the same language. For example, if someone change a poem into prose, the types of its translation is intralingual translation.
- 2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language. This is the most common translation that described by as the process of transfer meaning from SL to TL. It can be text-oriented such as translating a novel from English into another language. It also occurs for interpreters who translate what people say into another language by using verbal form.
- 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems. Such as a novel that is adopted into a theatrical or a movie.

### 3. Translation process

Translation is not an easy job to do by people since this activity involves more than one language to seeking for the proper word to transfer the meaning in source language to target language. There are some processes, which the translator should do to make a good translation. Those process are starting from 1) analysis, 2) transferring, and the last one is 3) restructuring. The process of translation an be seen in the following scheme that is proposed by Nida (1975:80):

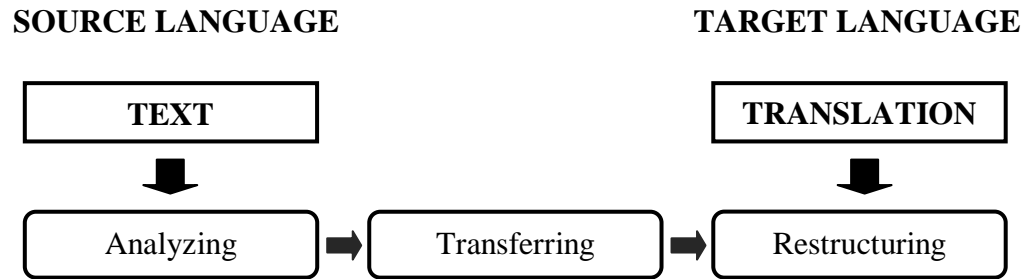


Figure 1. Process of Translation (Nida, 1975: 80)

1) Analysis

Translation is always starting from analyzing. Analyzing has purpose to understanding about meaning, context and cultural information from source language to determine how to communicate those meaning into target language. Translator knowledge about cultural in source language is very important.

2) Transferring

In this phase, a translator transfer the analyzed meaning into target language. In this process, the translator demanded to find equivalent form in target language to convey the meaning from source language.

3) Restructuring

The last phase is restructuring. The translator checks the transferred text or the message in the target language by using suitable term and language style. It is important to gain naturalness in target language and make the translation easy to understand by the readers in target language.

Hilaire Belloc in his lecture *On Translation* in 1931 (in Bassnett, 2002: 13), states:

“The art of translation is a subsidiary art and derivative. On this account it has never been granted the dignity of original work, and has suffered too much in the general judgment of letters. This natural underestimation of its value has had the bad practical effect of lowering the standard demanded, and in some periods has almost destroyed the art altogether. The corresponding misunderstanding of its character has added to its degradation: neither its importance nor its difficulty has been grasped.”

Translation has been perceived as a secondary activity, as a ‘mechanical’ rather than a ‘creative’ process. The translator only transfers the meaning and cannot change into what they want. The translator only deliver a message, but not the create one. The message not change, but the target language style may change depend on the translator knowledge and point of view in translating those message.

#### **4. The Quality of Good Translation**

In translation, it is true that the main purpose of translation is to convey the intended meaning from source language into another sign form or other language. However, there some aspect that must be considered to make a good translation. Larson (1998: 529) explained that a good translation must fulfill three aspects, they are:

##### *1) Accuracy*

Accuracy is a term used to evaluate a translation, which is refers to whether source language and target language was equivalent or not. Equivalent concept is refers to the sameness of content in both of

language. A translation is accurate and said to be a good translation if the text has conveyed the same message or information with the original one. Sometimes, in restructuring, the translator working hard at getting across the meaning and doing some adds information, which was not really in the source text. This kind of information need to be deleted. Therefore, the translator as can a possible has to avoid an effort to add or delete information from the source language, especially when using a kind of method or procedure of translation such as deletion or addition in translation.

## 2) *Clarity*

It is true that a good translation must be accurate by conveying the same message from source language, but a good translation must be easy to understand by the people who read it. That is why a good translation must fulfill the clarity aspect. Sometimes, there are people who are not familiar to the source text. In this point, the clarity of translation is very important to guarantee that those people also can understand what information want to be conveyed without asking about the content. Therefore, the translator as can as possible must avoid using ambiguous words or too long sentences.

