CHAPTER I

INTRODUCTION

In this research the researcher discusses seven topics related with the research. The topics include background of the research, research problem, purpose of the research, significance of the research, scope and limitation, and definition of key term.

A. Background of the Research

In this modern era, media is considered as one of the main tool for entertainment and education. Movie or also known as film is one of the entertainments and also communication tools that can be easily found and can be used for transferring ideas and be one of the information sources which have huge influence. Nurhayati (2018b) stated that movie provide opportunity of being exposed to different native speaker voices, slang, reduced speeches, stress, accents, and dialects and they offer endless opportunities for pedagogically sound activities for developing fluency. However, many movies are using different languages and people are often use subtitles of their language in the movie they watch so that they can understand what the characters are saying. Moreover, as stated by Nurhayati (2016b) that language is used to create a meaningful communication among human being.

In order to help viewers from different countries to understand what they are watching, audiovisual translation (AVT) is absolutely helpful. Audiovisual translation (AVT) has merge as a new field with several modalities such as, subtitling, dubbing, close-captioning, audio-description, and script

translation. Among all that, the most well-known types of audiovisual translation (AVT) are dubbing and subtitling. According to O'Connell (2007), subtitling is a technique where the original dialogues from the source language (SL) are transferred into the target language (TL) which usually appears at the bottom of the screen where the actions and the dialogues are synchronized. Shuttleworth and Cowie (1997: 161) also define subtitling as 'the process of providing synchronized captions for film and television dialogue'. However, movies production companies prefer subtitling than dubbing for the reason that dubbing cost more money in the production process as compared to subtitling (Cintas, 2009, : 144).

Translation/subtitling strategies, as stated by Chesterman (1997: 89), are goal-oriented and problem-centered procedures based on the choices the translator has made from among several alternatives. Lörscher (1991: 76) also defined that the term 'translation strategy' is "a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another". Choosing the appropriate strategy can help translator to make a good translation. Sakri (1985:86) in his writing stated that the best subtitle is the one the viewer can catch the meaning of the dialogue as they read. In other words, translator does not just translating each words from SL into TL, but also have to keep the meaning of it and not changing the purpose of the story so the audiences can understand the messages.

Subtitling strategies are classified into two levels, they are macro-strategies and micro-strategies. Macro-strategies formulate the overall frame work of the translation, while the micro-strategies deal with individual

translation problems on word and sentence levels (Schjoldager, 2008: 89). On the macro-strategies, subtitler would focus either on the form and content so the translation is called source-text oriented or focus on the effects of the text and it would be called target-text oriented. After the macro-strategy had been decided by subtitler, then the micro-strategies can be shown up. Gottlieb proposes ten detailed subtitling strategies in micro-strategies that can be helpful in understanding why the translator use the certain method to translate. Those strategies are extension, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Gottlieb (in Khalaf, 2016) proposed that extension, paraphrase, transfer, imitation, transcription, dislocation, condensation provides close translation for the segments involved. In addition, condensation presents the proto type of subtitling, while decimation and deletion can be used when semantic or stylistic contents do not fit to the subtitling process. Lastly, the resignation occurs in all types of verbal transmission. His proposed strategies are helpful in understanding why the translator has chosen to translate in a certain method.

Traditionally, there existed two ways of classifying subtitles: linguistic and technical parameter. In the linguistic parameter, there are *interlingual* subtitles, which imply transfer from a SL to a TL, and *intralingual* subtitles, for which there is no change of language (Cintas, 2003). *Interlingual* subtitling, according to Gottlieb (1997), literally is the subtitling between two languages. Sponholz (2003) said, although *interlingual* subtitles are always perceived as a supplement to a film, they are the most cost-effective audiovisual language transfer mode. And Gottlieb (2004) also said that *interlingual* subtitling, having

societal and language-political implications, is instrumental in improving reading skills, boosting foreign language skills, facilitating easy and cheap international program exchange, and cementing the dominance of English.

In technical parameter, there is usually a dichotomy between open subtitles and closed subtitles (Gottlieb, 1997, 2005; Cintas, 2001; Shuttleworth & Cowie, 2004; Bartoll, 2004; O'Connell, 2007). Open subtitles are subtitles that already part of the film or broadcast and cannot be separated or removed from screen. While, close subtitles or also known as captions are subtitles that are broadcast separately and can be selected by viewers to be seen on the screen or not.

