

# 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.

### 1.1 Background

Translation is a communication means for human being to interact among nations with different language. Traditionally, translation has been human activity. It is an activity of rendering the message, the meaning, and the idea of the source language to the target language. Along with the improvement of human civilization, the need of translation is various, because the use of translation has widespread in various fields of human's life. It includes drama text and film. Film has been part of everyday life and everybody likes it. The vast range of languages has often been seen as a barrier when producing films and it demands for translation in this direction to help the viewers or target audience understand the language. Gottlieb in Taylor (2000: 1), advises film translators to "give the target audience the experience they would have if they already knew the foreign language" and, it might be added, if they already understood the source culture. So, the field of translation of films began in earnest and screen translation or audiovisual translation is much central to it.

Screen translation, or audiovisual translation (AVT), is conventionally taxonomised into subtitling and dubbing as well as the wide variety of translational activity they entail, is undoubtedly one of the commonest forms of translation encountered in everyday life in contemporary societies.

In fact, the activity of subtitling plays an important role in the international film industry. Basically, the activity of subtitling is the process of translation where one language as a source language is transferred into other languages as the target language. It involves transferring the characteristics of spoken dialogue to the written mode. On the other hand, dubbing refers to any technique of covering the original voice in an audio-visual production by another voice.

Taylor (2000) stated in his paper that the distinguishing features of spoken and written language are widely discussed in the literature of linguistics (see in particular Halliday: 1989), and include such general notions as the fact that the spoken language is grammatically more intricate but lexically less dense, and that written language is more nominalised compared to the dynamic, verbal nature of the spoken variant. Thus written transcriptions of spoken dialogue might be expected to betray their artificial nature.

For the subtitler, subtitling is not always an easy job because it has some constraints and limitations. Many of the translator work to any kind of plan to cover the constraints, attempts have been made to observe what strategies are adopted in subtitling work (Taylor, 2000). Gottlieb has devised ten strategies which he classifies as expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. In his paper

entitled “The Subtitling of Film: reaching another community”, Taylor (2000) mentioned that from the ten Gottlieb’s strategy, the most frequent strategy used in the film *Caro Diario* directed by and starring Nanni Moretti is transfer. The potential breakdown of the strategies adopted in the translation of this text was approximately as follows: transfer 66%, condensation 17%, decimation 5%, paraphrase 4%, deletion 4%, imitation 3%, transcription 1%, expansion 1%, resignation 0.5%, dislocation 0.5%.

According to Taylor (2000), the translation of film for a foreign language through the device of subtitles has only recently become a topic of interest within the discipline of translation studies and, by extension discourse analysis in general, some linguist have already conducted their researchers in this field. Schwarz (2002) emphasized her research in Film Subtitle entitled *Translation in a Confined Space: Film subtitling with special reference to Dennis Potter’s “Lipstick on Your Collar”*, Taylor (2000) conducted his research entitled *The Subtitling of Film: reaching another community*. These researches emphasized in analyzing the strategies of film subtitle. Inspired by those papers, this study seeks to examine the subtitling strategy and the most and the least frequently strategies are used in subtitling.

## 1.2 Theoretical Framework

This sub-chapter discusses all literature related to the research. It comprises theories of translation and subtitling.

### 1.2.1 Translation: Process and Methods

Newmark defines translation in his book entitled ‘Textbook of Translation’ (1988:5) as “rendering the meaning of a text into another language in the way that the author intended the text.”

In *Translation: Applications and Research*, Brislin (1976: 1) defines translation as:

"The general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf."

Catford (1965: 20) states that translation is the replacement of textual material in one language by equivalent textual material in another language. In this definition, the most important thing is equivalent textual material.

From the definition above, Catford used the term “equivalent” which is the same with the term used by Nida. Then we can conclude that translating is the transfer of the meaning of a text in one language as a source language into another language as a target language equivalently.

- **Process of Translation**

Nida and Taber (1969) explain the process of translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

In translation, the form of the source language is replaced by the form of the receptor language. In the process of replacing the form, the translator is engaged with meaning that should be re-expressed and maintained in the target language. Larson (1984) suggested that the process of translation be diagrammed as follows.

