CHAPTER I

INTRODUCTION

1.1 Background of the Study

Subtitling is one of the development of translation studies that bears in the movie industry. Subtitling is translating spoken dialogue and other elements of a video into written text that appears on the screen at the same time as the audio. It helps the viewers who are not familiar with the original language to understand the content or movie. The strategies of subtitling are required to allow the viewers to understand the movie without opening the dictionary.

Gottlieb (1994) stated that subtitling of televised foreign language material not only changes the language; it also switches the language from the spoken to the written mode, and it presents itself' 'in real time' as dynamic text type. Gottlieb (1994) discusses switching language from spoken language to written language and how to manage the time subtitle displayed. As the product of subtitling, a subtitle is a text that is displayed on the bottom screen of the television. It is supported by Sulistijani and Parwis (2019) who stated that subtitling is the result of the translation of the dialogue placed on the lower part of the screen. This is in line with O'Connel (2007) said that subtitling is defined as supplementing the original voice soundtrack by adding written text on the screen. It means the subtitle is the written text that is placed on the screen of television. Gottlieb (1994) adds that the subtitle is not only focused on placing the subtitle but also on time management.

Gottlieb (1994) said that subtitling was the diagonal mode of communication. It means the subtitle is the communication from spoken to written language. The translation is pictured by translating the text from the source text to the target text. The product of translation is written mode. Written mode is written communication and it is drawn by horizontal mode. Interpreting is spoken communication because the result of translation is spoken. The interpreter directly renders a language through oral or sign language to another. The product is spoken. It is painted as vertical. Subtitled, the source language is spoken but the product is written. It is depicted by the diagram below (Gottlieb, 1994, p.104):
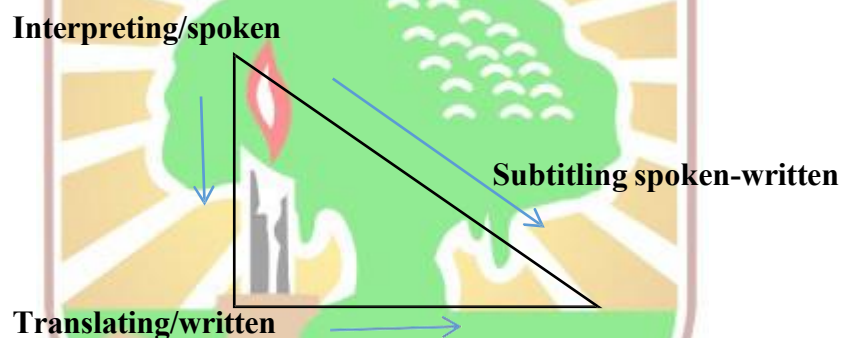
Interpreting/spoken

Subtitling spoken-written

Translating/written

Figure 1. Gottlieb Movies Subtitling

"Hence, due to the complex, 'diagonal' nature of subtitling, the subtitler must possess ears as an interpreter, stylistic of the literary translator, the visual acuteness of a film cutter and the esthetic sense of a book a designer" (Gottlieb, 1994, p.101). In rendering a language to another, a subtitler has to be an expert in translating and interpreting. Translating is written communication. Interpreting is spoken communication and presenting communication. In subtitling, the language is switched from spoken to written and then displayed on the screen of the television.

Subtitling is a type of audiovisual translation that helps the viewers to understand the story in a movie. For instance, the Japanese cannot understand the movie *Laskar Pelangi* if the subtitles of Japanese are not displayed. It is different when Indonesian viewers watch the movie *Laskar Pelangi.* The Indonesian viewers do not require subtitles because the original language of *Laskar Pelangi* is Indonesian. So, the subtitles are important in conveying information to viewers. Gottlieb (1994) defines subtitles as the rendering in a different language of a verbal message in the film media, in the shape of one or more lines of written text, which are presented on the screen in sync with the original verbal message.

Gottlieb (1994) divides two types of subtitles; they are interlingual and intralingual. Interlingual subtitles transfer from a SL to a TL, and intralingual subtitles, in which no change of language takes place. In interlingual subtitles, there are many cases of understanding of meaning because of word, phrase, and sentence forms. In this term, certain strategies of subtitling are needed. It is aimed to make it easier for the viewers to understand the movie and to convey the messages clearly.

Subtitling has become an essential aspect of translation studies, particularly in the movie industry. Subtitling is hoped to help the Indonesian movie industry by translating Indonesian into an international language, especially English. However, the use of English subtitles in Indonesian movies remains limited. The use of English subtitles in Indonesian movies is fewer while the International movie industry is growing rapidly. The use of English subtitles in Indonesian movies

must be improved. It means the use of English subtitles supports Indonesian movies to compete internationally.

