

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter presents review of related literature used in this study. The views of related literature have a goal of information concerned with the research problems.

#### A. Interlingual subtitling strategies

##### 1. Definition of Subtitling

In terms of Audio Visual Translation (AVT), the method used are subtitling and dubbing. These methods are the types of audio-visual communication media such as television and film. In dubbing, the translated text is spoken by the target country's voice talents. On the other hand, the activity of subtitling is the process of translation where one language as source language is transferred into other languages as the target language.

Subtitles are textual versions of the dialog in films and television programs, usually displayed at the bottom of the screen. They can either be a form of written translation of a dialog in a foreign language or a written rendering of the dialog in the same language with or without added information (Spanakaki, 2007). Shuttleworth and Cowie (1997, p.161) define subtitling as 'the process of providing synchronized captions for film and television dialogue'. O'Connell (2007, p.169) defines subtitling as "supplementing the original voice sound track by adding written text on the screen". So, the main role for subtitling is to

facilitate an access for the foreign viewers on audiovisual product in a foreign language. As Nurhayati (2016a) stated that “a foreign language can express a relationship between person and language, i.e. the language is ‘new or ‘foreign’ to an individual; it does not necessarily express the legal status of a language, regardless of persons, i.e. a foreign language as a ‘non-national’ language, a language which has no legal status within the nation.”

## **1.1 Traditional Classifications of subtitling**

Traditionally, there are two ways of classifying subtitles, based on two different parameters, linguistic and technical, despite the existence of other less frequently used parameters.

### ***1.1.1 Linguistic Parameter***

Speaking of the linguistic parameter, one immediately thinks of language, as it is the most distinctive feature in this group, which will become the starting point of traditional classification. The parameter of language, as Bartoll (2004, p.57) puts it, signifies the relationship that is established between source and target languages, whether this is the same or not. In line with his understanding, there are interlingual and intralingual subtitles or subtitling (Gottlieb, 1997, 2005; Shuttleworth & Cowie, 2004; Bartoll, 2004). With a slight difference in wording, Cintas (2001) also names two, intralinguistic subtitles and interlinguistic subtitles, in addition to a number of other types.

## **1. Interlingual subtitling**

Interlingual subtitling, according to Gottlieb (1997), literally is the subtitling between two languages. It is a transfer from a source language (SL) to a TL, designating the relationship between different source and target languages (Cintas, 2006, p.199). Or to use an alternative term, interlinguistic subtitles, which occur where there is translation (Bartoll, 2004, p.57). This type is similar to multilingual subtitling in Ivarsson's categories. The essence of this type is that there must be a transfer or translation between two different languages, though it refers to subtitling instead of traditional written translation. It should be noticed that in this group not only two languages are involved but also two dimensions, speech and writing. Therefore, this type is alternatively called diagonal subtitling or oblique subtitling by Gottlieb (1997, pp.71–72), meaning that both mode and language are changed, crossing over from speech in one language to writing in another language.

## **2. Intralingual subtitling**

According to Gottlieb's (1997) classification, intralingual subtitling is the subtitling within the same language. It concerns the relationship between the same source and target languages. Alternatively, it is called intralinguistic, and since it works between the same languages,

intralinguistic subtitles occur where there is transcription (Bartoll, 2004, p.57). Cintas (2006, p.199) echoes this view and affirms no change of language, thus he calls it "captioning". Like interlingual subtitling, it touches upon dimensions as well. Gottlieb (2005, p.247) dubs it 'vertical subtitling', which means that only mode is changed, but not language, taking speech down in writing in the original language. This type is mainly targeted at the following groups of people: the deaf and hard of hearing, language learners and karaoke singers (Cintas, 2001, 2006; Gottlieb, 2005; O'Connell, 2007). The first two groups are explained specifically.

### **3. Other linguistic parameters**

From the linguistic perspective, mention should be made of Luyken's (1991) classification, in which he divides subtitling into traditional subtitling and simultaneous subtitling, the former including subtitling in complete sentences, reduced sentences and bilingual sentences. It seems that he regards sentences as the yardstick against which to measure some types of subtitling.

