

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this chapter, the researcher presents the definition of translation, subtitling theory, movies, and show more of previous study.

#### **A. Subtitling theory**

It is not easy to make good subtitle, the translator need to understand well the rules about subtitling. The rules that used in subtitle is called subtitle strategies. As translation procedures, subtitling strategies are also the technical devices in translation word.

According to Baker (2001: 247), subtitle is textual version of the dialogue which is not in films only, but also in television programs. Subtitling is very in the film, because subtitling give many contributions. They are usually displayed at the bottom of the screen. The audience can enjoy the film by reading the subtitle that had translated on the bottom of the screen and without ambiguous thinking, especially for foreigner audience. Subtitle is textual version dialogue that is displayed on film and television programs can be called as transcription.

Subtitles are in two form, there are open subtitles and closed subtitle. Open subtitle is open to all and cannot be turn off by viewers, and closed subtitle is designed for a certain group of viewers, and can usually be turned off/on by viewers, for example DVD Bitmap subtitles and DVD/Blueray subtitles. There are three types of subtitles, they are:

1. Hard (also known as hard subs or open subtitle), it can be seen in karaoke song's lyrics that usually used various colors, fonts, sizes, animation to follow the lyrics. However, this subtitle cannot be turn off.
2. Pre-rendered (also known as closed), it can be found on DVD. It is possible to turn off or have multiple language subtitles and switch among them, but the player has to support such subtitles to display them.
3. Soft (also known as soft subs or closed subtitle), it is like a captions, it can be turned on or off. Soft subs are included with video file, but sometimes it is separated from the video.

## **B. Subtitling strategy**

According to Gottlieb (1992: 166) there are then strategies of subtitling strategy. Although Gottlieb himself does not give a complete and detailed explanation on each if these strategies, others writers citing him have put efforts to comprehensively explain all of his strategies. They are Taylor (2000), Ghaemi and Benyamin (2010), and several other writers.

Ten subtitling strategies that used by the researcher is from Gottlieb (1992: 166). Henrik Gottlieb's subtitling strategies are as follows (in Ghaeni and Benyamin 2010: 42).

### **1. Expansion**

Expansion s used when the original requires an explanation because of some cultural nuance not retrievable in target language. It adds an explanation in the TL because some cultural references from SL do not exist in the TL. For example:

SL: My meat teeth.

TL: Gigi palsu untuk makan daging.

## 2. Paraphrase

Paraphrase is resorted to cases where the phraseology of the original language cannot be reconstructed in the same syntactic way in the target language. It modifies a non-visualized expression in the SL such as language-specific expression so that the TL conveys the same function with a significantly changed form. For example:

SL: What a kiddler!

TL: Dia suka bercanda.

## 3. Transfer

Transfer refers to the strategy of translating the source text completely and accurately. It transfers the full SL expression into the TL. It is used in 'neutral' discourse and in the slow speech. For example:

SL: Different house, same dippy dad.

TL: Rumah yang berbeda, ayah konyol yang sama.

## 4. Imitation

Imitation maintain the same forms, typically with names of people and places. It produces an identical expression in the target text.

This can be applied to proper nouns or greetings. For example:

SL: T-Bone, how's your schedule?

TL: T-Bone, bagaimana jadwalmu?

## 5. 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 translator attempts to convey an acceptable rendering of the source text-contents in the target text. For example:

SL: Whiz-bang-boom!

TL: Wis-bang-bum!

#### 6. Dislocation

Dislocation is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content. It produces a different expression in the target text that adjusts the contents of the source text so that it conforms to the target text language. It is used in connection with song texts and metaphorical phenomena. For example:

SL: In the beginning... Yadda, yadda, yadda. I love you.

TL: Sejak awal... Bla, bla, bla. Aku cinta kamu.

#### 7. Condensation

Condensation refers to the shortening of the text in the least obtrusive way possible. Condensation is used by translator if there is over-lengthy dialogue so those translators use necessitate redundant information and thus increases coherence for the viewers. For example:

SL: You know what? If you're that daggone lonely.

TL: Jika kau begitu kesepian.

#### 8. Decimation

Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted. It reduces the wording from the source text in the target text subtitle by omitting words which might cause a degree of a semantic loss in the target text, but still tries to convey the meaning of the source text. For example:

SL: What, drawn, and talk of peace I hate you.

TL: Damai? Aku benci kata itu.

#### 9. Deletion

Deletion refers to the total elimination of parts of a text. It omits full elements, such as a line of dialogue from ST speech in the TT subtitle. For example:

SL: I am so sorry. Okay, well, toddles. Bye.

TL: Maafkan aku. Sampai jumpa.

#### 10. Resignation

Resignation describes the strategy adopted when no translation solution can be found and the meaning is inevitably lost. It is very nature of the elements in the source text-speech makes it impossible for the translator to create the same effect the target text. It used when facing ‘untranslatable elements’, difficult plays on words. For example:

SL: Although, you do get the early-bird discounts.

TL: Baiklah.

