

CHAPTER I

INTRODUCTION

This chapter presents the background of the study from the object of the research which is aimed at answering the research questions.

A. Background of the Research

Western society has already expanded their invasion of knowledge, information, and entertainment in multimedia those are coming in the form of TV programs, videos, songs and movies that have an original language and culture. Movie which is an entertainment and also becomes a communication tool because movies are transferring ideas and might be one of the information sources has which extended influence. In this modern era, film has better sound, more colorful and more entertaining. Film has become easier to get, cheaper but higher in quality. People need something to refresh their mind after doing many routine activities or even only to entertain themselves. So, watching film is one of their choices to refresh their mind. They can play the films in many media players according to the type of the films.

Many popular movies script are written in English, which are difficult to understand by Indonesian people. Therefore, the film producers must transfer English to a certain target language, in this case Indonesian language, in order to make the audience to easily enjoy the films. They require transferring language method named subtitling.

Subtitling is textual versions of the dialogues which are not 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 films can enjoy the film by reading the translated text on the bottom of the screen without having ambiguous understanding. One might say that subtitling is more authentic, since it does not hide the original sound. As the major methods of translating films, subtitling involves the least interference with the original. In the 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 is the case in dubbing.

Translating subtitle texts, utterances or conversation 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* 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 of above and last but not least is the requirement of matching the visual image. Besides that, there are some constraints of subtitle is that must be obeyed. Gottlieb (1992:164) 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.

Traditionally, there existed two types of subtitles, there are interlingual subtitles, which imply transfer from a source language (SL) to a target language (TL), and intralingual subtitles, for which there is no change of language (Díaz Cintas, 2003). In interlingual subtitles, a translator can apply some strategies in translating the SL subtitle into the TL. According to Gottlieb (1992: 166) the subtitle strategies that can be applied are condensation, decimation, deletion, dislocation, expansion, imitation, paraphrase, resignation, transcription, and transfer. The translator uses one of the strategies based on the needs.

The explanation above encourages the researcher to do an analysis of subtitling strategies used in subtitling the film entitled “Nightcrawler”. The researcher chooses this film as an object of the research because the film won several awards and ranking #2 at the box office in 2014. Nightcrawler is a 2014 American neo-noir crime thriller film written and directed by Dan Gilroy in his directorial debut. The film stars Jake Gyllenhaal as a former thief who starts shooting footage of accidents and crimes in Los Angeles,

selling the content to local news channels as a stringer. It features Rene Russo, Riz Ahmed, and Bill Paxton. The film had its world premiere at the Special Presentations section of the 2014 Toronto International Film Festival. It was released theatrically by Open Road Films on October 31, 2014. It received critical acclaim and was nominated for the Academy Award for Best Original Screenplay at the 87th Academy Awards on February 22, 2015.

B. Research Problem

Based on the background of study above, the researcher formulated the question as follows:

1. What kinds of subtitling strategies were found in the *Nightcrawler* movie?
2. Which strategies mostly occurred in the subtitling *Nightcrawler* movie ?

C. Objectives of the Research

Based in the researcher question above, this purpose of this study is:

1. To describe the subtitle strategies used by the translator in *Nightcrawler* movie.
2. To analyze the mostly used subtitling procedures to translate script of *Nightcrawler* movie into Indonesian.

D. Significance of the Research

The result of the study is expected to be able to give the following benefits for:

1. To be useful for those who are interested in this field of study, such as the film enthusiasts, scriptwriters, producers to give more attention to their translation that is important for delivering the message of movie from certain language (English) to the certain target language (Indonesian).
2. To increase students' knowledge about the kinds of strategy that used in making subtitle.
3. To be a practical guidance to the translator or subtitler to enhance their skills in subtitling field, especially in the process of choosing appropriate subtitling strategies.

E. Scope and Limitation of the Research

This research is focused on the subtitling strategies used in translating subtitles in Nightcrawler movie. This research investigates the most and the least frequent strategies used in translating subtitles in Nightcrawler movie.

F. Definition of Key Terms

1. Subtitling

Gottlieb (2003:202) said that Subtitling can be defined as "diasemiotic translation in polysemiotic media (including films, TV, video and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialogue".

2. Movie

Movies also known as films are a type of visual communication which use moving pictures and sounds to tell stories or inform (help people to learn). A genre is a word for a type of movie or a style of movie. The example of the genre such as: action movies, adventure, comedy, dramas, film noir, horror, romantic, science fiction, and etc.

3. Nightcrawler movie.

Nightcrawler is a thriller set in the nocturnal underbelly of contemporary Los Angeles. Jake Gyllenhal stars as Lou Bloom, a driven young man desperate for work who discovers the highspeed world of L.A, crime journalism. Finding a group of freelance camera crews who film crashes, fires, murder, and other mayhem, Lou muscles into the cut-throat, dangerous realm of nightcrawling, where each police siren wail equals a possible windfall and victims are converted into dollars and cents. Aided by Rene Russo as Nina, a veteran of bloodsport of local TV news, Lou blurs the line between observer and participant to become the star of his own story.