The linguistic parameter is not only limited to language, but is complemented by the purpose the subtitles have for the transmitter (Bartoll, 2004, p.57). By this parameter, subtitles are distinguished between instrumental

subtitles and documentary subtitles, following Christiane Nord's (1995) terminology. Instrumental subtitles are subtitles in an attempt to communicate in the target language. They involve both translation and transcription (fundamentally reduced) of an oral text and target people who either do not understand it in another language or because they cannot hear it due to hearing impairment. Documentary subtitles, on the other hand, encompass only transcription (fundamentally complete), and are meant for people with different purposes, for learning languages or singing karaoke, etc. (Bartoll, 2004).

### ***1.1.2 Technical Parameter***

Technical parameter is another important yardstick of classifying subtitles. From a technical perspective, there is usually a dichotomy between open subtitles and closed subtitles (Gottlieb, 1997, 2005; Cintas, 2001; Shuttleworth & Cowie, 2004; Bartoll, 2004; O'Connell, 2007). Bartoll (2004) uses the parameter of optionality to distinguish the two, open subtitles are non-optional, which means that the viewer cannot decide if he wants the subtitles to appear on the screen, for the subtitles are always present, while closed subtitles are known as optional subtitles, as the viewer can decide if he wants the subtitles to appear on the screen.

## **1. Open subtitles**

Open subtitles are subtitles that constitute part of the original film or broadcast and cannot be removed from the screen (Gottlieb, 1997, 2005; Shuttleworth & Cowie, 2004; O'Connell, 2007). They are also called burnt-on subtitles because they were once etched on to the film celluloid using acid, but this is replaced by laser technology now (O'Connell, 2007).

This type is most often used in three areas: cinema, television, and sometimes videos. Gottlieb (1997) maintains that all film subtitling belongs within this category. Open subtitles are used to carry interlingual translation for foreign language films shown in cinemas. Technically, they are either a physical part of the film as in films for public viewing or transmitted separately as at festival screenings. Similarly, they are used for television programs with the original soundtrack, often transmitted terrestrially and broadcast as part of the television picture. As for videos, open interlingual subtitles, as a much cheaper option than dubbing, are used on many foreign language videos.

## **2. Closed subtitles**

Closed subtitles, known as captions in the US (O'Connell, 2007, p.133), first occurred on television in the 1970s with the development of technology, such as Teletext

technology, cable or satellite channels (Bartoll, 2004, O'Connell, 2007, Gottlieb, 2005). They are usually encoded in the transmission signal, broadcast separately, and then selected by those viewers on a remote-control unit with a teletext television set and a decoder. In addition to television, they are found in DVD, on the Internet (Streaming Video) and in LaserDisc.

The targeted audience includes the deaf and hard of hearing, who need to be assisted by subtitles, mainly intralingual subtitles, with longer exposure time and explanatory information such as "The clock ticks" to supplement the sound. It is also possible to encode them on videos, due to the efforts of the National Captioning Institute (NCI) in the United States on behalf of the deaf viewers. Closed subtitles are also aimed at different speech communities. Sometimes, the closed interlingual television subtitles are transmitted by satellite, offering different speech communities different versions of the same programme simultaneously.

### **3. Other technical parameters**

This dichotomy between open and closed subtitles does not rule out the possibility of other technology-related types, for instance, in Jan Ivarsson's (1992) categories, there are teletext subtitling, subtitling live or in real time, subtitling

for opera, theatrical works, conferences, etc., which employ special technologies. The parameters arrayed by Bartoll also have a lot to do with technology, like the following: 1) audiovisual products to be subtitled; 2) channel/means of broadcast; 3) the filing of subtitles, etc. Bartoll also listed another technology-related type, the so-called electronic subtitles which are projected through luminous panels. By those parameters, some more types of subtitles can be distinguished.

## **1.2 Challenges in subtitling**

All types of translation have their own challenges ‘difficulties’. Subtitling as a part of this field has its own formal (quantitative) and contextual (qualitative) restrictions. The textual restrictions are those which imposed on the subtitle by the visual context, while the formal deals with the way of presenting the subtitle (Gottlieb, 1992). Karamitroglou (2000, p.104) adds that ‘the number of possible audiovisual translation problems is endless and a list that would count for each one of them can never be finite’.

There are many challenges which surround the subtitling process and it can be classified into three main type challenges.