## 3) *Naturalness*

The last aspect from a good translation is naturalness. The term of naturalness refers to whether the translation was conveyed as appropriate as rule, norm and culture of the target language. The

naturalness concept in translation is very important because even a translation was fulfilled accuracy aspect like conveyed message completely and fulfilled clarity of the content, the reader of target language would deny it if the way it conveyed is not appropriate with the rule, norm, and culture in the target language. Such an abstract of a research will be denied if it is written in slang language or non formal language. That is why the translation must have naturalness to make the reader can accept it as they read something from their language and does not make the translation sound strange or like foreign.

From the explanation about aspects of good translation above, a good translation must fulfill those aspects. It is true that translation is not an easy job to do, but it is not impossible to make a good translation. Every translator is concerned that the result of his/her works to have good quality translation. To know whether a result of translation is good or not and make sure that the translation is accurate; it must be checking by using some test.

However, to test the result of translation, it is necessary to use a certain way, which is appropriate for this field. Larson (1998: 534) stated that there are five ways that can be used to test a translation, they are:

- 1) Comparison with the source language

The comparison checking needed to know whether the information in the source text is revealed in the translation properly without any deletion, addition of information or difference with source text.

Comparison with the source text can be done several times during the translation process by doing careful comparison at some point of the total project or in the end after all the translation is finished.

2) Back-translation

The second way to check the translation is make a back translation, Back translation refers to translating the translation in target language back to the source language as the target, which is usually done by someone who was good in both of language. Then, the result of back translation will be compared with source text. This activity should do without having read the source text, which is used by the translator.

3) Comprehension tests

By doing this test, it can be know whether the translation can be understood correctly by native of target language who is never read the translation before. It is designed to find out whether translation is communicated properly to the audiences who are being the targeted. This type of test involves some people to retell the content of translation and answer some questions about it. This test be done by the translator himself with some note. However, ideally, this test should be done by other people especially the one who was expert in it.

4) Naturalness tests

Naturalness test is done to see if the form of the translation is natural and the style was appropriate. This testing usually done by some reviewers who are read through the translation then making some



comment and suggestions. The task of reviewer is to check the fluency of the language of translation. Furthermore, the reviewer make some note about the accuracy, reduce of the excessive meaning, increment some part which has less in meaning and some part that need to be change in order to gain naturalness of the translation.

#### 5) Readability tests

Readability test is done by someone who read thorough every section of the translation. It can be done by reading the translation aloud and if the reader got some difficulty such as stops in the middle of the text, it indicates some problems in readability. This test is purposed to check whether there are so many information coming too fast or whether the information load too slow which is make the reader boring and making it not readable. A text is readable if it is good writing which is has a pleasing style, a good rhythm, and moves along at an acceptable pace. However, it is should be noted that readable for one audience may not readable for another. Because the ability and pace every people in reading is different each other.

#### 6) Consistency checks

Source language usually has some key terms that appeared or used repeatedly. If the meaning is the same and there is nothing in the context to indicate that a different term should be used, the translator will want to use the same term in each occurrence. If the source text is too long and need long period to finish it, it is possible for the

translator to be inconsistent in the used of lexical equivalent for some key terms.

It is clear that quality of good translation must fulfill some aspects, and the way to test them is revealed above. Related to the research, this research used a way to check the influence of subtitling strategy (which is will be explained in the next sub chapter) toward Indonesian subtitle which is stated as research problem in previous chapter. The researcher uses comparison to check the quality aspects such as accuracy, clarity, and naturalness of the translation. However, because subtitle has some different condition such as constraints, the researcher uses another translation from another source to be compared with the translation (Indonesian subtitle of the movie) first. This is done to find what the difference between usual translation and subtitle. Furthermore, the results are compared with the original text to find whether the meaning conveyed properly or not.

## **B. Notion of Audiovisual Translation (AVT)**

Audiovisual Translation or AVT is a term used in field of translating audiovisual works such as movie, television program series, and others. This kind of translating field expanded because of a larger number of television channels at all levels, international, national, regional and local, means a sharp increase in the quantity and range of programmes required to meet the needs of broadcasting schedules. In addition, international movies and television programs are exported around the world.

Generally, in Audiovisual Translation, there are two kinds of method usually used, they are dubbing and subtitling. Cintaz and Anderman defined (2009: 4) dubbing as replacing original dialogue using new soundtrack into target language or generally called as *revoicing*. In dubbing, the sound in target language must be in the same rhythm with the actor's lips movement. Meanwhile subtitle by Luyken *et al.* (1991: 31) defined as:

“... condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity”.

