

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents the review of related literature and related previous study. The review of related literature consists of some relevant theories used to analyze the data and to answer the research questions.

A. Translation Theory

1. Definition of Translation

In translation studies, there are *translation* and *interpretation* which is used in a different way, although both terms focused in transferring a source language to the target language. Nababan (1999: 18) is making distinction between translation and interpretation. *Translation* points on transferring a written text, yet *interpretation* focuses on transferring an oral message.

The experts have their own opinion about the definition of translation. Hermans (1999: 47-48) defines translation as follow:

Translation means the replacement, or substitution, of an utterance in one language by a formally or semantically or pragmatically equivalent utterance in another language. ... Equivalence is the aim of translation in that translation is seen as striving towards equivalence or at least the particular kind of equivalence which suits the occasion.

Bassnett's definition (2014: 26) which is taken up again from Georges Mounin, who perceives "translation as a series of operations of

which the 14 starting point and the end product are *signification* and function within a given culture”. In this case, he claims, the translation is only an adequate *interpretation* of an alien code unit and equivalence is impossible.

According to Larson quoted by Warhamni (2010: 8) translation means:

- a. Study of lexicon, grammatical structure, communication situation, and cultural context of the source language
- b. Analyzing the source language text to discover its meaning
- c. Reveals again the same meaning as exactly as possible in the natural form in the receptor language.

Meanwhile, Nida’s (1964: 129) point of view is stated in her book, *Principle of Correspondence*, which “one must in translating seek to find the closest possible equivalent”. The formal equivalence focuses attention on the message itself, which is cultural message. Viewed the formal equivalence, the SL culture should be matched with the target culture. This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness.

Moreover, Newmark (1998) also gives a statement in defining translation, he notes as follow:

“Translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other.”

To sum up, based on the definitions stated by the experts above, it can be synthesized that translation is not only about finding such synonym of the words, but transferring a meaning from the SL text to the TL text including cultural transmission in order to deliver the message want to be shared. From those statements, it can be seen that those experts are aware of the existence of the culture which is influencing the process of translation and consider the closest possible equivalent.

2. Process of Translation

As stated by Bassnet (2014: 26), Eugene Nida's model of translation process illustrates the stages involved.

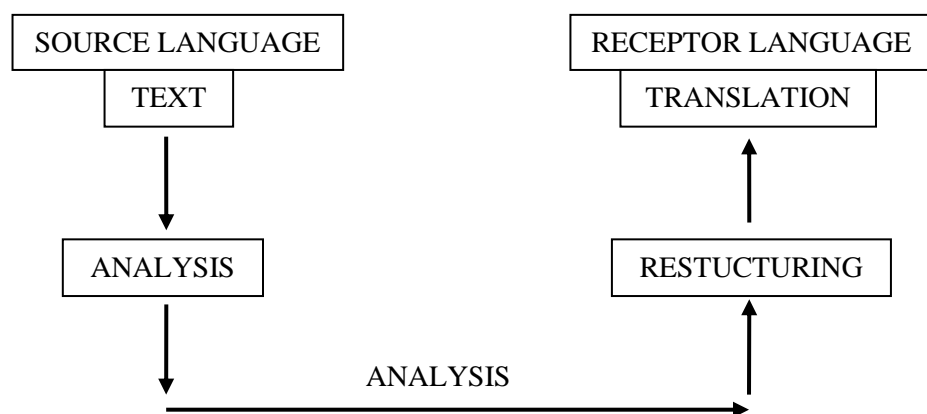


Figure 2.1. Eugene Nida's Model of Translation Process

Tou (TEFLIN, II, 1989: 134) mentions four main stages to be followed by translators in order to move the source into the target, i.e. the analysis of meaning, the discovery of meaning, the transfer of meaning,

and the re-expression of meaning of the source into the target. He, however, proposes the stages of translation more complex than Nida's model.