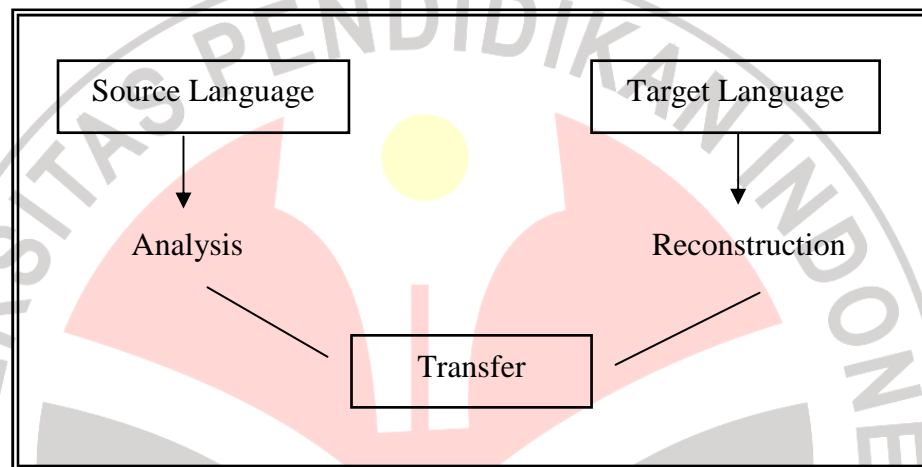


Diagram 1. The process of Translation

In this process, translation is done by going from the form of the source language to the form of the target language by way of semantic structure. It is meaning being transferred and must be held constant. Only the form changes. Translation is then consists of studying the lexicon, and the cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Closely related to Larson's, Nida and Taber (1969) suggested a more elaborated translation procedure consisting of three stages:

**Stage One:** Analysis, in which the surface structure, i.e. the message as given in language A is analyzed in terms of (a) the grammatical relationships and (b) the meaning of words and combinations of words.

**Stage Two:** Transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B.

**Stage Three:** Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language in terms of the lexicon, grammatical structure, and its cultural context.

### • Method of Translation

There are some methods of translation proposed by experts. Newmark (1988: 45-47) proposes translation method on the bases of language use emphasis—either source language (SL) or target language (TL). He classifies this method into 8 types: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation. He defines the methods of translation into the form of a flattened V diagram as follow:

#### SL emphasis

Word-for-word translation

Literal translation

Faithful translation

Semantic translation \_\_\_\_\_ Communicative translation

#### TL emphasis

Adaptation

Free translation

Idiomatic translation

Diagram 2. Newmark's Flattened V diagram of translating method.  
(Newmark, 1988: 45)

Newmark explains the above types of translation as follows.

### **(1) Word-for-word translation**

This is often demonstrated as interlinear translation, with the TL immediately below the SL words.

Example:

SL: I go to school.

TL: Saya pergi ke sekolah.

### **(2) Literal translation**

The SL grammatical construction are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context.

Example:

SL: The thief was sent to the prison.

TL: Pencuri itu dikirim ke penjara. (Literal)

Pencuri itu dipenjarakan.

### **(3) Faithful translation**

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structure. It 'transfer' cultural words and preserves the degree of grammatical and lexical 'abnormality' in the translation. It attempts to

be completely faithful to the intentions and text-realisation of the SL writer.

Example:

SL: Born without arms, he was sent to special school.

TL: Lahir tanpa lengan, dia dikirim ke sekolah khusus. (Literal)

Karena dilahirkan tanpa lengan, dia bersekolah di sekolah khusus.

(Not 'karena lahir....., disekolahkan.....')

#### **(4) Semantic translation**

It must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising the 'meaning' where appropriate so that no assonance, wordplay or repetition jars in the finished version. Further, it may translate less important cultural words by cultural neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership. The distinction between 'faithful' and 'semantic' translation is that the first uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

Example:

SL: Rocky is a lion in the battle.

TL: Rocky adalah seorang pejuang yang tangguh di medan perang.



### **(5) Adaptation**

This is the ‘freest’ form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten.