Subtitling and dubbing, is mainly used in the translation of film and TV programs from foreign country, but subtitling is more easy to be done because it is only provided in written form and does not need to replace the actor voice's with other people.

In dubbing, the voice actor has to match the dialogue in target language with lip movement of the actor. According to Bernschützthat (2010) cited in Avelin (2015), it is hard for the translator to translate the original text into the target language while matching the lip movements. They attempt to lip-synch the text in order to get similar lip movements with the actor or actresses of the movie. Pronunciation also matters, for the text spoken by the voice talent is not allowed to be neither longer, nor shorter than the original actor's dialogue. It rather difficult and need some experienced voice actor to play the dialogue in the movie or programs. Subtitling in other hand, it does

not need to replace the actor's voice, so that the original voice of the actor in the movie can hear by the viewer.

### C. Subtitling and Subtitling Strategies

It has been stated above that subtitle is condensed written translations in the form of text as lines which is appear and disappear to coincide in time with the corresponding portion of the original dialogue, and the process of making subtitle is called as *subtitling*. Generally, subtitling is divided into two types: they are intralingual subtitling and interlingual subtitling. according to Gottlieb (1992:164), intralingual subtitling is a term for subtitle is which translation within cultural language (e.g. English into English). This type of subtitling is usually used for deaf or hard hearing people to make them understand what the people on the screen saying. The movie or TV program staffs, usually equip and provide film or TV program with subtitle in their own language to help people who want to translate it into another language. Whereas interlingual subtitling is translation between two cultural languages (e.g. English into Bahasa Indonesia). This type of subtitling is type of subtitling that commonly used for movies or programs came from abroad.

To make a good subtitle, there are some constrains that must be obeyed. Gottlieb (1992:164) calls them as formal (quantitative) and textual (qualitative) constraint. Formal constraint is related to space factor that allows two lines of text only with 35 characters per line and time factor related to reading speed of viewer to read the subtitle until dialogue move. Whereas, textual constraint is related to the presentation like position of the subtitles on

screen, the size of the characters and related to font used. Those factors make subtitling be more challenging than ordinary translation, because the translator must adjust the translation with the space of the screen and viewer speed to read the translation. Therefore, a subtitler needs some strategies to solve those problems.

To overcome those problems in making subtitle, there are some strategies proposed by Gottlieb, which are called as *subtitling strategies*. Those subtitling strategy are about procedures of subtitling that are used to overcome the problems which are related to the constraints in transferring message from one language to another language in context of audiovisual works. Those strategies proposed by Gottlieb in Ghaemi and Benyamin (2010) are explained below with some examples from source language (SL) and target language which are typed in bold italic. Those strategies are explained as follow:

### **1. Transfer**

It is referred to a strategy of translating the source text completely and accurately from source language to target language. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text.

Example:     **SL : *I need you see something.***

**TL: *Aku ingin kau melihat sesuatu***

(Putri, Ineke Hartanto, 2016)

There is no addition or deletion in and the original dialogue was completely translated into target language without changing the meaning of the original text.

## 2. Paraphrase

Paraphrase is used when the subtitler does not use the same syntactical rules in subtitling the dialogue but not change the message. It commonly happened to cases where there are some phrases or sentences in the original language which cannot be reconstructed in the same syntactic way in the target language. However, this strategies can be used when the subtitler in order to make subtitle easier to understand and readable by the audience by change the structure.

Example:     **SL** : Nina, we're getting *a ton of heat* from the police out here on the video.

**TL** : Nina, kita dapatkan *pernyataan keras* dari polisi disini tentang video itu.

(Putri, Ineke Hartanto, 2016)

The use of paraphrase strategy could be seen on “*a ton of heat*” which was translated into “*pernyataan keras*”. “*A ton of heat*” which was a figurative language meaning “*to receive criticism (for something)*” or “*to receive punishment*” (*idiom dictionary*) so the subtitler translated it “*pernyataan keras*” which had a similar meaning.

### 3. Imitation

Imitation maintains the same forms, typically with names of people and places. This kind of strategy is used because there is no equivalent translation proper to translate the source language. Therefore, the term in source language was not translated, but use the original term of source language.

Example: **SL :** And her name was *Maleficent*.