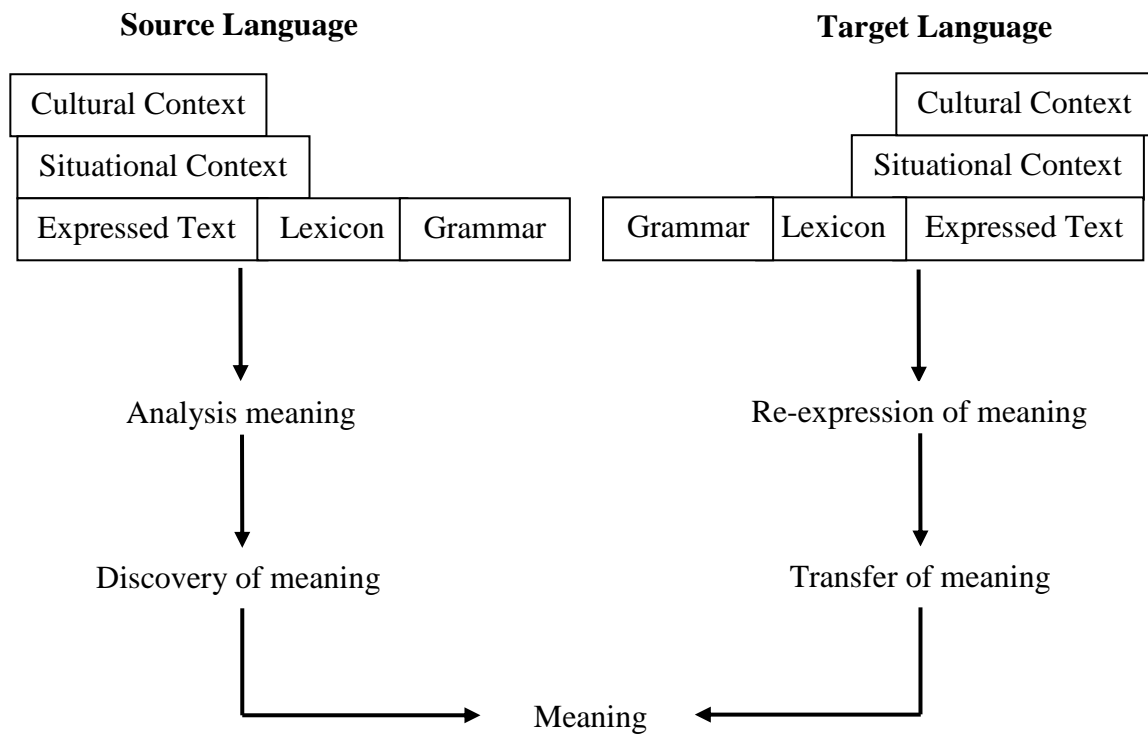


Figure 2.2. Tou's Model of Translation Process

Moreover, Robinson (1997: 102) summarized Weick terms that the activity of translation, the enact-select-retain cycle must be formulated as *translate, edit, sublimate*:

- a. *Translate*; act; jump into the text feet first, translate intuitive.
- b. *Edit*; think about what you have done; test your intuitive respond against everything you know; but edit intuitively too, allowing intuitive first translation to challenge (even successfully) a word reasoned principle that you believe in deeply; let yourself feel the

tension between intuitive certainty and cognitive doubt, and do not automatically choose one over the other; use the act-response adjustment cycle rather than rigid rules.

- c. *Sublimate*; internalize what you have learned through this give-and-take process for later use; make it second nature; make it part of your intuitive repertoire; but sublimate it flexibly; always be needed “to doubt, argue, contradict, disbelieve, counter, challenge, question, vacillate, and even act hypocritically”.

3. Strategies of Translation

While translation methods relate to whole texts, translation strategies are used for sentences and the smaller units of language. Pinchuck (1977: 188), as quoted in Rizkiyyah (2010), defines translation strategies as the technical devices used to transfer the meaning of a text in one language into another language. Translation in the very broad sense of the term can be listed in terms of different levels of complexity. The strategies can be seen as follows.

- a. Transcription

This means rendering the sounds of an SL into a TL form.

