CHAPTER I

INTRODUCTION

1.1   Background

Translation is the transfer of source language text into target language text so that readers can understand it. It is strengthened by Newmark (1988: 5) who says that translation is rendering the meaning of a text into another language in the way that the author intended the text. It is also validated by Salas who states that translation process consists of reproducing in the target language, the nearest equivalent to the message in the source language (2000: 3). Traditionally, translation was used to make religious, literary, scientific or philosophical texts available to larger audience (Schwarz, 2002). The readers of both the original text or source text (ST) and its translated version or target text (TT) were educated elites. However, during the twentieth century, there was a shift in the kind of material that was translated. Technical texts, political texts, and popular literature have been made accessible for a mass audience (Newmark, 1991: 16).

The written words were soon followed by a new area for translation: the moving pictures. Even early silent films had some texts, in the form of inter-titles inserted between the images. With the arrival of "talkies" (films with voices) in the late 1920s, the field of translation of films (audiovisual translation) began in earnest (Schwartz, 2000: 1). Since then, many films have been translated.

The wide range of languages, even within Europe, has been seen as an obstacle when producing films. The issues of translation have implications in regard to films' budget and distribution worldwide. Finney (Schwartz, 2000: 1) claims that the decision to employ the famous British author Anthony Burgess to provide subtitles for the French film "Cyrano de Bergerac" was a determinant factor in its world-wide success. Measured financially, it made five times more than any other foreign films at the time. Although it is difficult to analyze the exact contribution the translation played, it can be said that good subtitles benefit the audience and film producers. On the one hand, good translations do not receive much recognition. It is strengthened by Nornes (Schwartz, 2000: 1) who says, "No one has ever come away from a foreign film admiring the translation." On the other hand, bad translations are certainly noted and can annoy viewers. Of course, this is only the case with subtitles where the original dialogue is still audible.

Actually, there are two main types of film translation. These types are known as "dubbing" and "subtitling". Hassanpour (http://www.museum.tv/archives/etv/D/htmlD/dubbing/dubbing.htm) utters that dubbing is the replacement of the dialogue and narration of the foreign or source language (SL) into the language of viewing audience or target language (TL). Several countries and cultures prefer dubbing instead of subtitling. In Europe, for example, the "dubbing countries" include Austria, France, Germany, Italy, Spain, and Switzerland. Commonly, dubbing is favored by people who do not like to read translation texts of films. With dubbing, the translation is covert and the

audience will only hear the TL dialogue. However, lip-synchronization may not be perfect and may not match the non-verbal clues and mannerisms on screen. There is no change of medium in dubbing and the audience is completely shielded from the foreign tongue.

In contrast, subtitling changes the medium with a written TL version of the dialogue appearing on the screen. Although there is no lip-synchronization, there must be some agreement between the subtitles, the spoken SL dialogue, and the corresponding image (Baker in Schwartz, 2000: 2). Clark (http://www.joeclark.org/understanding.html) explains that subtitling is rendering a translation of film dialogue and certain onscreen elements in visible words. Subtitling is favored in Scandinavia, Netherlands, Belgium, Portugal, Greece, Egypt, and throughout the Arab world.

The subject of the research is the action film "Spider-Man 2" which is directed by Sam Raini in 2004. It is about a hero, Peter Parker (Spider-Man), who lost his job, lost his love, and lost his power. However, he must fight a new foe, Dr. Otto Octavius, to save his city and his love.

1.2 Reasons for Choosing the Topic

The writer chooses this topic because the writer is interested with translation subject. Moreover, "Spider-Man 2" is a great action film which contains heroic values. It can be enjoyed by teenagers and adults, and it teaches us not to give up in any situations (e.g. Spider-Man does not give up although he lost his job, his love, and his power) because "there is a way when there is a will."

The writer prefers subtitling, instead of dubbing, because retaining the authenticity of the original production is more important than the economic advantages. Besides, it is the most appropriate form of language transfer when translating a film. It is strengthened by Luyken *et al.* (Taylor, 2000: 16):

> Where . . . a play, film or series attempts to portray life in a particular country, the language of that country is an essential part of that culture experience and it should be preserved: in such case, subtitling might be the most appropriate form of language transfer.