Example: the play of Shakespeare entitled “A midsummer Night’s Dream adapted by Suyatna in August ’91.

### **(6) Free translation**

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is paraphrase much longer than the original, a so-called “intralingual” translation, often prolix and pretentious, and not translation at all.

Example:

SL: No smoking.

TL: Dilarang merokok.

### **(7) Idiomatic translation**

Idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

Example:

SL: I’ll shout you a beer.

TL: Mari minum bir bersama-sama, saya yang bayar.

### **(8) Communicative translation**

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language do not exist in the original.

Example:

SL: Don't break your mother's heart.

TL: Jangan mengecewakan ibumu.

### **1.2.2 Subtitling: Process and Techniques**

Subtitling is one of the methods of language transfer in audiovisual translation (AVT). Other such methods are dubbing, voice-over, and simultaneous interpreting. Audiovisual translation (AVT) is a term used to cover subtitling and dubbing as well as the wide variety of translation activity. Amodovar (2000:1) defines audiovisual translation (AVT) as “the generic term that refers to the translation of products in which the verbal dimension is supplemented by elements in other media.” This research, however, focused on one kind of audiovisual translation, that is, subtitling.

Subtitling can be defined as the process of providing synchronized caption for the spoken source language dialogue into the target language in the form of synchronized captions. It is the written translation of the spoken language (source language) of a television program or film into the language of the

viewing audience (target language). The translated text usually displayed at the bottom of the screen. They appear in two different forms: a) in a form of written translation of a dialogue in a foreign language, or b) in a form of a written rendering at a dialogue in the same language to help viewers with hearing disability.

Gottlieb in Jaskansen (1999: 11) defines subtitling as:

“A (1) written, (2) additive (i.e. new verbal material is added in form of subtitles), (3) immediate, (4) synchronous, and (5) polymedial (i.e. at least two channels are employed) form of translation.”

Thus, in relating polymedial form of translation as stated by Gottlieb above, Baker in Schwarz in Saputra (2003: 17) mentions those forms as follows:

1. The verbal auditory channel, which includes dialogue and background voices and maybe lyrics.
2. The non-verbal auditory channel, which is made up of natural sound, sound effects, as well as music.
3. The verbal visual channel, comprising the sub-titles and any writing within the film, as for example, letters, posters, books, newspapers, graffiti, or advertisements.
4. The non-verbal visual channel, which includes the composition of the image, camera positions and movement as well as the editing which controls the general flow and mood of the movie.

- **Subtitling Process**

The process is divided into several procedures, they are: film dialogue, the target audience, team and subtitles.

- a. Film dialogue**

This kind of text is taken from audiovisual materials such as television series, film, etc. and the translator works from this dialogue list (post-production script). This is the exact compilation of the linguistics exchanges that take place in the audiovisual product. This list consists of play on words; correct spelling of dialogues, proper names, and even the scenes. However, the scenes are unnecessary translated. (Saputra, 2000: 19)

- b. The target audience**

Subtitle is like other genres of translation. The translator needs to know the target of the receptor. As subtitle influence choice of vocabulary, higher education levels ensure better reading skills and broader general knowledge (Steiner in Schwarz, in Saputra, 2002:19). The usage or the form of the target language must be reflected whether for the children, adolescents, or adults.

Karamitoglou in Saputra (2003:20) said that there are some distinction between the duration of the subtitle for children and average viewers. For children (aged 6-14) the average reading speed has been found to be around 90-120 words per minute while for average viewers (age between

10-45) has been proven to range between 150-180 per minute, i.e. 2.5-3 words per second. This means that a full two line subtitle duration containing 14-16 words is less than 5.5-6 second. Maximum duration for a full single line subtitle is not more than 3 seconds while for a single word subtitle is not more than 1.5 seconds, considering that the fast readers would automatically reread the subtitle.

Kovavic, in Schwarz in Saputra (2003:20) emphasizes the subtitle for different audiences, if the program is directed at an educated audience; subtitle can be dense with a larger vocabulary and more complex syntax. For children, the vocabulary will be smaller as well as the background knowledge.