- b. Transliteration

This is the process of rendering the letters of one alphabet into the letters of another into a different alphabetical system.

c. Borrowing

Many types of borrowing are made from one language to another. A strategy often used when TL has no equivalent for the SL units is to adopt them without change but sometimes with spelling or pronunciation adjustments. There are some possibilities that may occur in this strategy:

- 1) Pure Loanword, borrowing with no change in form and meaning. For examples: email = *email*, internet = *internet*,
- 2) Mixed loanword, borrowing with changes in form but without changes the meaning. For examples: account = *akun*, compensation = *kompensasi*.
- 3) Loan blends, borrowing when part of the terms is native and another is borrowed, but the meaning is fully borrowed. For examples: internet provider = *penyedia layanan internet*.

d. Literal

This is one-to-one structural and conceptual correspondence. It can conclude borrowings and word-for-word translation. This presupposes a kind of interlingual synonymy. For examples, “black market” in English is translated to be *pasar gelap* in Bahasa Indonesia. Honey moon is translated to be *bulan madu*.

e. Transposition

This is one of the most common strategies in translation. It involves replacing a grammatical structure in the SL with one of a

different type in the TL in order to achieve the same effect. For instance, a compound “keyword” in English is translated as *Kata kunci (Phrase)* in Indonesian.

f. Modulation

Modulation and transposition are the two main processes in translation. Modulation entails a change in lexical elements, a shift in the point of view. Transposition and modulation may take place in the same time. For instance, “He was killed in the war” in English is translated as *Dia gugur dalam perang* in Bahasa Indonesia. ‘Negated contrary’, which is a strategy that relies on changing the value of the ST in translation from negative to positive or vice versa, is also considered as fixed modulation. For example, “It isn’t expensive” is translated to be ‘*It’s cheap*’.

g. Adaptation

This strategy is used when the others do not suffice. It involves modifying the concept, or using a situation analogous to the SL situation though not identical to it. For instance, “Take a bath” in English is translated into *Mandi* in Indonesian.

Moreover, in the book ‘*A Textbook of Translation*’, Newmark (1988: 81) divides the strategies of method into the following categories:

a. Literal translation

Literal translation is used when a SL word or phrase, as a translation unit is translated into a TL word or phrase, without breaking the TL syntactic rules.

Examples:

- 1) Black Market (English) → Pasar gelap (Indonesian)
- 2) Honey moon (English) → Bulan madu (Indonesian)

b. Transference

Transference (loan word, transcription) is the process of transferring a SL word to a TL text as a translation strategy. It includes transliteration which relates to the conversion of different alphabets, the word then becomes a loan word. Generally, only cultural object or concept related to a small group or cult should be transferred. The word normally-transferred such as, names of all living (except the Pope and one or two royals) and most dead people; geographical and topographical names including newly independent countries such as Zaire, Malawi, unless they already have recognized translations (Naturalization); names of periodicals and newspaper; titles of as yet untranslated literary works, plays, films; names of private company or institution; names of public or nationalized institutions, unless they have recognized translation; street names, addresses, etc. The

main reason of using this strategy is that it shows respect for SL country's culture.

Examples:

- 1) Fudschijama (German) →Fujiyama (Indonesian)
- 2) Serious (English) →Serius (Indonesian)

c. Naturalization

This strategy succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms).

Examples:

- 1) Estate (English) →Estat (Indonesian)
- 2) Television (English) →Televisi (Indonesian)

d. Cultural equivalent

This is an approximate translation where a SL cultural word is translated by a TL cultural word. The translation used are limited, since they are not accurate, but they can be used in general text, publicity, and propaganda, as well as for brief explanation to readers who ignorant the relevant SL culture.

Examples:

- 1) Pajamas party (English) →Menginap bersama (Indonesian)
- 2) Bachelor party (English) → pesta bersama sebelum pernikahan (Indonesian)

e. Functional equivalent

This common strategy, applied to cultural words, requires the use of a culture-free word, sometimes with new specific term. It therefore neutralizes or generalizes the SL word, and sometimes adds a particular. This strategy, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturalising a cultural word.

Examples:

- 1) Contractor (English) → Moghatekar (Persian)
- 2) Common-law wife (English) → Selir (Indonesian)

f. Descriptive equivalent

This strategy involves the description and/or function of the idea in SL word. Usually it results in longer wording. e.g.: *Samurai* is described as “the Japanese aristocracy from the eleventh to the nineteenth century”; its function was “to provide officers and administrators”.

Another example is *White Monday* → *Holy Spirit* which is translated into Indonesian by hari suci. Description and function are essential elements in explanation and therefore in translation. In translation discussion, function used to be neglected, now it tends to be overplayed.

g. Synonymy

The word synonym is used in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This strategy is used for SL word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular with adjectives or adverb of quality. A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. The translator cannot do without synonymy since considering the more important segments of the text should be translated accurately. However, unnecessary use of synonym is a mark of many poor translations.

