

CHAPTER II

REVIEW OF RELATED LITERATURES

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

A. Subtitling theory

Makes a good and relevant subtitle it is not easy, the subtitler must understand well the rules about subtitling. Another rules to translate the subtitle uses the subtitling strategies. As translation procedures, subtitling strategies are also the technical devices in translation word.

According to Baker (2001: 247) Subtitling is textual versions of the dialogue which is 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 film can enjoy the film by reading the translated text on the bottom of screen without ambiguous thinking. Subtitle are textual versions of the dialogue in films and television programs. It can be defined as the transcription of film or TV dialogue presented simultaneously on the screen.

Subtitles exist in two forms, **open** subtitles are 'open to all' and cannot be turned off by the viewer; **closed** subtitles are designed for a certain group of viewers, and can usually be turned on/off or selected by the

viewer - examples being teletext pages, DVB Bitmap subtitles, DVD/Blu-ray subtitles. Subtitles can appear in one of 3 types they are:

1. **Hard** (also known as **hardsubs** or **open** subtitles) we can see this subtitle in karaoke song lyrics that usually used various colors, fonts, sizes, animation (like a bouncing ball) etc. to follow the lyrics. However, these subtitles cannot be turned off.
2. **Prerendered** (also known as **closed**) we can find this subtitle on DVD. It is possible to turn them 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 **softsubs** or **closed** subtitles) is like a captions, we can turn them on or turn them off. Softsubs are included with the video file, but sometimes the fansubbers (a fans of certain film that translated the subtitle into other language) release only the subtitle file and we have to download the video separately.

B. Subtitling strategy

According to Gottlieb (1992: 166) there are ten strategies of subtitling strategy. Although Gottlieb himself does not give a complete and detailed explanation on each of these strategies, other writers citing him have put efforts to comprehensively explain all of his strategies. The following are Gottlieb's subtitling strategies as exemplified by Taylor (2000), Ghaemi and Benyamin (2010), and several other writers.

In this thesis, the researcher uses subtitling strategies from Gottlieb (1992: 166). There are ten (10) subtitling strategies, they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

As stated by Taylor (2000), Henrik Gottlieb's translation strategies (161-170) for the Subtitling of Film are as follows:

1. **Condensation** is the reduction of the SL message without reducing its meaningful content. However, all of the original message content is not lost. This strategy would seem to be the typical strategy used, that is the shortening of the text in the least obtrusive way possible, but as we shall see later, this is not necessarily the case.

Example:

Source Language	Target Language
No, the day <i>after her birthday</i> .	Tidak, sehari <i>setelahnya</i> .

(Aveline, Rr. Gustin Zora, 2015)

2. **Decimation** is extensive reduction of message which is followed by the reduction of its important expression and parts. This strategy used when any omitting important element that are confusing the audience and some taboo words.

Example:

Source Language	Target Language
Oh, you have done <i>well</i> , my <i>son</i> .	<i>Bagus, nak</i> .

(Aveline, Rr. Gustin Zora, 2015)

3. **Deletion** is 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.

This strategies refers to deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

Example:

Source Language	Target Language
And they needed neither king nor queen.	Mereka tak membutuhkan raja maupun ratu.

(Aveline, Rr. Gustin Zora, 2015)

4. **Dislocation** is 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. This strategies 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.

Example:

Source Language	Target Language
Spider-Pig, Spider-Pig, does whatever a Spider-Pig does, can he swing, from a web? No he can't, he's a pig, Look out! He is Spider-Pig.	Babi Labalaba, Babi Labalaba. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.

(Astuti, 2009)

5. **Expansion** is 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. In other word expansion used when the dialogue in

the SL need an explanation to gain the audience comprehension because they cannot retrieve the culture nuance of the SL.

Example:

Source Language	Target Language
You will have two marriages. One long, one short.	Kau bisa mengalami 2 kali pernikahan. Yg satu awet, satunya lagi hanya sebentar.

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

6. **Imitation** is preservation of the original SL forms in the TL. This is in line with Larson's (1984) loan word to refer to the process of adopting a foreign expression in the translation, which the target audience are not familiar with. In other words, this strategy used to translate the same forms, typically with names of people and places.

Example:

Source Language	Target Language
And her name was <i>Maleficent</i> .	Dan namanya ialah <i>Maleficent</i>

(Aveline, Rr. Gustin Zora, 2015)

7. **Paraphrase** is alteration of source language (SL) message into target language (TL) in order to provide an acceptable as well as TL form. This strategy used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL, in other words, the translation in the TL is syntactically different from the SL but the meaning is still maintained to be comprehended by the audience.

Example:

Source Language	Target Language
As the <i>years passed</i> .	<i>Seiring waktu</i> .

(Aveline, Rr. Gustin Zora, 2015)

8. **Resignation** is zero translation as a result of the inability to translate the message at all. This strategy applied when the translator does not find the solution in translating the SL subtitle and that the mening is inevitably lost.

Example:

Source Language	Target Language
It begins when the object of your affection...	NO TRANSLATION

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

9. **Transcription** is preservation of irregularities, atypicalities, and peculiarities of SL elements in the TL. This strategy 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:

Source Language	Target Language
No, divorziata .	Tidak, bercerai .