**TL :** Dan namanya ialah *Maleficent*.

(Aveline, Rr. Gustin Zora, 2015)

The use of imitation in here because of the term refers to a name of people in the movie and there is no equivalent translation for a name in TL. Based on the dialogue above, the term “Maleficent” is a name of witch. Therefore, the subtitler keep the original term

### 4. Dislocation

It is adopted when the original text employs some sort of special effects like a silly song in a cartoon film where the translation of the effect is more important than the content. This strategy facilitating the change of a particular SL message into acceptable TL expression so that the translation will produce the same effect on the target audience.

Example: **SL: Spider-pig, spider-pig, can he swing from a web ?**

**No, he can't he's a pig!**

**TL : Babi labalaba, babi labalaba, dapatkah dia berayun dari jaringnya? Tidak bisa, dia seekor babi.**

(Aveline, Rr. Gustin Zora, 2015)

The use of dislocation above is because the the subtitler consider that the effect of the dialogue is more important to revealed or conveyed than the message itself. Therefore, a similar composition of word is used to give a same effect on the translation.

## 5. Deletion

Deletion refers to the total elimination of parts of a text. It is deliberate exclusion of part of the whole SL message, especially less important aspects, such as those having no verbal content, leaving the most important message to be expressed. This strategies deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

Example :     **SL** : I'm so sorry. *Okay, well, toddles*. Bye.

**TL** : Maafkan aku. Sampai jumpa.

(Rohmah, Falla Nour, 2014)

It can be seen that the words '*Okay, well, toddles*' is completely deleted.

## 6. Expansion

Expansion is strategy which is used when the original text requires more explanation because of some cultural nuance not retrievable in the target language. Sometimes, the explanation will put in the bracket or giving addition on the top of screen.

Example:     **SL** : I don't know, week here, week there

**TL** : Entahlah, seminggu *kerja* disini, seminggu *kerja* di  
sana



(Putri, Ineke hartanto, 2016)

The word “*kerja*” is added in the translation to describe the situation of the speaker when he said the dialogue. The additional information are purposively added to clarify the context of the original dialogue.

## 7. Transcription

Transcription is used in those cases where a term is unusual even in the source text. It is used when facing irregular speech, such as nonstandard speech, dialect or a pronunciation with a specific emphasis on a syllable, and unusual speech even in the source text, like the use of third language or nonsense language. The subtitler attempts to convey an acceptable rendering of the source text-contents in the target text,

Example :     **SL** : No, *divorziata*.

**TL** : Tidak, *bercerai*.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati in Putri, Ineke Hartanto, 2015)

The term “*disvorziata*” is translated into “*bercerai*.” It is because the original term is not familiar in target language although it is the true term of word “*bercerai*”. Therefore, the subtitler changes it into another word that can be understood.

## 8. Condensation

This kind of strategy would seem to be the typical strategy which is by shortening the text in the least obtrusive way possible. The strategy only

reduces the text without reducing the meaningful content or message, so that the original content will not lose.

Example : SL : *I'm not talking to him. There's no way.*

TL : *Aku tidak mungkin bicara padanya.*

(Aveline, Rr. Gustin Zora, 2015)

From the translation result, it can be seen that the sentence is briefer than it should be if translated precisely word to word. However, the meaningful content of the original dialogue still represented in the translation.

## 9. Decimation

Decimation is an extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted. It is commonly used when the actor speak in very fast. The subtitler omitting some important element that considered as an element that will confusing the audiences.

Example : SL : You're not, by any chance, referring to **Jack**, are you?

TL : *Maksud anda Jack?*

(Aveline, Rr. Gustin Zora, 2015)

The result of the translation seems extremely briefer. The subtitler omit some part of the dialogue and keep only the most meaningful part.

## 10. Resignation

This strategy adopted when no translation solution can be found and meaning is inevitably lost.

Example : SL : Beyotch!

TL : - (NO TRANSLATION)

(Malibu's Most Wanted in Aveline, Rr. Gustin Zora, 2015)

In addition, Gottlieb is not the only one who proposed theory about subtitling strategies. Haryanto (in Hastuti, 2015) also proposed 10 subtitling strategies. They are explained as follows:

1. Transfer

Transfer strategies are done by translating the source text literally.

2. Paraphrase

In this strategy, the translator gives more explanation toward the part of the sentence based on his/her own opinion.

3. Imitation

Imitation strategies are done by rewriting the source text into target text. Usually this strategy is done in translating the name of person or the name of place.