Examples:

1) *Personne gentile* → *kind person* (orang baik)

2) *Conte piquant* → *racy story* (cerita cabul)

h. Through-translation

Normally, through-translation should be used only when they are already recognized term. It is similar to literal translation which is used for common term, names of organization, or phrases. The most obvious examples of through-translations are the names of International organizations which often consist of universal words.

Examples:

- 1) European Cultural Convention → Convention culturelle européenne.
- 2) Study group → group d'étude.

i. Shifts or transpositions

A shift (Catford's term) or transposition (Vinay and Darbelnet) is translation strategy involving a change in the grammar from SL to TL. The change includes the following types:

- 1) The change from singular to plural
- 2) The change when SL grammatical structure does not exist in the TL
- 3) The change where literal translation is grammatically possible but may not accord with natural usage in the TL, and
- 4) The replacement of virtual lexical gap by a grammatical structure

Examples:

- 1) *There's a reason for life* → *Hay una razón para vivir* (Ada alasan untuk menjalani hidup)
- 2) *It's getting dark* → *comienza a oscurecer* (Sudah menjelang malam)

j. Modulation

The SL word or phrase, as a translation unit, is translated into a TL word or phrase; and this involves change in the point of view.

The translator sees the phrase from different point of view, perspective or very often category of thought in translating it. The general modulation strategies are:

- 1) Abstract for concrete (*'sleep in the open'* for *'tidur beratap langit'*)
- 2) Cause for effect (*'you are a stranger'* for *'saya tak mengenal Anda'*)
- 3) One part for another (*'from cover to cover'* for *'dari halaman pertama sampai halaman terakhir'*)
- 4) Reversal of term (the French *'assurance-maladie'* for English *'health insurance'*).
- 5) Active for passive
- 6) Space for time
- 7) Intervals and limits
- 8) Change of symbols

Examples:

- 1) *Il n'a pas hésité* → *He acted at once* (Dia bertindak sekaligus)
- 2) *Shallow* → *poco profundo* (Kedangkalan)

k. Recognized translation

The SL word is replaced with previously recognized translation of the SL word in the TL. It should normally use the official or the generally accepted of any institutional term.

Examples:

1) Farley acts as cavalier → Farley acts as knight. (Ksatria)

2) *Rechtsstaat* → *constitutional state* (Konstitusi negara)

l. Translation label

This is a provisional translation, usually of a new intuitional term, which should be made in inverted commas, which can later be discreetly withdrawn.

m. Compensation

This is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence.

Examples:

1) A piece of ... (sedikit ...)

2) The cows are grazing ... (sapi itu merumput ...)

n. Componential analysis

This is the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translation.

o. Reduction and expansion

Reduction; SL word or phrase, as a translation unit, is replaced with a TL word or phrase, which does not embrace part of the SL word meaning.

Expansion SL word or phrase as a translation unit is replaced with a TL word or phrase, which covers the SL word meaning plus something else.

p. Paraphrase

This is an amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions.

Examples:

- 1) Numerophobia, fear of numbers is an irrational fear because we deal with numbers every day of our lives, from telling the time, measuring stuff, credit cards, money among other things. (ketakutan terhadap angka merupakan hal yang irasional karena setiap hari kita harus berurusan dengan angka dalam kehidupan sehari-hari, dari memberitahukan waktu, menghitung barang-barang, kartu kredit, uang diantara hal-hal lainnya).
- 2) Ablutophobia, or fear of bathing, is a relative uncommon but serious phobia. It appears to be more prevalent in women and children. (takut untuk mandi adalah hal yang relatif tidak biasa namun merupakan phobia yang serius. Hal ini muncul secara lebih lazim pada wanita dan anak-anak).

q. Couplets

Couplets, triplets, quadruplets combine two, three, or four of the above-mentioned strategies respectively for dealing with a single problem. They are particularly common for cultural words, if

transference is combined with a functional or a cultural equivalent.

Examples:

1) Hookah (Borrowing + Transcription) India' smoke

Hookah → Rokok hisap khas India

2) Carburator (Borrowing + Calque)

Karburator → komponen mesin

r. Notes, addition, glosses

An addition or note is added after the translation of the TL word or phrase. This addition is clearly not a part of the translation. The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistics (explaining wayward use of words), and is dependent on the requirement of this, as opposed to the original, readership.