In relation to the reasons above, the writer assumes that in the processes of subtitling itself, the subtitler may use several subtitling techniques and it is possible that the original message cannot be transferred perfectly even though the diction and the grammar are correct. It can happen when the subtitler did not fully understand the context or when there are sentences that are culturally untranslatable. Therefore, the writer would like to analyze the subtitling strategies used by the subtitler in subtitling the action film entitled "Spider-Man 2" directed by Sam Raini. The writer is also interested in finding out the reasons and problems.

1.3   Limitation of the Research

Although there are two types of films translation, subtitling and dubbing, the writer only focuses on subtitling. Specifically, the writer attempts to investigate the strategies used in the subtitling of "Spider-Man 2" film, the reasons and problems underlying it.

1.4 Research Questions

The research will examine the following questions:

1. What are the strategies used by the subtitler in subtitling the action film "Spider-Man 2"?

2. What are the reasons behind the use of these subtitling strategies?

3. Based on what has been researched, what problems usually exist in film subtitling?

1.5 Aims of the Research

In this research, the writer will make every endeavor:

1. To find out the strategies used by the subtitler in subtitling "Spider-Man 2" film

2. To find out the reasons why the subtitler used the subtitling strategies

3. To analyze the subtitling problems

1.6 Significance of the Research

The present research is expected:

1. To give a good example to English students of how to analyze a film subtitle

2. To give inputs to audiovisual translators (subtitlers)

1.7 Research Method

The writer will present some data in order to complete the research and will use a descriptive qualitative method to analyze the data because the goal of this method is to describe the facts, characteristics, and relationship of the researched

elements. Bogdan and Biklen (Anggraeni, 2004: 37) states that there are five

features of a qualitative method:

> The natural setting is the direct source of data and the researcher is the
> key instrument in qualitative research; Qualitative data are collected in the form
> of words or pictures rather than numbers; Qualitative researchers are concerned
> with process as well as product; Qualitative researchers tend to analyze their data
> inductively; How people make sense of their lives is a major concern to
> qualitative researches.

In addition, Moleong (1995: 6) says that qualitative research is descriptive,

which means that the analyzed data and its findings are in the forms of

descriptions, instead of numbers. Therefore, it is clear why this method is chosen.

A descriptive method will be applied in presenting the data, analysis, and

its findings. This method is the most appropriate method because it will

systematically and factually describe and illustrate the characteristics of and the

connection between the phenomena studied (Gay L. R. in Anggraeni, 2004: 37).

The research has employed qualitative research design covering

characteristics of a case study. Hoepfl explains that the intent of qualitative

research design is to comprehend a phenomenon in context-specific settings

(Dewi, 2006: 4). Meanwhile, Johnson defines case study as a unit of analysis that

focuses on a single entity that exists in natural environment (Dewi, 2006: 4).

1.8 Data Collection

In collecting the data, firstly, the writer observes the film several times to make

the English-Indonesian subtitle text. Secondly, the writer gets the English text

(movie script) from Internet. Thirdly, the writer sends e-mails to the production

house (Dutamitra) and the subtitler (Ade Rustandi). Finally, the writer collects relevant theories from Internet and library.

1.9 Data Resources

The main data of the research is taken from the original VCD of action film entitled "Spider-Man 2." Movie script is taken from Internet and the subtitle script is taken from the dialogues of original film. The researcher transfers both dialogues and subtitle into written text.

1.10 Organization of the Paper

The paper is divided into five chapters as follows:

Chapter I

This section contains introduction which is divided into background, the reason for choosing the topic, limitation of the research, the significance of the research, research question and the aims of the research, research method, data collection and data resources, and organization of the paper.

Chapter II

This section contains literature review, which serves a set of the relevant theories as a basis for investigating the research problem. They are the definition of translation, translation process, methods of translation, translation procedures, audiovisual translation and definition of subtitling, subtitling process and subtitling techniques, the general knowledge about motion pictures and science fiction films, and the recent researches.

Chapter III

This section includes the methodological of the research, which discuss the steps and procedures of the research, the reasons for choosing its procedure and the techniques of data collection and data analysis.

Chapter IV

This section reports the research findings, including the analysis of the data and also contains the researcher's interpretation of the result of the research.

Chapter V

This section contains conclusion and recommendation for further research in accordance with the result of the research.