### c. Team

Subtitling is teamwork; it involves a cooperation of several people. Amodovar in Saputra (2003:21) states the member of subtitling team as follow:

- **Translator.** He translates the source language into the appropriate target language translation.
- **Technician.** She/he has to note in the dialogue list when subtitles should start and stop.
- **Subtitler.** The subtitler adjusts the length of the subtitles to the spaces and make sure that cuts and changes of scenes are respected (Saputra, 2003). However, based on the codes of good subtitling practice that were approved by the European Association for

Studies In Screen Translation, the job of a subtitler is to spot the production and translate and write the subtitles in the (foreign) language required. In this research, the writer will take the codes of good subtitling practice as the reference in deciding the job a subtitler.

#### **d. Subtitles**

The finished product of the teamwork is subtitle. It is to read and understand in few seconds when it is visible on screen. However, it should not be the main focus for the viewers, since its purpose is merely to help audiences understand and enjoy the film. Thus, there are also some aspects that should be noted.

1. Number of lines. A maximum of two lines of subtitles should be presented at a time. In the case of a single line subtitle, this usually occupied the lower of the two lines.
2. Text position. The subtitled text must be presented centered on its allocated line(s).
3. Sequence dots (ending triple dots) are used to indicate that the subtitled sentence is incomplete and to continue the sentence, linking dots (starting triple dots) are used.
4. Italics. Some consider italics are not necessary, but usually subtitles use italics for: off-camera speech, text being read, the TV, the radio, songs, book or movie titles, and foreign words.

5. Upper and lowercase letter. These are used when transferring a display or caption, e.g. written sign that appears on the screen.

- **Subtitling Techniques**

There are some techniques devised by Gottlieb (in Taylor, in Saputra (2003: 23)) they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Gottlieb explains the above techniques as follows.

- a. **Expansion**

Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.

DIALOGUE	SUBTITLE
<b>PHOEBE:</b> Oh, you know who's great? Sandy Poopack.	Kau tahu siapa yang hebat? Sandy Poopack.
<b>JOEY</b> : Poopack [laugh].	Poo-pack (kantong tinja).

{Friends episode 1 (Miranty, 2004)}

- b. **Paraphrase**

Paraphrase is resorted to in case where some phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

DIALOGUE	SUBTITLE
{ <b>DUSSANDER:</b> It itches like hell.	Gatal sekali.

{Apt Pupil. Bryan Singer 1999 ( Saputra, 2003)}

### c. Transfer

It refers to the strategy of translating the source text completely and correctly.

DIALOGUE	SUBTITLE
<b>SHANG</b> : Your Majesty, I present to you the sword of Shan-Yu.	Yang Mulia, kupersembahkan pedang Shan-Yu.
<b>EMPEROR:</b> I know what this means to you, Captain Li. Your father would have been very proud of you.	Aku tahu apa artinya ini bagimu, Kapten Li. Ayahmu pasti bangga sekali.

{Mulan, Ric Switer 1998 (Saputra, 2003)}

### d. Imitation

This technique even maintains the same forms, typically with names of people and places.

DIALOGUE	SUBTITLE
<b>SECRETARY:</b> Who are you?	Siapa kau?
<b>MICHAEL</b> : My name is Michael.	Namaku Michael.

{Knight Rider, 1990}



### e. Transcription

The technique is used in cases where a term is unusual even in the source text, for example the use of a third language or nonsense language.

DIALOGUE	SUBTITLE
JOEY : Gesundheit!	Cepat sembuh.

{Friends episode 4 (Miranty, 2004)}

### f. Dislocation

The technique is adopted when the original uses some sort of special effect, for example a silly song in cartoon film, where the translation of the effect is more important than the content.

DIALOGUE	SUBTITLE
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 a 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.

{The Simpsons Movie, 2007}

### g. Condensation

The technique manages to retain both meaning and most of the stylistic features of the original. The transfer from the spoken to written language eliminates some of the redundancies automatically

and thereby enhances coherence for the audience. The aim of the technique is to reduce partially without deleting a diagetic value.

DIALOGUE	SUBTITLE
<b>HANA</b> : Maybe I should call your father.	Mungkin ibu harus menelpon ayahmu.
<b>LONDON:</b> No. I'm not talking to him. There's no way.	Tidak mungkin aku bicara padanya.