### C. Movie

Movie also known as films are a type of visual communication which is use moving pictures and sound to tell stories or inform. People in every part of world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid. Most movies are made so that they can be shown on big screens at cinemas or movie theatres.

After movies are shown in the cinemas for a period of time, movies are shown on the television or cable television, and sold or rented on DVD disks, so people can watch it on their home. They can download or stream it. Movies have genres that depends on it style. Movie can be fictional, or true, or mix both of two.

The genre of movie are:

1. Action, this films usually include high energy, big budget, physical stunt and chases, possibly with rescues, battles, fights, escapes, destructive crises, non-stop motion, spectacular rhythm and pacing, and adventitious, often two dimensional 'good guy' heroes battling 'bad guys', all designed for pure audience escapism, fantasy spy series, martial arts films, co called 'blacksploitation' films, and some superhero films. For example, James Bond, Iron man, Hulk, John Rambo, and etc.
2. Adventure, this films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the action film genre. They can include traditional swashbucklers, serialized films, historical spectacles, searches or expeditions for lost continents, "jungle"

and “desert” epics, treasure hunts, disaster films, or searches for the unknown. For example, Jumanji, National Treasure, Tarzan, 2012, and etc.

3. Comedy, this films are light hearted plots consistently and deliberately designed to amuse and provoke laughter by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including slaptick, screwball, spoofs and parodies, romantic comedies, black comedy, and more. For example, Charlie Caplin, Mr. Bean, Dragonfly (Spiderman parody), Dirty Grandpa, and others.
4. Dramas, these films are serious, plot driven presentations, portraying realistic characters, setting, life situations, and stories involving intense character development and interaction. They are not focused on special effects, action or comedy. For example, Titanic, Romeo and Juliet, Hachiko, The Notebook, and etc.
5. Horror, this 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 combined with science fiction when the menace or monsters is related to corruption of technology, or when Earth is threatened by aliens. The fantasy and supernatural films genres are not usually synonymous with the horror

genre. For example, *Anabelle*, *Paranormal Activity*, *The Conjuring*, *The Doll*, and etc.

6. Musicals, this films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way, or centered on combination of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film. For example, *GLEE*, *Frozen*, *The Lorax*, *The Wizard of Oz*, and etc.
7. Science fiction (Sci-fi), this film are often quasi-scientific, visionary and imaginative- complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters either created by mad scientist or by nuclear havoc. For example, *Stars Wars*, *Star Trek*, *Fantastic 4*, *The Martian*, and etc.
8. War, this films acknowledge the horror and heartbreak of war, letting the actual combat fighting on land, sea, or in the air provide the primary plot or background for the action of the film. It often paired with other genres, such as action, adventure drama, romance, comedy, and other. For example, *Save Private Ryan*, *Battleship*, *Pearl Harbour*, *Black Hawk Down*, and etc.
9. Epic/Historical, this movie include costume drama, historical dramas, war films, medieval romps, or 'period picture' that often cover a large expanse of time set against a vast, panoramic backdrop. Epics often share elements of the elaborate adventure films genre. Epics take an historical

or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur and spectacle, dramatic scope, high production values, and a sweeping musical score. For example, *Braveheart*, *Ben-Hur*, *Gladiator*, *Spartacus*, and etc.

#### **D. The Martian movie**

The *Martian* is a British-American science fiction film that tell about a team of astronauts are on Mars. When a storm hits the team tries to get off the planet, but the line gets cut and Mark Watney is blown away. The sensors detect no life signs, so they assume Watney is dead. But in actually his sensor was damaged. He proceeds to the habitat and sets himself up. He knows that it will be at least three years till the next mission arrives and he has no means to communicate and his supplies will only last year. So he tries to make more. On Earth, the Mars Mission Director want to mount a mission to bring back Watney. Then, he checks out the surface of Mars using his remains satellites, and he discover that Watney is alive. They find a way to communicate with Watney and NASA decides to bring him back to the Earth.

#### **E. Previous study**

There are some related researcher have been done previously. Among other are: The first is “*Subtitling strategies in Real Steel movie*”. This research is written by Naomi Ventia Naully Simanjutak (2013). She focuses her research on analysing the subtitling strategies of *Real Steel* movie. She

found that deletion is the strategy more frequently used by the translator in the movie.

The second is “*Subtitling strategies of translation in Babel film*”. This research is written by Ulyatul Mnawaroh (2008). She focuses her research on analysing the subtitling strategies used in Babel film. She found that deletion is the strategy that most used in translating Babel film.

The third is “*An analysis of subtitling strategies used in Nightcrawler movie*”. This research is written by Ineke Hertanto Putri (2016). She focuses her research on analysing the subtitling strategies that used in Nightcrawler movie. She found that transfer is the strategy that most used in translating Nightcrawler movie.

This previous researchers above are similar to the research that the researcher conducts in subtitling strategy aspects. The differences of this research from previous researchers is the object of the research. This research only focused on subtitling in The Martian movie.