4. Transcription

This strategy is done by rewriting the certain words because of the textual function how that language should be. For example, how the sentence in the source text pronounced can be seen in the subtitling.

5. Deletion

Deletion strategy means some of source texts are deleted because the translator/subtitler believes that those parts are not important. The differences between deletion and condensation is that in condensation

there is no any part that be deleted or it's just be condensed but in deletion strategy there are some parts that be deleted by the translator.

#### 6. Expansion

Expansion means giving addition meaning in the target language.

#### 7. Condensation

Condensation strategy is done by shortening the source text. In this strategy the subtitler or translator eliminates unimportant utterance. But, usually this strategy can make the losing of pragmatics effect that actually it should be transferred into target language

#### 8. Decimation

Decimation is an extreme condensation. This strategy is usually used in translating the actors' conversation or utterance when they have a quarrel especially when they speak loudly and with fast speed.

#### 9. Resignation

Resignation is done when there is no any solution in transferring the message from SL into TL. Automatically, the meaning of the source text is not transferred into target language, or in other word it is "untranslatable"

#### 10. Taming

Taming strategies is used to translate the rude or taboo words in order to be acceptable in target language.

From the theories proposed by Gottlieb and Haryanto, there are some similarities. Almost all of the strategies proposed by Gottlieb also proposed by Haryanto, they are transfer, paraphrase, imitation, transcription, deletion,

expansion, condensation, decimation, and resignation. However, in subtitling strategies proposed by Hariyanto did not include dislocation as a strategy. Instead of including dislocation, Hariyanto proposed different strategy called taming that did not proposed by Gottlieb before.

#### **D. Movie**

Movie or also called as film nowadays become a part of people's live around the world that it is hard to imagine living without it. Cambridge Dictionary is defined film as a series of moving pictures that tell about a set of stories and usually shown in the cinema or television. Summary, movie is a type of visual communication which use moving pictures and sound to tell stories or inform that sometimes help people to learn and usually shown in the theatre. Now, people can enjoy watching movie on their own television, watching from sold or rented DVD and sometimes they can download or stream from the internet by their selves.

Movies or films are designed to have effects on viewers. Bordwell and Thompson (2008: 2) explained that in late in the 19th century, moving pictures emerged as a public amusement. They succeeded because they spoke to the imaginative needs of a broad-based audience. All the traditions that emerged-telling fictional stories, recording actual events, animating objects or pictures, experimenting with pure form-aimed to give viewers experiences they couldn't get from other media. The men and women who made films discovered that they could control aspects of cinema to give their audience richer and more engaging experiences.

Movie divided into some genres. The term genre itself is one of the most words to classify and describe movie. It used as marketing label and analytical tools and it is important to creating viewer interest. However, genre itself cannot be defined in a single hard and fast way. Bordwell and Thompson stated (2008: 319), some genres stand out by their subjects or themes. Genres itself based on unspoken agreement of filmmakers, reviewers, and audiences. Films shared some common type as an identity and become genre conventions that re-appear in film after film. Other genre conventions are more thematic, involving general meanings that are summoned again and again. It also can be seen from the plot and characteristic film technique. A genre may also change by mixing its conventions with those of another genre. That is the reason; it is rather difficult to categorize a film into a certain genre.

Although it is rather difficult to categorize a movie or film into a certain genre, there were some certain genres that known by people and become very popular among movie viewer, filmmakers and people in common (Cinemags 171<sup>th</sup> edition 2013 in Ina Nurizka, 2014). They are notable as below:

1. Comedy

comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with oneliners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history,

including slapstick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy), and more.

## 2. Romance

Tales of love have been with us for aeons, and has been a staple of the movie industry for a similarly long time. The romance genre arguably hit its peak in the 90s, with movies such *You've Got Mail* (featuring Tom Hanks and Meg Ryan) and *Sleepless in Seattle* (also starring Tom Hanks and Meg Ryan) having become hallmarks of the genre.

## 3. Fantasy

The fantasy genre spans a wide variety of plot tropes and themes, but a unifying factor between fantasy movies is that they contain some kind of fantastical or speculative element which affects the world and the characters within it (as opposed to a technological element, which is the main distinction between sci-fi and fantasy movies). Fantasy movie usually take place in imaginary world or place that does not exist in real life, and the people in that place have their own customs and sometimes their own languages. In fantasy movie often include some imaginary creatures and magic.

