CHAPTER 1

INTRODUCTION

This chapter provides a general description of the research, covering background of the study, research questions, research aims, scope of the research, methodology and significance of the research, as well as clarification of key terms and research organization.

1.1. Background of the Study

Amateur subtitling is a new practice of audiovisual translation, brought by the presence of the internet and the use of technology products (Bogucki, 2009; Liu, 2014). The practice is closely related to the emerging popularity of free movie-download service as a phenomenon seen among, particularly, youngsters in which the service provides subtitles for the films which are, oftentimes, made by amateur subtitle producers. In addition to this, the involvement of multimodal perspective in the present research is due to the assumption that in the practice of subtitle translation, subtitlers should consider pragmatic elements and non-verbal semiotics modes contributing to the verbal elements since the non-verbal semiotic modes shape the context in which the written text (subtitle) appears (Gottlieb, 1994, in Chuang, 2009; Remael, 2001, in Min-ya, 2013). In line with this, Chuang (2009) stated that subtitlers may distribute certain meanings in other modes than verbal—the meanings may be distributed in moving images or music or sound effects. In addition, Barthes (1977, in Kress & van Leeuwen, 2006) argues that there is always a relation between the image and the verbal element in a text, in which the meanings carried by the image is dependent on the verbal text. These assumptions imply that subtitle translation is a form of multimodal translation since the subtitlers may make use of visual and audio modes alongside verbal mode to convey the meanings.

However, there are several problems within the practice of amateur subtitling. To some extent, the relation between the verbal and the non-verbal modes may influence the use of translation strategies. For instance, when the verbal element and the image in a text express the same meanings, the relationship between the verbal and the non-verbal elements reflects redundancy (see Marleau, 1982, in Díaz-Cintas & Remael, 2014). Gottlieb (1998) notes redundancy motivates the needs for conciseness in the subtitles, which can be achieved through certain translation strategies (for instance, text reduction). However, it should be noticed that the subtitlers may not use the strategies effectively which may affect the subtitles, as noted by Díaz-Cintas (2001) that among the issues affecting the quality of subtitles is excessive reduction. In addition, Bogucki (2009) argues that the problem risen from amateur subtitling lies in the quality of the source material, as well as the competence and expertise of the translator. In addition to this, amateur subtitle producers may not fully consider subtitling standards and guidelines, including spatial and temporal parameters (see Karamitrologou, 1998). Aspects such as subtitling standards and translators' competence (involving the use of translation strategies and the ability to distribute meanings to verbal and non-verbal modes), inevitably, affect the quality of the subtitles. These problems become the concerns in the present research because misinterpreted messages conveyed through the subtitle may affect viewers' understanding of the movie and, possibly, the movie-watching experience. Nevertheless, the subtitles could not be examined in isolation due to the nature of movie as a multimodal product; therefore, the examination is expected to show better result through the employment of multimodal approach. Indeed, amateur subtitling (as a phenomenon) may give chance for non-professional subtitle producers to contribute to translation and subtitling field. It also comes in several forms; one of the most familiar form of amateur subtitling is fansub (fan-subtitled), a subtitle produced 'by fans for fans' (Díaz-Cintas, 2009). However, amateur subtitles producers have to face a number of issues related to, particularly, translation quality and legality since the practice is considered by some parties a violation of copyright (see Díaz-Cintas & Sánchez, 2006; Masnick, 2007).

Several studies have been conducted to address the problems related to amateur subtitling. For instance, Díaz-Cintas and Sánchez (2006) examined fansubs—subtitle produced by fans, focusing on legality, fansub ethics, translation and unique features of Japanese *anime* fansubs. Similarly, Pérez-Gonzáles (2006) examined the process of subtitle-making performed by fansubbers and noticed that fansub has their own distinctive features. Chuang (2006) investigated how the concept of mode works in subtitling process and how meanings in source text are represented in different semiotic modes. Similarly, Chuang (2009) investigated subtitle translation from multimodal perspective, noting how linguistic transference and meaning distribution to non-verbal modes can influence the subtitling process. Perego (2009) investigated nonverbal information codification in subtitles, highlighting how semiotic shifts may trigger intersemiotic explicitation. However, some of the previous studies mentioned focused only on *anime* fansubbing, instead of non-*anime* shows or films. In those studies, the context in the analyzed subtitles was not Indonesian. Moreover, some studies did involve multimodal perspectives in the analysis, yet the application of multimodal approach was still on surface level.

Due to the limitations of the previous studies which analyzed subtitling from multimodal perspective, this study presents a deeper level of analysis. The analysis of subtitles draws on Chuang's work (2009) since it involves multimodal perspective. However, for deeper level of analysis, the study examines non-verbal elements such as visual aspects (see Kress & van Leeuwen, 2006) which realize metafunctions (see Sarwono, 2013). The study also examines the auditory aspects such as voice intonation, sound effect, and music in the scene. Furthermore, the study integrates Chuang's transcription table (2009) and Mubenga's cognitive frame analysis table (2009) to provide more detailed analysis of subtitles. At last, the study focuses on amateur subtitling in Indonesian context. To the best of the researcher's knowledge, studies on amateur subtitling for, particularly, Indonesian film from multimodal perspectives are still rare. Thus, it is expected that the present study may bridge the gaps mentioned earlier and trigger further studies on a similar topic.

1.2. Research Question

There are two main questions underlying this research:

- How do the subtitles and the non-verbal modes collaborate in conveying the meanings in the movie scenes?
- What are issues found in the analysis which are related to the practice of amateur subtitling?