### **A. Technical Challenges.**

According to Leppihalme (1994) and Cintas and Remael (2010, p.19-21), this is the prominent type of challenges in subtitling process which causes some restrictions on the work of the translator unlike



translating written texts. They classified them into:

1. **The space:** Translators are restricted with limited number of characters through subtitling process which are about (37 + , - ) characters per-line with maximum two lines for one image. This number of characters may slightly differ from one language to another. The used syllables effect on this number such as using (mw) takes more space than using syllables like (li).
2. **Time:** Another technical limit that the allowed time for subtitle is no longer than six seconds on the screen, i.e. the content has to be cut down to fit the limits of characters as well as the time of shown the subtitle on screen. This may have an effect on how the viewers will be able to catch the subtitle and understand the content. Therefore, the correct word choice to present the content with possible limited number of words may help in this issue.
3. **Spotting:** The subtitle on the screen has to be carefully matched with the dialogue. However, subtitling may not include the dialogue of the characters or narrators only, but it may include other meaningful signs, letters or any other written words (Cintas and Remael, 2010).
4. **Position on screen:** Pictures on the screen made of 720 pixels wide by 576 pixels high and the subtitle must be positioned between 10% from each frame edge to be in the central and at the bottom of the screen such in the following example.
5. **Font:** The standard font type, size and color have effects on the

subtitles whether the character will be with or without shadowed background like.

### **B. Cultural Challenges.**

Cultural bound elements present an extra challenge for the subtitler. The differences between cultural norms of different countries rise up through using language and translating from one language to another, especially during subtitling because it deals with audiovisual materials (Toury, 1995, p.38). All of this can be represented through the adopted style of the subtitler like using domestication, foreignization, functionalism, etc. for example names of famous places, characters, etc. which the audience is familiar or not familiar with.

Humor presents the most popular form of cultural challenges for subtitlers because sometimes laughter is more important than the meaning in certain TV series like American series 'Friends'. Humor can be classified into international jokes which can be translated literally and it is easy to understand. The local or national jokes and their sub community jokes represent the main cultural challenge for the translators.

Taboo and swearing words are generally cultural related words which may be kept in some subtitles and deleted from others for many reasons for example it is forbidden in the target culture (bloody swear), heavy loaded expressions, etc.. Another example is the representation of people from particular field or who hold a certain position like 'MP' in Britain, the person who represent people in House of Commons, but in other countries they use 'Deputy' instead of 'MP' to refer to that person

(Cintas and Remael, 2010, p.37).

### **C. Linguistic Challenges.**

Cintas and Remael (2010, p.190-96) shed the light on the linguistic challenges which face the subtitlers and state that the linguistic choice in subtitling is not random, in other words, characters in audiovisual programs or films convey certain effects through their grammar, syntax, lexicon, annotation, etc. which carries connotative meaning in addition to the denotative one.

There are many linguistic constrains which related to subtitling. Cintas and Remael (2010, p.200-24) classify them into:

*a.* Accents and pronunciation which require special experience or skill for the subtitler to deal with them. For example:

1. Dialects which are related to certain geographical areas like, Mancunain dialect.

2. Idiolect which is a personal manner of speaking for some people.

3. Sociolects which is related to a certain economic status like, south Manchester.

*b.* Other types of linguistic challenges are the grammatical mistakes in dialogue which have to be corrected in the subtitles (Cintas and Remael, 2010, p.223). It means that the subtitling translation must adjust the grammar of the original screenplay and determine whether or not the translation is acceptable into the native language. And also, as Nurhayati (2016c) said that it is

obvious that in order to be able to speak a foreign language, it is necessary to know a certain amount of grammar and vocabulary.

### **1.3 Benefits and Pitfalls of Subtitling**

Koolstra and Beentjes (1999) believe that interlingual subtitles contribute to learning, expressions, pronunciation, syntax, and connotations as well as vocabulary. They found that interlingual subtitling has three main advantages over dubbing: the first is that subtitling is cheaper than dubbing. The second is related to the actors' original voices, which certainly affect comprehension. The last, and the most important, is that it may result in incidental language learning. They also state that there are a number of concerns about subtitling. That is, in addition to distracting viewers, it may create problems for poor readers and children because it is usually quick. In addition, Cintas (2005) maintains that although subtitling is a good language teaching instrument, many stakeholders cannot exploit it because of the high price.

According to Zanon (2006), subtitling enjoys many advantages; it motivates learners and makes them secure and self-confident. Besides, it can help language learners to monitor their speech and find new vocabulary. He also maintains that in spite of all advantages, the drawbacks of subtitling should not be overlooked. For instance, reading of subtitles may gradually become a habit and create a false confidence.

