

# **CHAPTER 1**

## **INTRODUCTION**

This chapter presents the introduction that covers background of the study, the research problems, the objectives of the study, the significance of the study, the limitation of the study, and the definitions of key term.

### **A. Background of the Research**

Western society has widely expanded their invasion of knowledge, information, and entertainment throughout multimedia. They can be found on TV programs, videos, songs, and movies. Movie is one particular type of entertainment which has become a communication tool used to transfer an abundant source of ideas and information that gives audience a profoundly extended influence. In this modern era, a film industry has recently become a popular media to gather audience in larger number. The film industry not only produces movies with good quality, but also faces problems in getting across the stories in different languages to audience.

Foreign films especially Hollywood films have dominated the movie industry in the world. The audiences are not only adults or teenagers but also children. The high quality pictures and also interesting in terms of the story, make Hollywood films increasingly in demand by the people. The problem takes place since only a small percentage of the world's population understands English as the original language spoken in most movies made by

Hollywood which are difficult to understand by the people, this condition can be a problem.

For some viewers, especially Indonesian, in order to catch the message of the movie, needs such helpful effort to overcome the language diversity. The language diversity can make the message of the movie do not maximally delivered to the audiences. However, this language barrier has long been overcome by translators. A translator is a person who translates written messages from one language to another. So, for the important of the achievement of message, movie subtitle and dubbing that made by translator appear as a helping.

One of the ways to translate the foreign film and television program is Audiovisual Translation (AVT). According to Aditya Darma (2014: 2) categorize this AVT to two categories, subtitling and dubbing. Each of them interfered with the original text to different extent. Basically, dubbing is referred to any technique of covering the original voice in an audio-visual production by another voice. On the other hand, the activity of subtitling is the process of translation where one language as source language is transferred into other language as the target language. It involves transferring the characteristics of spoken dialogue to the written mode.

He added, subtitling is a textual version of a dialogue which is not displayed in films only, but also in television programs. Subtitling is very important in the film, because subtitling has given many contributions. They are usually displayed at the bottom of the screen. Through subtitling, the

audience of the foreign film can enjoy the film by reading the translated text at the bottom of the screen with no ambiguous thoughts. One might say that subtitling is more authentic, since it does not hide the original sound. As the major method of translating films, subtitling involves the least interference with the original. In other words, therefore, it contributes to experience the flavor of the foreign language. Subtitling is a way to translate the foreign film without tampering the original soundtrack and dialogues, as in the case of dubbing.

As Naomi (2016: 18) to conduct a translation work is not an easy thing to do. When translating a subtitle text, the translator has some guidelines to follow. He not only maintains the messages but also establishes an equivalent translation according to subtitling guidelines prior to delivery. All subtitled programs are made of three components; the spoken word, the image and the subtitles. The interactions of the three components, along with the viewer's ability to read both the images and the written text at a particular speed, and the actual size of the screen, determine the basic characteristics of the audiovisual medium. Subtitles must appear in synchrony with the image and dialogue, provide a semantically adequate account of the second language (SL) dialogue and remain displayed on screen long enough for the viewers to be able to read them.

Translating subtitle texts, utterances or conversations in a film appeared on screen is not an easy task for the translators. Hatim and Mason (in Venuti, 2000) in *Politeness in Screen Translating* as cited in Naomi

(2016: 19) state that there are four kinds of difficulties working on subtitling. The first one is the shift in mode from speech to writing. The second is the factor which governs the medium or channel in which meaning is to be conveyed. The third one is the reduction of the source text as a consequence and last but not least is the requirement of matching the visual image. Besides that, there are some constraints of subtitle that must be obeyed.

Gottlieb (1992:164) cited by Naomi (2016: 19) discusses in different terminology, what he calls the formal (quantitative) and textual (qualitative) constraint of subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor. The time factor in particular, plays a pivotal role in the decisions translators have to make, although traditionally five to six seconds have been considered to be sufficient for reading a two-line sentence.

Subtitling is a type of audiovisual translation that has its own specifications, rules and criteria. According to the Fatios (1998: 1) stated that the general practice of the production and layout of subtitles should be guided by the aim to provide maximum appreciation and comprehension of the target film as a whole by maximizing the legibility and readability of the inserted subtitled text. He added there are some guidelines for producing and managing subtitle, they are (a) Spatial parameter/layout, (b) Temporal parameter/duration, (c) Punctuation and letter case, and (d) Target text

editing. The first, second and third implication is related to adjustment, layout and text rules when it displayed in the form of subtitles in a movie. The fourth implication is related to principle of the source language translation to the target language.