Additional information in the translation may take various form:

1) Within the text

a) As an alternative to the translated word

b) As an adjectival clause

c) As a noun in apposition

d) As a participle group

e) In brackets, often for a literal translation of a transferred word

f) In parentheses, the longest form of addition. Round bracket should include material that is part of the translation, however, square brackets to make corrections of material or moral fact where appropriate within the text.

- 2) Notes at bottom of page
- 3) Notes at the end chapter
- 4) Notes or glossary at the end of book

Examples:

1) *Debrecen* → *the city of Debrecen, in West Hungary*

Debrecen → kota Debrecen, di Hongaria Barat

2) *Crumphet* → *England's traditional cake*

Crumphet → kue tradisional Inggris

From the description of translation strategies stated by Pinchuck and Newmark, the researcher tries to formula them based on the similarity and the different usage. It is constructed in the table below.

Table 2.1. Translation strategies mapping

Pinchuk	Newmark
Borrowing Transliteration Transcription	Naturalization Transference
Literal	Through translation Recognized translation
Modulation	Modulation
Transposition	Shift or transposition
Adaptation	Cultural equivalent Functional equivalent

	Synonymy Descriptive equivalent Componential analysis
	Compensation
	Notes, addition, glosses
	Couplets
	Paraphrase
	Reduction and expansion

In accordance with the explanation above, generally, the experts have similar concept about translation strategies. However, they have differences in labelling each translation strategy. They give different names in the same strategy. It can be concluded that the translation strategies are apparently the translators' strategy, which appear in their work. Nevertheless, it cannot be said that if the translator uses strategy A, he/she is definitely using that strategy. It is only a matter of tendency.

B. Subtitle Theory

1. Subtitle

Audiovisual Translation (AVT) is one of field in translation studies. The most widespread forms of AVT are *Subtitling* and *Dubbing*. Baker & Hochel, as quoted by Ghaemi and Benyamin (2010: 39), "Subtitling is visual, involving the superimposition of a written text onto the screen. Dubbing, on the other hand, is oral; it is one of a number of translation methods which makes use of the acoustic channel in screen translation".

According to O'Connell in Ghaemi and Benyamin (2010: 40) "Subtitling is defined as supplementing the original voice soundtrack by adding written text on screen, and dubbing is replacing the original voice soundtrack with another voice in another language".

In doing subtitling, the speed of viewers in reading should be taken as a consideration. That is why Lever (1989: 32) stated that establishing the profile of the target audience will be crucial in assessing the viewer's potential reading speed and is an important factor for the translator. In this aspect, literacy and age are both influencing factors. For example, there is likely to be a great deal of difference between an adult's and a child's reading speed, and, as such, the subtitles would need to be altered accordingly, for example, by simplifying the vocabulary for a child. Also, if the subtitled version of a broadcast were to be shown in a country with a low level of literacy, it would be necessary to ensure the subtitles were fairly basic. In this case, such cartoon movie as *Frozen* which is for whole ages, means adult and child, should be truly cast in balance in the terms of reading speech.

Meanwhile, the synchronization of the screen and the soundtrack should be in the balance. In the other words, what the viewers seeing and hearing should be linked up to reach the ability of maintaining the coherence. The length of the sentence must be suited with the moving conversation since the mostly viewers' focus is on the moving part of the pictures.

As well as the position of the subtitles, the number and length of the lines appearing on screen at any one time must be taken into consideration. The general consensus is that two lines of subtitles should be the maximum to appear on the screen at the same time. In fact, this point is included in the “Code of Good Subtitling Practice” developed by Ivarsson and Carroll for discussion at the ‘Languages and the Media’ conference in Berlin, October 15-16, 1998. Point 19 states ‘the number of lines in any subtitle must be limited to two’. However, this is considered as the maximum limit not the preferred option. It is suggested, therefore, that ‘if it is possible to write the text of any one subtitle in a single line, it is usually better to do so’. Of course, the medium for which the subtitles are intended will also have an impact on this, as the size of the cinema screen may justify having two lines rather than one. This, then, leads on to the issue of the line breaks. If there are two lines of subtitles, where should the break between them occur? Generally, one line of subtitle should have between 35-40 characters, which implies that a lengthier subtitle will need a break at some point. As such, one line is likely to be longer than the other. Here, there is a connection with the position of the subtitle on the screen, as discussed earlier. If the subtitles are centered, it does not matter which of the lines is longer, as the distant the eye must travel to look at the beginning of the second line will be the same either way round. However, if the subtitles are left-aligned, the eye will have much further to move if the first line is much longer than the second, in

which case it is better for the first line to be the shorter of the two. This is clearly illustrated, by Ivarsson and Carroll, in the following diagram (Lever, 1989: 34-36):

E.g. Centered:

He said that he would not be able to come
until tomorrow.