## 2. Subtitling Strategies

Subtitling strategies are classified into two levels, the 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 (Schjoldages, 2008, p.89).

Macro-strategies help the translator to decide how to translate the source text. Schjoldages (2008, p.70) states that there are two types of macro-strategies; the source oriented micro strategy which focuses on the source text and the target oriented which focuses on the target text. Thomsen (2009) adds that if the subtitler ‘translator’ will focus on the form and content of the source such as in documentaries then the translation is source oriented. If the subtitler focus on the effects of the text more than the semantic meaning then the translation is target oriented. The subtitler as mediator between cultures or even in the case of intralingual subtitling has to convey to the target audiences the same information of the source and not that it had been adapted for the target receptors. For example, if American TV series from New York are subtitled to fit Danish culture, the translator has to find the equivalent street names, Cafés, etc. (Thomsen, 2009, P.23).

Once the macro-strategy had been decided, the level of micro-strategy can be shown up. There are many strategies on this level adopted by professional translators. Gottlieb (1992) proposes ten detailed subtitling strategies on the micro level as shown in the following table:

## 2.1 Henrik Gottlieb's Subtitling Strategies

<i>Transfer</i>	A faithful transmission of the whole form and also message from SL (source language) into acceptable TL (target language) equivalent. Every single piece of the original SL aspects, both form and message, are transmitted to and emanated by the TL accurately.
<i>Imitation</i>	Preservation of the original SL forms in the TL. This is in line with Larson's (1984) <i>loan word</i> to refer to the process of adopting a foreign expression in the translation, which the target audience are not familiar with.
<i>Transcription</i>	Preservation of irregularities, atypicalities, and peculiarities of SL elements in the TL.
<i>Expansion</i>	Providing supplementary information in the translation due to the formal differences between two languages, in order to render the translation more comprehensible and acceptable in the target language.
<i>Paraphrase</i>	Alteration of SL message into TL in order to provide an acceptable as well as TL form.
<i>Dislocation</i>	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.
<i>Condensation</i>	Reduction of the SL message without reducing its meaningful content. However, all of the original message content is not lost.
<i>Deletion</i>	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 intact.
<i>Decimation</i>	Extensive reduction of message which is followed by the reduction of its important expression and parts.
<i>Resignation</i>	Zero translation as a result of the inability to translate the message at all.

### 2.1 Examples of the translation strategies.

- 1) Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language. For example :

SL : *I'm attempting to resign.*

TL : *Aku berniat resign (berhenti).*

The phrase “*I'm attempting to resign*” was translated into “*aku berniat resign (berhenti)*”. The explanation word in the bracket was purposively added by the subtitler to clarify the dialogue. For some people in TL, word “*resign*” was not strange, but for most of the TL speakers this word could be unusual; therefore, the subtitler tries to retain the word “*resign*” by explaining the word that contain punchline with bracket.

- 2) Paraphrase is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, the subtitler using this strategy to changes the structures of the subtitle and makes it easier to understand and readable by the audience. For example :

SL : *She's black-hearted person and I'm done with her.*

TL: *Dia orang yang berhati jahat dan aku sudah tak mau berurusan dengannya.*

The use of paraphrase strategy could be seen on “*black-hearted*” which was translated into “*berhati jahat*”. “*Black-hearted*” which was a figurative language meaning “*disposed to doing or wishing evil*” or “*without any moral quality or goodness*”, and black was close to the dark and evil world so the subtitler translated it “*berhati jahat*” which had a similar meaning.

- 3) Transfer refers to the strategy of translating the source text completely and accurately. 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. For example:

SL : *I need a drink.*

TL : *Aku butuh minum.*

There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. “*I need a drink*” which was translated “*Aku butuh minum*” and was very similar in the

syntax and meaning. Transfer strategy was used in this translation process because all the words were translated.

- 4) Imitation maintains the same forms, typically with names of people and places. For example:

SL : *Are you Louis McLarence?*

TL : *Apakah kamu Louis McLarence?*

“*Louis McLarence*” was a name of a person; therefore, the subtitler did not have to translate it.

- 5) 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:

SL : *This is our way, amigo.*

TL : *Ini adalah jalan kita, teman.*

It could be seen in word “*amigo*” which was translated into “*teman*”. The word “*amigo*” was a third language which was a Spanish word meaning friend.