There is a direct relation between the duration of a subtitle and the number of characters that it can contain so that it can be read. Fatios (1998: 2) gives an explanation of this:

The reading speed of the “average” viewers (aged between 14-65, from an upper-middle socio-educational class) for a text of average complexity (a combination of formal and informal language) has been proven to range between 150-180 words per minute, i.e. between 2 1/2-3 words per second. This means that a full two line subtitle containing 14-16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds. However, we would actually have to expand the estimate to around 6 seconds because one should also add about 1/4-1/2 of a second that the brain needs to start processing the subtitle it has traced. It should be noted that equal to the importance of retaining a full two-line subtitle for at least 6 seconds to secure ample reading time, is the importance of keeping the same subtitle not more than 6 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers. Note: The average reading speed of children (aged 6-14) has been found to be around 90-120 words per minute. For the subtitling of children’s programmes, then, calculations regarding the duration of the subtitles on screen should be estimated accordingly.

The translator should aim to calculate the moment in which the subtitles appear and disappear on the screen, so that the subtitles are synchronized with the audio. Also, the duration of the subtitles and the changes of the camera shot must be taken into account. When a change of shot is produced, the viewer tends to return to lowering their view and re-

reading the subtitle, so one must consider, where possible, the shot and scene changes.

All in all, the researcher interest in investigating how the long complex text in *Zootopia* movie translated into Indonesian. A popular cartoon movie which was produced by *Walt Disney Animation* in 2016, was won as the best animation in Oscar 2017. Because of this reason, the researcher decided to choose this movie which, as the winner of Oscar, of course, drives so many people to enjoy the movie by a helping of Indonesian subtitle.

In addition, cartoon movie is a movie which suitable for the wholly ages. It means, the translation or subtitle should be readable by all, especially for children. All the text which shall to be displayed by the movie should be delivered well and be understood by all. The researcher wants to know how the translator translates the long complex text in this phenomenal movie. Hence, the researcher desires to conduct the research entitled “**The Subtitling Strategy of Long Complex Text in *Zootopia* Movie**”.

## **B. Statement of Research Problems**

Based on the background of the study that was shown above, the researcher formulates the questions is “How the long complex texts found in the *Zootopia* movie subtitled into Indonesian?”

### **C. Objectives of the Research**

Based upon the research questions above, the researcher proposed the objective of this study is to describe how the long complex text found in the *Zootopia movie* are subtitled into Indonesian.

### **D. Significances of the Research**

Regardless of the purposes of this study, the researcher holds out much hope of making a contribution through this research. The benefits of this research can be seen, both in terms of the theoretical benefits and the practical benefits such as the following:

Theoretically, the result of this study gives more explanation about the way of translating long complex text in movie subtitles, especially cartoon movie.

Practically, it is useful, for translator, especially, to dig more knowledge about the way of translating long complex text in movie subtitles. This research is useful to understand the adjustments of translating long complex text by adding information and adjusting lexical and grammatical points so they could transfer the messages intended well without creating ambiguity and misleading to the target viewers. This research is also aimed to help better translation work quality especially for the translation of long complex text.

Finally, this study is useful guidance and can be used as alternative reference for the readers or students, especially students of English

Department who eager to describe more detail about long complex text translation, especially students who conduct the same study.

#### **E. Scope and Limitation of the Research**

To avoid the confusion and extension of understanding of the purpose of studying problem, the writer limits the analysis. The writer limits the scope of study in order to make it more focus and specific.

In this research, long complex text in the conversation of the script is discussed from linguistic, especially some theories in translation, by considering semantics, pragmatics, and grammar; and the adjustment needed by the translator in delivering the source language (English) into target language (Indonesian). It is focused on the *Zootopia* script in relation to the translation strategies by Newmark.

Several things which are included in this research are the investigation only to conversations that included in category of long complex text. The long complex text is any kinds of words or phrase, and sentences that included in category of long complex text.

#### **F. Definition of the Key Terms**

To stay away from any misinterpretation, the writer gives the definition of the terms that will be applied in this thesis as follows:

1. Subtitling strategy



According to Fawcett in Bogucki (2004) cited by Naomi (2016: 22) subtitling strategies are also the technical devices in translation world. However, subtitling is used to transfer the meaning of dialogues in one language into a text in another language. Henrik Gottlieb (1992: 166) an experienced translator in the area of audiovisual translation, formulated a number of fundamental classifications of subtitling strategies. There are ten strategies included under these classifications; they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation

## 2. Long Complex Text

As stated in *Cambridge Advanced Learners' Dictionary; Third Edition*, complex text is a sentence which contains a main part and one or more other parts. Then, according to Fatios (1998: 2) the long text should allow around 35 characters, it is based on the eye speed of reading a text. So, it can be concluded that long complex text is sentence which contains one or more dependent clauses in addition to the main clause that should allow 35 characters.

## 3. Movie

According to the *Cambridge Advanced Learners' Dictionary; Third Edition*, a recording of moving images that tells a story and that people watch on a screen or television.