## 4. Thriller

'Thriller' is a relatively nebulous term that can be used in conjunction with crime, mystery, horror and even sci-fi genres but typically involves a race-against-time or similarly high stakes plot device.

## 5. Musical

Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film.

## 6. Horror

Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent *Nosferatu* classic, to today's CGI monsters and deranged humans. They are often combined with science fiction when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The fantasy and supernatural film genres are not usually synonymous with the horror genre. There are many sub-genres of horror: slasher, teen terror, serial killers, zombies, Satanic, *Dracula*, *Frankenstein*, etc.

## 7. Drama

Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action, Dramatic films are probably the largest film



genre, with many subsets. Dramatic biographical films (or "biopics") are a major sub-genre, as are 'adult' films (with mature subject content).

#### 8. Adult

Adult movie is a kind of movie, which is made for adult people above of 18 years old because there are so many sex scenes that appeared in the movie makes this kind of movie given ratings between R up to NC-17.

#### 9. Sci-fi

A mainstay of the movie industry, science fiction is similar in many respects to the fantasy genre with the exception that internal rules and universes are explained with technology or scientific understanding rather than mysticism. This open-endedness has resulted in a wide ranging number of sub genres, most of which tackle the effects advanced technology or science breakthroughs have on a civilization.

#### 10. Action

Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad guys' - all designed for pure audience escapism. Includes the James Bond 'fantasy' spy/espionage series, martial arts films, so-called 'blaxploitation' films, and some superhero films. A major sub-genre is the disaster film.

## 11. Cult

Stories that touch upon the adversaries of Good, especially the "Enemies" of the forces of righteousness as expressed in any given religious philosophy. Hence, stories of devils, demons, demonic possession, dark witchcraft, evil sorcerers or warlocks, and figures like the Antichrist would qualify. The nature of such stories presupposes the existence of the side of Good and the existence of a deity to be opposed to the forces of Evil.

## 12. Animation

Technically speaking, animation is more of a medium than a film genre in and of itself; as a result, animated movies can run the gamut of traditional genres with the only common factor being that they don't rely predominantly on live action footage. Animated movies can be loosely divided into 2D and 3D animations, with the following techniques distinguishing them further.

## 13. Documentary

A documentary movie is a kind of genre that is made based on real story and authentic evidence from the event or accident happened in real life. A feature-length or near-feature-length film depicting a real-world event or person, told in a journalistic style (if told in a literary narrative style the result is often a docudrama). Although the genre has existed in some form or another since the early years of television, the term factual television has most commonly been used to describe programs produced since the 1990s.

There are so many cases that a movie consist from more than one genre. Since a movie genre is determined based on the theme of the movie carried, a movie may consist of some ideas and themes to interest people by offered something new. It is become a natural thing for a movie to have more than one genre, since movie is media to tell a specific story and help people to learn something implicitly from those stories. Furthermore, in this research, the movie used as the source is belong to fantasy movie.

#### **E. The Hobbit An Unexpected Journey**

The Hobbit An Unexpected Journey is a 2012 epic high fantasy adventure film directed by Peter Jackson that is adapted from a novel written by J.R.R. Tolkien in 1937. It is followed by *The Desolation of Smaug* (2013) and *The Battle of the Five Armies* (2014), and together they act as a prequel to Jackson's *The Lord of the Rings* film trilogy.

*An Unexpected Journey* premiered on 28 November 2012 in New Zealand and was released internationally on 12 December 2012. The film has grossed over \$1 billion at the box office, surpassing both *The Fellowship of the Ring* and *The Two Towers* nominally, becoming the fourth highest-grossing film of 2012 and the 26th highest-grossing film of all time. Receiving mixed to positive reviews from critics, the film was nominated for three Academy Awards for Best Visual Effects, Best Production Design, and Best Makeup and Hairstyling. It was also nominated for three British Academy Film Awards.

## 1. Characters

In this movie, there are some characters who appeared as main characters and supporting characters to make the story sequences. The main characters in the movie are:

- 1) Bilbo Baggins (played by Marteen Freeman) is a hobbit hired by the wizard Gandalf to accompany 13 dwarves on a quest to reclaim the Lonely Mountain from the dragon Smaug.
- 2) Gandalf (Ian McKellen) is a wizard who recruits Bilbo and helps to arrange the quest to reclaim the dwarves' lost treasure in Erebor.
- 3) Thorin Oakenshield (Richard Armitage) is the leader of the Company of Dwarves who has set out to reclaim his birthright as King of the Lonely Mountain from Smaug.