- 6) 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:

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.*



(The Simpsons Movie, 2007)

It could be seen that the translator translates it word-to-word without changing the content because the effect is more important.

- 7) Condensation is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed. For example:

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

TL : *Aku tidak mungkin bicara padanya.*

It could clearly be seen that the subtitler used condensation strategy, if it was translated into word-to-word the sentence structure in TL, the meaning is the same as SL text.

- 8) Decimation is used to translate when the actors are quarrelling with the fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly. For example:

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

TL : *Maksud anda Jack?*

The phrase “*You're not, by any chance, referring to Jack, are you?*” was translated “*Maksud anda Jack?*” It was not translated word-to-word because it was represented by “*are you?*” which in TL could be translated “*maksud anda?*”.

- 9) Deletion refers to the total elimination of parts of a text. For example:

SL : *That's enough.*

TL : *Cukup.*

The words “*that's enough*” into “*cukup*”. The word “*that's*” in this term carry less semantic meaning; therefore, it can be deleted without changing the information to the audience.

- 10) Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

For example:

Dialogue : Beyotch!

Subtitle : - (No Translation)

(Malibu's Most Wanted, 2004)

The translator use resignation strategy when there is no solution in translating the meaning of source text.

### 3. Short Animation Movie

Short film is a dynamic field of cultural production where filmmakers explore representations of social identity and experiment with various aesthetic and technical modes of cinematic communication. The American Academy of Motion Picture Arts and Sciences defines it as "an original motion picture that has a running time of 40 minutes or less, including all credits".

On the other hand, the short film is a length-based category which cannot have a more specific definition; it is almost impossible to include

all the sub-genres and sub-divisions in it and any detailed definition will become obsolete quickly since we live in a digital world with its fast pace of development. Nowadays short film form is employed in amateur home video production, music, advertising industry and, certainly, as an art form which is promoted through festivals.

The term animation “derives from the Latin verb, *animare*, which means “to give life to”, and within the context of the animated film, this largely means the artificial creation of the illusion of movement in inanimate lines and forms (Wells 1998: 10). The first full animated film was “Little Nemo” in 1911, whose creator is also responsible for the first colour cartoon (Wells 1998: 16). Today, animation films are an important and very big film genre, especially for an audience of younger age. However, this does not mean that they are only meant for children. The kinds and topics of animated films vary in a high degree and can deal with easy and funny topics to serve the purpose of entertainment, commercial, educational and personal purposes or they can deal with serious or difficult topics in a very sophisticated manner.

## **B. Translation**

### **1. Definition of Translation**

The word "translate" is formed from the Latin "*trans+latus*", which means "carried across". Traced back, translation is defined as “bilingual mediated process of communication which ordinarily aims at the production of a TL text that is functionally equivalent to a SL text” (Reiss, 1971:161). So, to translate correctly, translator must do their best to find

the proper meaning of an expression. According to House (2015), translation is defined as “the result of a linguistic-textual operation in which a text in one language is recontextualized in another language”.

The definitions of translation are very diverse due to various scholars' notions in this concern, for each has attempted and approached it in a particular perspective. For Catford (1965), translation is the replacement of textual material in source language (SL), by equivalent textual material in the target, language (TL). Another definition of translation according to Nida and Taber (1969) is the reproduction of the closest natural equivalent, in terms of meaning and style, of the source language message into the target language. As for Nurhayati (2017), a translation should have the same virtues as the original, and inspire the same response in its readers. In short, the main key role in these definitions is equivalent of SL to TL.

## **2. Methods of Translation**

Peter Newmark (1979) distinguishes eight translation methods:

- 1) *Word-for-word translation*: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.
- 2) *Literal translation*: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.

- 3) *Faithful translation*: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- 4) *Semantic translation*: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.
- 5) *Adaptation*: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- 6) *Free translation*: it produces the TL text without the style, form, or content of the original.
- 7) *Idiomatic translation*: it reproduces the 'message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.
- 8) *Communicative translation*: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

From those eight methods, Newmark then divided them into two groups. First group is for SL purposes that are word-for-word translation, literal translation, faithful translation, and semantic translation. The second group, the one for TL purpose that are adaptation, free translation, idiomatic translation, and communicative translation.