1.3. Purpose of the Study

The study aims at observing the collaboration of subtitles and non-verbal modes in the movie analyzed. The collaboration can be observed from the relationship between the verbal and the non-verbal modes in the film, based on the concept of text-image relation proposed by Barthes (1977, in Kress & van Leeuwen, 2006) and the concept of redundancy proposed by Marleau (1982, in Díaz-Cintas & Remael, 2014). The study looks at the role of the subtitles and the non-verbal modes in delivering the meanings in the scenes and how the relationship between the verbal and the non-verbal modes in the scenes may influence the subtitling which, further, affects the subtitles. In addition to this, the study also attempts to observe any other issues found in the analysis which are related to the practice of amateur subtitling. Moreover, the study is expected to show greater attention to the application of multimodal approach in the process of translation, particularly audiovisual translation conducted by amateur translators (including fansubbers) so the approach could be developed and, later, used by translators in producing better translation.

1.4. Significance of the Study

For amateur subtitle producers, the study is expected to provide insights into the subtitle translation process from multimodal perspectives. However, the present

study does not provide assessment regarding the quality of the subtitles analyzed, even though the study would explicate how the translation strategies used in the subtitling process affects the quality of subtitles. Even so, the result of the study may be used as a consideration for public when using the free movie download service provided by the website. Moreover, the analysis may also contribute to an evaluation for free movie downloading websites and amateur subtitle producers to improve the quality of their translated subtitles.

1.5. Scope of the Study

The present study will only use comedy-action movie from Ganool.com, a website providing free movie-downloading service, as an example of movie subtitled by amateur subtitle producers. The movie selected is *Comic 8*, and Indonesian movie with English subtitles, categorized under comedy-action genre in Ganool.com. The selection of the movie is based on the movie's popularity in Ganool.com. Within the category of Indonesian movie, *Comic 8* is one of the most viewed and downloaded movies. In addition to this, the movie has good rating, reaching 7.3 out of 10 on IMDb. The analysis would only investigate whether the non-verbal modes in the film scenes are considered in the translation process, thus excluding further steps in multimodal analysis such as the analysis of material process and theme progression. In addition, the exclusion of further multimodal analysis procedures is due to the methodology adopted in the present study, which will be explained further in the third chapter.

1.6. Methodology

The present study employs a descriptive-qualitative method. Qualitative method provides detailed description and analysis of the quality, or the substance, of the human experience (Marvasti, 2002). Data collection for the study involves the process of screening. In the screening process, a number of scenes are selected. Selected scenes should illustrate issues in the process of movie-subtitling with the

consideration of semiotic modes. In analyzing the collected data, the research draws on the analysis conducted by Chuang (2009). However, in providing a more detailed information, Mubenga's cognitive frame analysis (2009) will be integrated to the data transcription. Cognitive frame analysis is a part of Multimodal Pragmatic Analysis (MPA), proposed by Mubenga (2009). The integration of cognitive frame analysis to multimodal transcription results in the inclusion of scene duration, subtitle duration, back-translation, and more detailed visual and audio analysis (shot size, shot angle, facial expression, gesture, voice intonation) which allow for comprehensive description of speech-text-image relation.

1.7. Clarification of Key Terms

To avoid misunderstanding of key terms, below is a list of key terms which need to be clarified. The clarification is also needed to provide better comprehension of the topic.

- **Audiovisual translation (AVT):** A transfer of audiovisual language, from one language to another, contained in audiovisual products, combining several signifying codes (Chiaro, 2013; Martínez-Sierra, 2008, p. 9, in Martínez-Sierra, 2012)
- **Subtitling:** A process of shifting from film dialogue, as well as narrating the discursive elements and information of the audiovisual mode in a motion picture into written form (Díaz-Cintas & Remael, 2014; Min-ya, 2013)
- **Amateur subtitling:** Subtitle production unofficially performed by non-professional subtitlers or translators.
- **Action-comedy:** Action-comedy is a subgenre of action movie which combines action with humor. Movies of action-comedy genre feature silly and funny scenes, while maintaining the elements of action movie
- **Multimodality:** An interdisciplinary approach which sees that communication and representation is more than about verbal mode

(Bezemer, 2012). In other words, non-verbal semiotic modes (audio & visual) contribute to the representation and meanings

- **SL, TL, ST, TT:** Abbreviations referring to source language, target language, source text, and target text

1.8. Paper Organization

The present study will be organized in the following chapters:

- **CHAPTER 1: Introduction**

Chapter 1 provides the information about the study in general, comprising background of the study, research question, purpose of the study, significance of the study, study scope, brief information on methodology for the data analysis, terms clarification, and the organization of the study.

- **CHAPTER 2: Review on Related Literature**

Chapter 2 provides information on the theoretical framework used for the study which serves as the analysis device. It describes further on the theories used and the aspect to focus on.

- **CHAPTER 3: Methodology**

Chapter 3 provides further information on the methodology of the study. It comprises research design, techniques for data collection and techniques in analyzing the data.

- **CHAPTER 4: Findings and Discussions**

Chapter 4 comprises the result of the analysis, providing tables of analysis and discussion on the result, as well as the interpretation of the result.

- **CHAPTER 5: Conclusion and Recommendation**

The last chapter provides conclusion of the study, an overall-summary from study findings and discussion. The chapter will also provide suggestion which may contribute to later studies of similar interest.