{A walk to remember, Adam Shankman, 2002 (Saputra, 2003)}

#### h. Decimation

This technique is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted.

DIALOGUE	SUBTITLE
<b>JOEY</b> : Listen, I need a good lie.	Aku perlu satu kebohongan bagus.
<b>PHOEBE</b> : Ok, ok. How about a man walking on the moon thing. <u>You know, you can see the strings, people!</u>	Bagaimana kalau soal manusia berjalan di bulan? <u>Talinya kelihatan.</u>

{Friends episode 8 (Miranty, 2004)}

### i. Deletion

The technique refers to the total elimination of parts of a text.

DIALOGUE	SUBTITLE
<b>JOEY</b> : Not knowing when to shut up.	Kau tak tahu kapan harus diam.
<b>PHOEBE</b> : Yupp, that my thing.	Itu keahlianku.

{Friends episode 1 (Miranty, 2004)}

### j. Resignation

The technique describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

DIALOGUE	SUBTITLE
<b>BRAD</b> : Beeyotch!	NO TRANSLATION

{Malibu's Most Wanted, 2004}

## • Codes of Good Subtitling Practice

Subtitling has its own codes as a guideline in order to make a good subtitle. The codes were proposed by Mary Carol and Jan Ivarsson and Approved at the meeting of the European Association for Studies in Screen Translation held in Berlin 17 October 1998. The codes are listed below.

## **Code of Good Subtitling Practice**

Proposed by Mary Carroll and Jan Ivarsson

### **Subtitle Spotting and Translation**

- 1) Subtitlers must always work with a (video, DVD, etc.) copy of the production and if possible, should have a copy of the dialogue list and a glossary of unusual words, names and special references.
- 2) It is the subtitler's job to spot the production and translate and write the subtitles in the (foreign) language required.
- 3) Translation quality must be high with due consideration of all idiomatic and cultural nuances.
- 4) Straightforward semantic units must be used.
- 5) Where compression of dialogue is necessary, the results must be coherent.
- 6) Subtitle text must be distributed from line to line and page to page in sense blocks and/or grammatical units.
- 7) As far as possible, each subtitle should be semantically self-contained.
- 8) The language register must be appropriate and correspond with the spoken word.
- 9) The language should be (grammatically) "correct" since subtitles serve as a model for literacy.
- 10) All important written information in the images (signs, notices, etc.) should be translated and incorporated wherever possible.
- 11) Given the fact that many TV viewers are hearing-impaired, "superfluous" information, such as names, interjections from the off, etc., should also be subtitled.
- 12) Songs must be subtitled where relevant.
- 13) Obvious repetition of names and common comprehensible phrases need not always be subtitled.

- 14) The in- and out-times of subtitles must follow the speech rhythm of the film dialogue, taking cuts and sound bridges into consideration.
- 15) Language distribution within and over subtitles must consider cuts and sound bridges; the subtitles must underline surprise or suspense and in no way undermine it.
- 16) The duration of all subtitles within a production must adhere to a regular viewer reading rhythm.
- 17) Spotting must reflect the rhythm of the film.
- 18) No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds.
- 19) The number of lines in any subtitle must be limited to two.
- 20) Wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image free as possible and in left-justified subtitles in order to reduce unnecessary eye movement.
- 21) There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronized as far as possible.
- 22) There must be a close correlation between film dialogue and the presence of subtitles.
- 23) Each production should be edited by a reviser/editor.
- 24) The (main) subtitler should be acknowledged at the end of the film (or if the credits are at the beginning, then close to the credit for the script writer).
- 25) The year of subtitle production and the copyright for the version should be displayed at the end of the film.