### 3. Translation Accuracy

A good translation should have three aspects in it and there are accuracy, acceptability, and readability. Accuracy is related with the transfer of meaning or messages from source language into target language. In another hand, acceptability is about the proper translation of the principles that applied in target language, while readability is showing if the translation is readable or not.

As a non-native speaker translator who translated short animation movies to be analyzed, they have their mother tongue or SL, or L1, and L2. In that case, according to Nurhayati (2018a), when they communicate using L3 or TL or English expressions, both L1 and L2 or SL structures will influence them and cause language interference. In this research, the researcher will only talk about the accuracy of translation in short animation movies and see whether or not the source language is translated accurately into the target language. In order to measure the translation accuracy, the researcher will use the instrument from Nababan, Nuraeni, and Sumardiono (2012, p.50). This instrument contains qualitative parameters and scores from one to three.

#### 2.2 Nababan's Translation Accuracy Instrument

Very Accurate	3	The words, terms, phrases, clauses and sentences from SL are translated accurately into the TL without any distortion.
Less Accurate	2	Most of the words, terms, phrases, clauses and sentences are translated accurately into TL, but there are still some distortion and ambiguity that ruin the original messages.
Inaccurate	1	The words, terms, phrases, clauses and sentences are inaccurately translated into TL.

#### 4. Translating Religious Text

Scriptures and religious texts function as the backbone of a religion. They provide structure, clarity and a means of perpetuating the religion, and also enable the rapid proliferation and establishment of the religious beliefs. Keeping the scripture in a safe, accurate and comprehensible format has always been an essential aspect of ensuring the survival and the spread of a religion. Many sacred scriptures written in ancient languages would remain incomprehensible to most readers without translation, thereby creating the need to translate them and thus make them accessible and suitable to the needs of various populations from various cultural contexts.

##### 4.1. Qur'an Translation

The Qur'an is the sacred text of Islam and is generally regarded as being outside the realm of translation by theologians in most of the schools of Islamic law (Hussein, 2006; Al-Qatan, 2000). Compared to the aforementioned religions, in Islam and the translations of the Qur'an we find a different belief, understanding and trend here. In the words of Mustapha (2009, p.225), the 'importance attached to the Qur'an stems from the belief that it contains, verbatim, the Word of God'. Hence Muslims see the Qur'an as a miracle which is inimitable, and consequently set highly strict conditions for translating it.

The word *Qur'an* is a noun derived from the basic form of the verb أَرَقَ (*qara'a*) in Arabic, which means "read". This book was

disclosed to the Prophet Muhammad progressively over 22 years (610-632) by the Angel Gabriel (Mustapha, 2009). As Muhammad was an illiterate prophet, the Qur'an was intended to be recited 'to a real audience' (Naudé, 2010, p.290). The Qur'an is composed of 114 *sura(s)* or chapters, with each *sura* containing a number of *aya(s)* or verses, and assigned a title, such as *An-nisa'* (The Women), *An-noor* (The Light), and *Yusuf* (Joseph).

### **C. Difference Between Subtitling and Translation**

Subtitles can be used to translate dialog from a foreign language to the native language of the audience. It is the quickest and the cheapest method of translating content, and is usually praised for the possibility to hear the original dialog and voices of the actors.

Translation of subtitling is sometimes very different from the translation of written text. Usually, when a film or a TV program is subtitled, the subtitler watches the picture and listens to the audio sentence by sentence. The subtitler may or may not have access to a written transcript of the dialog. Especially in commercial subtitles, the subtitler often interprets *what is meant*, rather than translating *how it is said*, i.e. meaning being more important than form. The audience does not always appreciate this, and it can be frustrating to those who know some of the spoken language, due to the fact that spoken language may contain verbal padding or culturally implied meanings, in confusing words, if not adapted in the written subtitles. The subtitler does this when the dialog must be condensed in order to achieve an *acceptable* reading



speed. i.e. purpose being more important than form.

Some subtler purposely provide edited subtitles or captions, to match the needs of their audience, for learners of the spoken dialog as a second or foreign language, visual learners, beginning readers who are deaf or hard-of-hearing and for people with learning and/or mental disabilities. "For example, for many of its films and television programs, *PBS* displays standard captions representing speech the program audio, word-for-word, if the viewer selects "CC1", by using the television remote control or on-screen menu, however, they also provide edited captions to present simplified sentences at a slower rate, if the viewer selects "CC2". (Kothari, Keniston & Gannes, 2006).