In addition, in the movie included some supporting characters too. They are:

- 1) Dwalin is the oldest member of the Company of Dwarves. He is very wise and often gives advices to other member especially Thorin.
- 2) Lord Elrond is the Elven-Lord of Rivendell, who gives shelter to Bilbo's party, despite Thorin's great suspicion of Elves.
- 3) Lady Galadriel is the elven co-ruler of Lothlórien along with her husband, Lord Celeborn. She also knew as Lady of Lorien who support Gandalf and believe him Gandalf story about the arise of Dark
- 4) Saruman the White is the head of the Istari Order and its White Council.

5) Gollum is a wretched hobbit-like creature corrupted by the One Ring.

## 2. Synopsis

An Unexpected Journey tells the tale of Bilbo Baggins (played by Martin Freeman), who is convinced by the wizard Gandalf (Ian McKellen) to accompany thirteen Dwarves, led by Thorin Oakenshield (Richard Armitage), on a quest to reclaim the Lonely Mountain from the dragon Smaug. On their journey, many obstacles they have to overcome.

On his eleventy-first (111<sup>th</sup>) birthday, the Hobbit Bilbo Baggins decides to write down the full story of the adventure he took 60 years before for his nephew Frodo. Bilbo writes about how, prior to his own actual involvement, the Dwarf Thrór as king of Erebor and brought an era of prosperity to his kin until the arrival of Smaug the Dragon. Drawn by the amount of gold that the Dwarves have amassed, Smaug destroyed the nearby town of Dale before driving the Dwarves out of Erebor. Thrór's grandson, Thorin Oakenshield, sees King Thranduil and his Wood-elves on a nearby hillside and is dismayed to find them taking their leave rather than aiding his people. This makes Thorin develop an everlasting hatred of Elves.

Following this, Bilbo is tricked by the Wizard Gandalf the Grey into hosting a party for Thorin and his band of Dwarves, which doubles as Bilbo's recruitment as the Dwarves' "burglar" to help them recover their treasure and their home from Smaug. Bilbo reluctantly joins the company on their journey to the Lonely Mountain, Thorin previously believing he

would refuse. The group is captured by 3 Mountain Trolls, Tom, Bert, and William, but Bilbo is able to stall the Trolls from eating them until dawn, when Gandalf saves the company by exposing the Trolls to sunlight, turning them into stone. They search the Trolls' cave and find treasure and Elven blades. Thorin and Gandalf each take an Elf-wrought blade -- Orcrist and Glamdring, respectively. Gandalf also finds an Elven short-sword, later to be known as Sting, which he gives to Bilbo. Being Elven blades of the First Age, Gandalf says they glow when near Orcs or Goblins. However, only Sting actually does so.

The group encounters Radagast the Brown, a Wizard who lives in the forest of Greenwood. He tells them of a strange presence he encountered at Dol Guldur and how it is poisoning the forest. The group is then chased by Orcs on Wargs, with Radagast drawing them off with his Rhosgobel Rabbits-pulled sled. Gandalf leads them through a stone passage to Rivendell as the Wargs and Orcs above are slain by Elven riders. Elrond discloses the map's indication of a secret door that will be visible only on Durin's Day. Gandalf talks with the White Council (Elrond, Galadriel, and Saruman the White) about his involvement with the Dwarves, explaining the presence Radagast encountered and expresses mild suspicion that this Necromancer is the Dark Lord. The others are skeptical, believing Sauron to have been defeated forever, and that this Necromancer is not a true threat. Elsewhere, at Weathertop, Yazneg, the leader of the attacking Orc party, reports back

to his master Azog of his failure, who then kills the unfortunate Orc. Azog then issues a bounty upon Thorin's head, and races off with the rest of his party.