(Widiastuti, Ni Made Ayu and Ni Putu Krisnawati, 2010)

10. **Transfer** A faithful transmission of the whole form and also message from SL into acceptable TL equivalent. Every single piece of the original SL aspects, both form and message, are transmitted to and emanated by the TL accurately. In other word this strategy refers to the strategy of translating the source language completely and accurately into the target language.

Example:

Source Language	Target Language
<i>No! They mean to kill me.</i>	<i>Tidak. Mereka mau membunuhku</i>

(Aveline, Rr. Gustin Zora, 2015)

C. Movie

Movies also known as films are a type of visual communication which is use moving pictures and sound to tell stories or inform (help people to learn). People in every part of the 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 on movie screens for a period of time (ranging from a few weeks to several months), movies are shown on pay television or cable television, and sold or rented on DVD disks or videocassette tapes, so that people can watch the movies at home. You can also download or stream movies. Later movies are shown on television stations. A genre is a word for a type of movie or a style of movie. Movies can be fictional (made up), or true, or a mix of the two. Although hundreds of movies are made every year, there are very few that do not follow a small number of set plots, or stories. Some movies mix together two or more genres.

The example of the genre such as:

1. **Action**, action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters,

fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad guys' - all designed for pure audience escapism. Includes the James Bond 'fantasy' spy/espionage series, martial arts films, so-called 'blaxploitation' films, and some superhero films. A major sub-genre is the disaster film.

2. **Adventure**, adventure 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, and historical spectacles (similar to the epics film genre), searches or expeditions for lost continents, "jungle" and "desert" epics, treasure hunts, disaster films, or searches for the unknown.
3. **Comedy**, comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including slapstick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy), and more.
4. **Dramas**, dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are

not focused on special-effects, comedy, or action, Dramatic films are probably the largest film genre, with many subsets. Dramatic biographical films (or "biopics") are a major sub-genre, as are 'adult' films (with mature subject content).

5. **Film noir**, Film noir (meaning 'black film') is a distinct branch of the crime/gangster sagas from the 1930s. Strictly speaking, However, film noir has not been exclusively confined to this era, and has re-occurred in cyclical form in other years in various neo-noirs. Noirs are usually black and white films with primary moods of melancholy, alienation, bleakness, disillusionment, disenchantment, pessimism, ambiguity, moral corruption, evil, guilt and paranoia. And they often feature a cynical, loner hero (anti-hero) and femme fatale, in a seedy big city. Neo-noirs is a style often seen in modern motion pictures and other forms that prominently use elements of film noir, but with updated themes, content, style, visual elements or media that were absent in film noir of the 1940s and 1950s.
6. **Horror**, horror 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 often combined with science

fiction when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The fantasy and supernatural film genres are not usually synonymous with the horror genre. There are many sub-genres of horror: slasher, teen terror, serial killers, zombies, Satanic, Dracula, Frankenstein, etc.

7. **Musicals**, musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film.
8. **Science fiction** Sci-fi films 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 ('things or creatures from space'), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of fantasy films (or superhero films), or they share some similarities with action/adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with horror films, particularly when technology or alien life forms

become malevolent, as in the "Atomic Age" of sci-fi films in the 1950s.

9. **War**, war (and anti-war) films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as action, adventure, drama, romance, comedy (black), suspense, and even epics and westerns, and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training.
10. **Epics/Historical**, epics include costume dramas, historical dramas, war films, medieval romps, or 'period pictures' 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. Epics are often a more spectacular, lavish version of a biopic film. Some 'sword and sandal' films (Biblical epics or films occurring during antiquity) qualify as a sub-genre.

D. 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.

D. Previous study

There are some related researcher have been done previously. Among other are: The first is *Subtitling strategies in comedy action movie can analysis of English Indonesia language subtitling of kung fu panda*. This research written by Helena R Silaen (2009). She focuses his research on analyzing the the subtitling strategy of kungfu panda movies. She found that transfer strategy is mostly used by subtitler in this movie.

The second is “*Subtitling strategies and translation readability of the Indonesia subtitle of Maleficent movie*”. This research written by Rr Gustin Zora Aveline (2015) from Universitas Negeri Semarang (UNNES). She found that six of ten Gottlieb’s subtitling strategies (1992) used by the

subtitled in translating subtitle of Maleficent movie, the researcher also analyzes the readability of the Indonesian subtitle of Maleficent.

The third is "*Subtitling strategies in cartoon film: an analysis of English-Indonesian subtitling of the Simpsons movie*" this research written by Fazri Nur Yusuf (2009) from Universitas Pendidikan Indonesia (UPI) Bandung. He found that eight of ten Gottlieb's subtitling strategies (1992) used by subtitler in translating the subtitle in Simpson movie, the researcher found that the most strategies used in Simpsons movie is transfer strategy.

The previous researchers above are similar to the research that the researcher conducts in subtitling strategy aspects. The differences of this research from previous researchers are the research design and the object of the research. This research used quantitative description and focus on subtitling strategy in Nightcrawler movies while the previous study using qualitative descriptive.