He said
that he would not be able to come until tomorrow.

The diagram illustrates two ways to center a line break in a sentence. In the first example, the sentence is split into two lines: "He said that he would not be able to come" and "until tomorrow." A horizontal line is drawn under the first line, and a diagonal line is drawn under the second line, meeting at the end of the first line. In the second example, the sentence is split into two lines: "He said" and "that he would not be able to come until tomorrow." A horizontal line is drawn under the first line, and a diagonal line is drawn under the second line, meeting at the end of the first line.

Left-aligned:

He said that he would not be able to come
until tomorrow.

He said
that he would not be able to come until tomorrow.

The diagram illustrates two ways to left-align a line break in a sentence. In the first example, the sentence is split into two lines: "He said that he would not be able to come" and "until tomorrow." A horizontal line is drawn under the first line, and a diagonal line is drawn under the second line, meeting at the end of the first line. In the second example, the sentence is split into two lines: "He said" and "that he would not be able to come until tomorrow." A horizontal line is drawn under the first line, and a diagonal line is drawn under the second line, meeting at the end of the first line.

The way of splitting the sentences is another important consideration since the line break may affect the meaning.

Furthermore, the fonts used should be in a basic way, simple fonts, and standard lowercase/uppercase format. The use of italics is often introduced to denote a distant voice, a voice on the telephone or off screen, quotes or internal voices such as those in dreams or flashbacks. As such, it is important that they are reserved for this specific use, in order not to confuse the viewer.

According to Ivarsson and Carroll, the color of the subtitle on the screen will also affect its legibility, in comparison to the background on

which it is set. Clearly, if the subtitle is in white and there is a lot of white or light-colored background, the subtitle will not stand out sufficiently to be seen, let alone read. Likewise, the same would apply for black subtitles on dark or black backgrounds. Unfortunately, it is unlikely that the same level of darkness will appear in the background throughout the film. Therefore, one possibility is to place a box behind the subtitles to contrast against the color of the text. However, the technology available to the subtitler or production team will determine whether or not this is a feasible option. As point 3 of the technical aspects of the “Code of Good Subtitling Practice” states, ‘in video applications, character clarity can be enhanced by a drop shadow or semi-transparent or black box behind the subtitles.

Finally, punctuation is a feature of the appearance of the subtitle that needs to be addressed, as it can easily distract the viewer and distort the meaning of the utterance. As such, it is best to keep punctuation to a minimum and to strike a fair balance between providing enough punctuation for the viewer to understand the meaning and providing too much for it to become a distraction. As an example, let us look at the following two sentences:

“He said, “I can’t come ‘til 6 o’clock!”

“He said he can’t come until 6.00 pm”

If we take into consideration the amount of time the subtitle is to remain on the screen, reading speed etc. then it is clear that the second

sentence will be easier to read as the unnecessary punctuation has been removed and, therefore, does not cause a distraction. In some cases, however, it is necessary to include punctuation, for example, when two different people are speaking, which is often denoted by a dash “–” separating the two speakers. In essence, Luyken, cited in Lever, (1989: 34-36): sums it up by saying ‘distractions such as complex sentences, abbreviations, unnecessary punctuation, incomplete sentences and ambiguities (unless reflecting ambiguity in the source) must be avoided’.

2. Subtitle Strategies

Gottlieb’s as cited in Ghaemi and Benyamin (2010: 42), translation strategies for subtitling films are as follows:

- a. Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.

Example: Clown: I’m attempting to defraud

Clown: Aku berniat defraud (menipu)

- b. Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

Example:

Monte: She’s black-hearted whore and I’m done with her.

Monte: Dia pelacur berhati jahat dan aku sudah tak mau berurusan dengannya.

- c. Transfer refers to the strategy of translating the source text completely and accurately.