#### **D. Previous Study**

Translation is an important element to deliver messages from source language to target language for people who find it difficult to understand a foreign language. Making a translation, especially for subtitle, is not an easy thing to do. Translator need to use an appropriate strategy and knowledge to make a good subtitle.

There have been similar researches conducted in this same field before. Most of the researches were focusing the object on English-speaking movies and many are having the same purpose. Among all the researches, I use them as references in conducting this thesis.

The first research is by Simanjuntak (2013) entitled *Subtitling Strategies in "Real Steel" Movie*. This research was only focusing on the subtitling strategies used in the movie. The theoretical framework of the

subtitling strategy was based on Gottlieb's (1992) classification. The results were listing from the most frequently used strategy that was expansion (19.35%) to the least used strategy that was transcription (1.61%). In total, there were only six strategies applied in the movie and the other four were not found.

Another research was conducted by Suryani (2016) with the title *Subtitling Strategies Used in Inside Out Movie*. This research purpose was the same with the first previous study. The results of this research was concluded that there were only seven strategies applied in the movie with the most frequently used strategy was transfer with 55.60% and the least used strategy were dislocation and decimation with 0.37% for each strategy. It also concluded that the use of transfer strategy was to make it easier for the audiences to understand the subtitle of the movie since it is an animation movie that intended for all ages including children.

Darma (2014) with the research entitled *An Analysis of Subtitling Strategies in The Magic of Belle Isle Movie* also has same purpose on the research as the two researches above. In this research, Darma used ten subtitling strategies by Gottlieb and one strategy by Hariyanto called taming that was not found in Gottlieb's strategy. The mostly used strategy in this research was transfer. The dialogue was translated completely and accurately because the movie was using homey language so the dialogue was easy to be translated. Even when the structure was syntactically and semantically changed, the target language translation was still enjoyable.

Another subtitling strategies research was conducted by Yuyu

(2017) with title *An Analysis of Interlingual Subtitling Strategies from English to Indonesian in Animation Movie Zootopia*. Yuyu found that one subtitle can probably apply more than one strategy. Consequently, the number of strategy used is more than the number of subtitle analyzed. Based on the findings, Yuyu concluded that transfer is the most dominant subtitling strategy with 31 times or about 34.44% application. The next are paraphrase 18 times or about 20.00% application, deletion for 14 times or about 15.55%, condensation for 13 times or about 14.44%, imitation for 10 times or about 11.11%, expansion for 1 time or about 1.11%, and lastly decimation for 1 time or about 1.11% application.

Four researches above were all conducted only the subtitling strategies in the movie subtitle. Considering that there was still an area of studies that had not been explored, I decided to analyze subtitling strategies and the words choice in translating the movies. Next research was conducted by Ghaemi and Benyamin (2010) with title *Strategies Used in Translation of Interlingual Subtitling (English to Persian)*. This research was identifying the interlingual strategies employed to translate English subtitles into Persian and to determine their frequency, as well in five different movies. The result indicated that all strategies proposed by Gottlieb were applicable in different movie genres with different variation of distribution. So it was concluded that the movie genre plays a crucial role in using different strategies.

Pratama (2016) in his research entitled *Strategies Applied in English Into Indonesian Translation of Prison Slang Words In "The*

*Shawshank Redemption*” *Movie Subtitling*, focused on the slang words that found in the movie. In this research, the most frequent strategy used was transfer and the most frequent type of translation used was idiomatic translation. Background knowledge proved to be very important in understanding the meaning of the prison slang words in order to create idiomatic translation because one slang word may have several different meaning. In conclusion, pragmatic context plays an important role to help the subtitler decide which strategy to apply and whether their translation is literal or idiomatic.

The conclusion of all the previous strategies is that the distribution of subtitling strategies in different kind of movies genre are different. Besides, all of the movies in previous studies are using English-based language movie. In this research, the researcher would use twelve short animation movies in same religious genre with Indonesian as the base language that translated into English by 6<sup>th</sup> semester students of IAIN Tulungaung of the academic year 2017/2018. And also, just like the previous study of Pratama (2016) that only focused on the slang words, the researcher would make this research more specific with only focusing on the religious terms that used or stated in the dialogue.