Against the Council's wishes, Gandalf sends Bilbo and the Dwarves toward the Misty Mountains. While passing through the mountains, Bilbo and the Dwarves encounter a battle between three stone giants, and are forced to take refuge in a cave. Elsewhere, Azog and his Orcs follow the Dwarves' trail to the Misty Mountains. While the company sleeps, Bilbo decides to leave and return to Rivendell after talking to Bofur, who believes in him. He is overheard by Thorin, who believes he has been proven right that the hobbit is not up to the quest. But before Bilbo can leave, they are all captured by Goblins and taken to their leader, the Goblin King. Gandalf arrives and saves the Dwarves from the Goblins. They then fight their way out of Goblin-town, killing the Goblin King during their escape. Bilbo was separated from the Dwarves right after their capture and encounters Gollum, who accidentally drops a mysterious ring while killing a stray Goblin to feed on. Picking up the ring and placing it in his pocket, Bilbo finds himself confronted by Gollum. They play a Riddle-game, wagering that Bilbo will be shown the way out if he wins, or eaten by Gollum if he loses. After Bilbo wins by asking Gollum what he has in his pocket, Gollum realizes Bilbo has stolen the ring and attacks him. Bilbo discovers the ring grants him invisibility and

evades a furious Gollum, following him to find the way out and deciding out of pity not to kill him, despite having the chance to do so.

Bilbo rejoins the group once he sees them after hearing Thorin voice his doubts he will return, keeping the ring he found secret. The moment of triumph is cut short as they are ambushed by Azog and his hunting party. After taking refuge in cliffside trees before the Wargs uproot most of them, the final tree is partially uprooted, leaving most of the Company hanging over the cliffside. Thorin then charges Azog in an attempt to save the others, but is badly wounded and knocked to the ground. Bilbo defends Thorin from being killed, and as Azog's other Orcs move in, Fíli, Kíli and Dwalin rush in and attack them, and a fight ensues. The group is then saved by Eagles, who fly them to safety on the Carrock. Gandalf wakes the unconscious Thorin, who finally accepts Bilbo for his courage and bravery. As the party sees the destiny of their journey, the Lonely Mountain in the distance, Smaug awakens.

## **F. Previous Studies**

There have been some researchers conducted the research in the field of subtitling. Each researcher has their own purposes and some of them have same purposes in conducting the study. Those studies become references in conducting other study by other researchers. Hence, in this research, the researcher used three other studies about subtitling strategies as previous study.

The the first study the researcher used related to the topic about subtitling strategies is conducted by Putri (2016) entitled “Subtitling Strategies



Found in Nightcrawler Movie” by using Gottlieb theory. The research was conducted by using descriptive quantitative approach and its result showed that Nightcrawler movie translator uses almost all of the strategies proposed by Gottlieb. They are transfer, paraphrase, imitation, condensation, deletion, decimation and expansion. It also shown that transfer strategy became the most strategy frequently occurs in the subtitle with more than 23% case.

Avelin (2015) also conduct a research about subtitling strategies and translation readability of Indonesian subtitle of movie entitled Maleficent and using qualitative approach in her research. The research showed that the most frequently strategy used in the Maleficent movie is transfer (34.78%), followed by deletion strategy (26.1%), paraphrase (18.16%), imitation (11.76%), condensation (6.9%), and decimation (2.3%) and the translation itself is categorized as very readable translation after tested by 15 informants. Purposive sampling is used in this research to take data from the movie to reduce the large data.

The next research conducted by Rohmah (2015) entitled “Subtitling Strategies of English Slang Expresions in the Indonesian Subtitle of TV Series: *Hannah Montana Season 4*” showed that eight from ten strategies proposed by Gottlieb are used in the *Hannah Montana Season 4*. This research is used descriptive qualitative as a design in the research. Slang expression is the aspect that is analyzed, means that she does not analyzed all of the sentences appear in the series, but only take the sentences contain slang expression. She also analyzes the equivalency of the translation, whether that

slang expression in the series is translated equivalently or not by using equivalent degree. The result showed that the translation in the series belong to equivalent. It means that the translation of the series is acceptable for Indonesian viewer. The approach used in the research is descriptive qualitative approach and asking some peers to re-check the data.

From those previous studies, it can be concluded that all of the research used descriptive qualitative research except the first previous study conduct by Putri (2016) which is using quantitative as the design. Then, all of the previous studies used Gottlieb theory as main theory in analyzing the subtitling strategies in the movie or the series. Moreover, those previous studies are conducted by using different movie or series as the object of the research.

In this research, the researcher used descriptive qualitative as the design which is similar with the second and third previous studies. The researcher also used Gottlieb theory of subtitling strategy to analyze the data. However, theory of subtitling strategy proposed by Sugeng Hariyanto is used to as comparison in analysis. The researcher also used different movie as the object. Moreover, the first previous study used thriller movie as objet, while in this research, the researcher used fantasy movie as the object.