Example: Monte: I need a drink

Monte: Aku butuh minum

- d. Imitation maintains the same forms, typically with names of people and places.

Example: Charlotte: Did your Jubal McLaws ever love a woman?

Charlotte: Apa Jubal Mclaws pernah jatuh cinta?

- e. 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.

Example: Monte: Railroad Pinkertons are hot on our trail, amigo

Monte: Jalur kereta Pinkertons sasaran kita, kawan

- f. 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.

- g. Condensation would seem to be the typical strategy used, that is, the shortening of the text in the least obtrusive way possible.

Example: Monte: Ah, I don't believe I will.

Monte: Aku takkan bisa.

h. Decimation is an extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted.

Example:

Monte: You're not, by any chance, referring to Spot, are you?

Monte: Maksud anda Spot?

i. Deletion refers to the total elimination of parts of a text.

Example: Charlotte: That's enough

Charlotte: Cukup

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

3. Subtitle and Translation

In attempt of connecting translation and subtitle, Chuang (2006: 374) acknowledges the fact that subtitle translation focuses on the transferring meaning of the spoken mode into the written mode, with special regard to the visual and audio modes. That is, despite of taking visual and audio modes into account, the translator takes them as the context for dealing with subtitling, because they are pre-existed and cannot be changed by the translator. Therefore, in distinction from the translation and interpreting, subtitle translation is considered as 'diagonal', as illustrated in Figure 2.3 as follow:

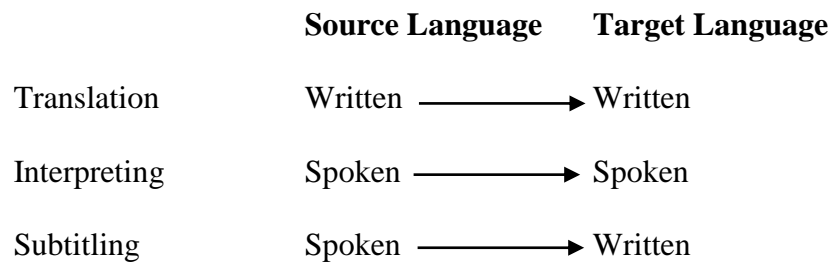


Figure 2.2 A Comparison of Translation, Interpreting and Subtitling

However, though the visual and audio modes are used as the context of the spoken and written modes, their contribution to the meanings of the film text cannot be fully exploited. That is, to consider audiovisual modes as the context means that their interaction with the spoken and written modes is recognized; but it does not explain how they are interacted with each other nor display how their interaction is represented in the text of the subtitled film.

In technical terms, as stated by Ghaemi and Benyamin (2010: 40), the translation of films is called language transfer. In other words, audiovisual language transfer denotes the process by which a film or television program is made comprehensible to a target audience who is unfamiliar with the original source language.

All types of translation have specific constraints; doubtlessly, screen translation is not an exception. What makes subtitling different from other types of translation is that it involves both technical and contextual constraints. Gottlieb (1992) as cited in Ghaemi and Benyamin

(2010: 41) used a different terminology and explains that a subtitler is faced with formal (quantitative) and textual (qualitative) constraints. Textual constraints are those imposed on the subtitles by the visual context of the film.

C. Long Complex Text in Subtitling

No doubt, that the film today became an entertainment for the community and also as one of the lifestyle of society. This causes the film industry to compete to make quality films and can be accepted by many viewers. New technological developments in the mass media and communications (especially in films) are challenged to overcome the physical and linguistic boundaries between countries that lead to the creation of world market audiences. That's why to cover more viewers, people create subtitles for viewers who cannot understand the source language used in the movie to understand it.

The general practice of the production and layout of TV 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.

Therefore, Fatios (1998: 2) explains that each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimise the need for original text reduction and omissions. An increase in the number of characters, attempting

to fit over 40 per subtitle line, reduces the legibility of the subtitles because the font size is also inevitably reduced.

In addition, we are also required to pay attention to the complex language used in the film dialogue and translate it into a simple target language to minimize the use of many characters. 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. From the two descriptions that have been described above about long text and complex text, it can be concluded that long complex text is a sentence which contains one or more dependent clauses in addition to the main clause that should allow 35 characters.