Initially, the development of the movie industry has not been followed by the development of Indonesian movies yet. Indonesian movies are famous in Indonesia for instance, *The Series Si Doel Anak Sekolahan, Keluarga Cemara, and Warkop DKI*. At that time, these movies do not have subtitles. It is one of the reasons why Indonesian movies cannot compete with foreign movies. Ironic that foreign movies dominate and have many viewers in Indonesia. *Titanic* is more famous in the eyes of Indonesian viewer than *Tenggelamnya Kapal Van Der Wijk*. In the early 21st century, Indonesian movies have been internationally recognized; for instance, *Laskar Pelangi* by Hirata(2008), *Ayat –Ayat Cinta* by Bramantityo (2008*), Di Bawah Lindungan Ka'bah (DBLK) by* Saputra (2011) *Negeri 5 Menara* by Fuadi (2012*), Habibi Ainun* by rizal (2012*), Jokowi b*y Kinoi (2013*), AADC* 2 by Riza (2016). All of them have English subtitles. It means that used non-Indonesian subtitles cause them to be internationally recognized. For the future, an Indonesian movie should have subtitles non-Indonesian. Indonesian must be translated into international languages, especially English subtitles. So, Indonesian movies have been internationally recognized.

Di Bawah Lindungan Ka'bah (DBLK) one of the Indonesian movies Internationally recognized. *DBLK* used English as Manoj Punjabi said at Kapanlagi.com. He said "menggunakan subtitle bahasa Inggris, film ini ditargetkan akan mendulang sukses pula di luar negeri. Semua ada subtitle, kita bikin tren baru untuk baca subtitle bahasa Inggris" (cited at

It shows that the producer has known the use of non-Indonesian subtitles is one of strategy to be internationally recognized.

DBLK has been released into a feature film twice. The first, *DBLK* was released in 1977 by Asrul Sani with titled *Para Perintis Kemerdekaan*. *Para Perintis Kemerdekaan* presented love struggle which is framed by struggle of colonialism. The film was a success, winning two Citra Awards from six nominations at the 1977 in Indonesian Film Festival. After that, in 2011, *DBLK* is remade by Hanry R Saputra. *DBLK* showed love struggle that is framed by against culture and religion. The movie was nominated the Best Foreign Language Movie at the 84th Academy Awards. *DBLK* has won many awards for instance, the Best Leading Actress for Laudia Cynthia Bella at the e-Guardian awards (2012) and Penata Artistik Terpuji by Allan Sebastian at Festival Film Bandung (2012).

DBLK reflected the culture of Minangkabau, and Islam. It was pictured from the settings of the movie are Padang Panjang, Padang, and Mecca around 1922-1927. Actually, the movie used three source language, they are Indonesian, Minangkabau language, and Arabic. This study found some non-standard translations. There are some translations or subtitles that need explanation especially cultural word, non-standard translation, ambiguity, and confusing subtitles displayed. From the phenomena above, the researcher wants to analyze subtitling strategies from Indonesia to English. Then, the study is developed to

analyze how the expression Minangkabau language and Arabic are transferred to English subtitles. Since subtitles have a role in conveying the meaning to the viewers. The subtitles have to be easier to understand by viewers.

1.2   Research Questions

This study seeks answers to the following research questions in the *DBLK* Movie of Hamka, namely:

1. What are the subtitling strategies used in the *DBLK* movie?

2. How are the expressions in the Minangkabau language and Arabic subtitled in English?

1.3   Objective of the Study

This research studies subtitling in a movie. The study is aimed to analyze the most subtitling strategies from Indonesian to English that are used in the movie *DBLK* of Hamka. In development, this study also is purposed to analyze how the expression of cultural words of Minangkabau language and Arabic are expressed to English subtitles in the Movie *DBLK of Hamka*.

1.4   Limitation of the Study

This research analyzes the subtitling strategies in the *DBLK* movie streamed on *weTV*. This study analyzes rendering spoken language as source language (SL) to written language as target language (TL). There are four languages spoken by

the characters in this movie: Dutch, Minangkabau, Arabic, and Indonesian. The spoken languages are translated to the written language in English subtitle form. This research is limited on analyzing the subtitling strategies from three language to English, they are Indonesian, Minangkabau language and Arabic. This study exclude dialogues in Dutch due to its rare occurrences, only three sentences are found in Dutch in the *DBLK* movie. The sources data is limited from *DBLK* movie streamed in weTV only, not from youtube, LK21, and others.

The study explains the subtitling strategies from Indonesian to English in the *DBLK* movie of Hamka streamed on *weTV* into eight strategies, they are paraphrase, transfer, imitation, condensation, transcription, expansion, decimation and deletion. The study explain how expression of cultural words of Minangkabau language and Arabic were rendered to English into five points, they are ecology, material culture, social culture, organization, custom, idea, and habit and gesture.

1.5   Significance of the Study

Together with this research, it is hoped that it will be beneficial for theoretical and practical purposes. Theoretically, this research provides information and knowledge about subtitling strategies from Indonesian to English and how to express cultural words in subtitles, especially in Indonesian movies. The subtitling strategies for the readers can be used as references.

Practically, the result of this research is supposed to be a contribution as a reference to another researcher for further study. From this research, the reader would know the strategies of subtitling in a movie. Consequently, it can help the

viewers to understand the movie and also support the development of movie industries in Indonesia. Furthermore, the subtitling strategies can be used in educational institution as learning teaching media