Frankly speaking, translating subtitle texts, utterances or conversations in a movie to be appeared on screen is not easy. It is also known that the process of subtitling production is a little bit complicated. It involves many kinds of aspects as Gottlieb (In Baker, 2005) stated that subtitle can only have maximum 2 lines and/or 35 characters per frame (p. 244). Therefore, in attempt to make subtitle with a good quality, strategies are needed along with some procedures.

Yayu (2017) conducted a research of a movie entitled "Zootopia" and Simanjuntak (2013) did another same research on "Real Steel". Another study was conducted by Artawa & Yadnya (2016) also with the same research but focused on the slang words in "The Shawshank Redemption" movie. All of these researches are having similarities in choosing movies that are English-based movies.

Foreign movies or English-based movies especially from Hollywood have dominated the movies industry around the world including Indonesia. Many people from different range of age enjoy watching foreign movies. But let's not forget that in Indonesia also have many interesting and educational movies. Even some have won in film festivals internationally. For example, "Marlina si Pembunuh Dalam Empat Babak" with one of the award is NETPAC Jury Award in Five Flavours Asian Film Festival in Warsawa, Poland in 15th-22nd November 2017. Also the most was "The Raid" that won many awards and one of them is The Cadillac People's Choice Midnight Madness Award in 2011. In that case, subtitles from Indonesian to English are really needed in order for foreign viewers to understand the movie's story and the values.

Based on the descriptions above, this research would analyze short animation movies that were translated by 6th semester of English department students at IAIN Tulunggung. The English translation was made base on the students' Indonesian-language short animation movies. The movie is using short movie because this was the students' final project and it would shows students' ability in making subtitles. In translating, the students have to understand the context in that movie so they can make a suitable subtitle. And from that reasons, the researcher feel curious and want to analyze the subtitling strategies that can be found in their subtitles with a research entitled "Interlingual Subtitling Strategies from Indonesian to English In Short Animation Movies Translated By 6th Semester of English Department Students at IAIN Tulungagung in The Academic Year of 2017/2018".

B. **Research Problem**

1. What are the students' most used subtitling strategies that applied in the characters' religious terms of Indonesian-based short animation movies?

2. How is the translation accuracy from Indonesian into English of the short animation movies?

C. **Purpose of the Research**

Based on the research problem above, the objectives of the research are:

1. To know the students' most used subtitling strategies that applied in the characters' religious terms of Indonesian-based short animation movies.

2. To know the translation accuracy from Indonesian into English of the short animation movies.

D. **Significant of the Research**

The researcher hopes that the results of this study are useful for:

1. **English Teacher**

The result of this research are hopefully useful for the English teacher in order to encourage them to teach the students about subtitling strategies more in the teaching-learning process in the future.

2. **Students**

Focusing on the interlingual subtitling strategies, hopefully this research can motivate students to make translation and subtitle with appropriate and suitable strategies.

3. **Next Researcher**

The finding of this research hopefully can motivate other researchers to conduct another research in the same fields as this research with

new innovation and new findings with boarder knowledge of another aspects other than religious utterances.

E. Scope and Limitation of the Research

In this research, the researcher focuses on analyzing *interlingual* subtitling strategies of the characters religious utterances and the translation accuracy in short animation movies that have been translated by 6th Semester of English department students at IAIN Tulungagung in the academic year of 2017/2018. The short animation movies are an Indonesian-based animation movie, with Indonesian utterances as the source language and English subtitle as the target language. This research uses the subtitling strategies proposed by Gottlieb (1992) to interpret the data that consist of 10 strategies which are transfer, imitation, expansion, paraphrase, transcription, dislocation, condensation, decimation, deletion and resignation. Also, for the translation accuracy, this research would use the instrument from Nababan, Nuraeni, and Sumardiono (2012, p.50).

F. Definition of Key Term

In order to avoid ambiguity and misunderstanding of the term used, the writer give the definition of the term as follows:

1. Interlingual Subtitling Strategies

Interlingual subtitling strategies is strategies that chosen appropriately by translator to make a good translation that can help the audiences to catch the messages of the story which the language has been translated from SL to TL.

2. **Animation Movie**

   Animation movie is a movie produced by photographing a series of gradually changing drawings, etc. which give the illusion of movement when the series is projected rapidly.

3. **Short Movie**

   Short movie is a movie that has 40 minutes or less running time, including all credits.