D. Zootopia Movie

As stated in *Wikipedia* (5/17/2017), *Zootopia* is a 2016 American 3D computer-animated buddy comedy-adventure film produced by Walt Disney Animation Studios and released by Walt Disney Pictures. It is the 55th Disney animated feature film. The film was directed by Byron Howard and Rich Moore, co-directed by Jared Bush, and stars the voices of Ginnifer Goodwin, Jason Bateman, Idris Elba, Jenny Slate, Nate Torrence, Bonnie Hunt, Don Lake, Tommy Chong, J. K. Simmons, Octavia Spencer, Alan Tudyk, and Shakira. The film details the unlikely partnership between a rabbit police officer and a red fox con artist as they uncover a conspiracy involving the disappearance of savage predator inhabitants of a mammalian metropolis.

This film tells about a world populated by anthropomorphic mammals, Judy Hopps from rural Bunnyburrow fulfills her childhood dream of becoming a police officer in urban Zootopia. Despite being the police academy valedictorian, Judy is relegated to parking duty by Chief Bogo who doubts her potential because she is a rabbit. On her first day, she is hustled by a con artist fox duo Nick Wilde and Finnick.

The next day, Judy abandons parking duty to arrest Duke Weaselton, a thief who stole a package of plant bulbs known as Midnicampum Holicithias. Bogo reprimands her, but Mrs. Otterton enters Bogo's office pleading for someone to find her husband Emmitt, one of fourteen predators who have gone missing. When Judy volunteers and Assistant Mayor Dawn Bellwether praises the assignment, Bogo reluctantly gives her 48 hours to find Otterton on the condition that she resigns if she fails.

After determining that Nick was a suspect seen in Otterton's last known sighting, Judy blackmails him into assisting her by covertly recording his confession to tax evasion. They track Otterton to a limousine owned by crime boss Mr. Big, who reveals that his florist Otterton went "savage" – reverted to a feral state – and attacked his chauffeur Manchas. At his home, Manchas mentions that Otterton had been mentioning "night howlers" after the attack. Moments later, Manchas himself turns savage and chases the pair. Judy saves Nick by trapping Manchas and calls the ZPD for help. When Bogo and other police arrive, however, Manchas has vanished. Bogo demands

Judy's resignation, but Nick courageously reminds Bogo she still has 10 hours to solve the case.

At City Hall, Bellwether gives Judy and Nick access to the city's traffic camera system. They discover that Manchas was captured by wolves which Judy surmises are the "night howlers." They find Otterton and the other missing predators imprisoned at Cliffside Asylum, where Mayor Leodore Lionheart is keeping them hidden from the public while a scientist tries to determine the cause of their strange behavior. Lionheart and those involved are arrested and Bellwether becomes the new mayor.

Judy, praised for solving the case, is now friends with Nick and asks him to join the ZPD as her partner. However, she inadvertently upsets him at a following press conference by suggesting a predatory biological cause for the recent savage behavior, and he leaves angrily. Her comments cause tension between predators and prey, and guilt-ridden, Judy quits her job.

Back in Bunnyburrow, Judy learns that night howlers are not wolves, but actually toxic flowers that have severe psychotropic effects on mammals. After she returns to Zootopia and reconciles with Nick, they confront Weaselton, who tells them the night howler bulbs he was stealing were for a ram named Doug. They find Doug in a lab hidden in the subway tunnels, creating an illegal drug made from night howlers, which he has been shooting at predators with a dart gun.

Judy and Nick obtain the dart gun and the serum as vigilantes, but before they can reach the ZPD, Bellwether confronts them and steals the

evidence, revealing herself as the mastermind behind a prey-supremacist conspiracy. Judy and Nick are trapped in a pit after Nick refuses to abandon Judy when she is injured. Bellwether shoots a serum pellet at Nick to make him kill Judy, and summons the ZPD for help, but Judy and Nick have replaced the serum pellets in Bellwether's gun with blueberries. Enraged, Bellwether threatens to frame Judy and Nick for the attacks, but Judy has recorded Bellwether's confession. Bogo and the ZPD arrive and Bellwether is arrested.

In the news coverage that follows, Lionheart denies knowledge of Bellwether's plot and states that his imprisonment of the savaged predators was doing the "wrong thing for the right reason." The savage animals are cured with an antidote, Judy rejoins the ZPD, and Nick becomes the city's first fox police officer as well as her partner.