### Technical Aspects

- 1) Subtitles should be highly legible with clear lettering and a font which is easy to read. The characters should have sharp contours and be stable on the screen.
- 2) The position of subtitles should be consistent, e.g.
  - a) centred for film applications;
  - b) left-justified or centred for TV and video applications. (With the globalization of broadcasting, subtitled television and video programmes are often shown not only on domestic channels. Many broadcasting stations worldwide still transmit their programmes with a logo in the lower left-hand corner, which inevitably covers the first couple of characters of all left-justified subtitles. Furthermore, at video festivals video productions are usually projected on large screens. It is easier to read subtitles on large screens if they are centred rather than left-justified.)
  - c) two-person dialogue in one subtitle should be left-justified or left-centred; individual speakers should be indicated by a dash at the beginning of each line.
- 3) In video applications, character clarity can be enhanced by a drop shadow or a semi-transparent or black box behind the subtitles.
- 4) In laser subtitling, sharp contours and removal of residual emulsion can be achieved by precise alignment of laser beam focus and accurate adjustment of power output.
- 5) In laser subtitling, the base line must be set accurately for the projection format of the film.
- 6) The number of characters per line must be compatible with the subtitling system and visible on any screen.
- 7) Due to the different viewer reading times and the different length of lines for TV/video and film subtitles, TV/video subtitles should be adapted for film application and vice versa.

### 1.3 Statement of the Problem

Moreover, the study tries to point out the problem in the following research question:

- 1) What strategies are used by the translator in subtitling *The Simpsons Movie* film?
- 2) What are the most and the least frequently strategies used in subtitling *The Simpsons Movie* film?

### 1.4 Aims of the Study

The study is aimed at:

- 1) Finding out the strategies are used by the translator in subtitling *The Simpsons Movie* film.
- 2) Finding out the most and the least frequently strategies are used in subtitling *The Simpsons Movie* film.

### 1.5 Scope of the Study

This study investigates the method of translation and the subtitling strategy used in subtitling “The Simpsons Movie” film and also investigates the most and the least frequently strategies are used in subtitling “The Simpsons Movie” film. This study is limited to the discussion of the two questions in the statements of the problem which are presented in the aims of study.

## 1.6 Method of the Study

This sub-chapter discusses the method employed in details to answer research questions. This discusses the research method that is used. Moreover, this sub-chapter discusses the technique of collecting data and data analysis.

### 1.6.1 Research Design

This study uses qualitative approach as a guideline in examining the data. Further, the presented data will be analyzed by using descriptive method. The method is considered appropriate method because it would systematically and factually describe the characteristics of the source of the data.

### 1.6.2 Data Collection

The main data of the study is taken from the original DVD *The Simpsons Movie*. Movie script is taken from the dialogue and the subtitle script is also taken from the original film.

This study uses the procedure as follows:

1. Observing the original DVD of *The Simpsons Movie*.

First of all, the original DVD was watched for several times. In watching the DVD, the study was focused on the strategy used in English-Indonesian subtitle. By watching the film several times, it is believed that it is an important process to understand the whole conversation and it becomes the basic step before analyzing the subtitling strategy.

2. Making the transcription of the movie script.



3. Reading and comparing the script of original DVD *The Simpsons Movie* and the script of English-Indonesian subtitle of the film. In this step, the script of the original DVD *The Simpsons Movie* film was read and compared with the script of English – Indonesian subtitle.
4. Doing library research in order to get relevant theories.

### 1.7 Data Analysis

The data which have been collected are then analyzed by using Gottlieb's subtitling strategy (1998). The data are analyzed in several steps. The steps are as follows:

1. Arrange the movie script and the subtitle text dialogue by dialogue.

For example:

Dialog	Subtitle
We come in peace, for cats and mice everywhere.	Kami datang dengan damai, bagi tikus dan kucing di mana saja.

2. Finds out the strategies used in each dialogue and movie script and its subtitle by using Gottlieb's subtitling strategy. The strategies are as follow: expansion, paraphrase, transference, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.
3. Identifying the data. In this step, every sentence was identified carefully.
4. Classifying and numbering the sentences into Gottlieb's ten categories.

5. Then the numeric data is counted by using a simple scaling for film subtitle strategy (Thorsten, 1999: 22 in Miranty: 2004) in order to determine the percentage of each strategy.
6. After all data are gained, all of them are discussed to draw the conclusion.

## 1.8 Clarification of Terms

- **Subtitle** : textual versions of the dialogue in a film and in television programs, and are usually displayed at the bottom of the screen. They appear in two different forms: a) in a form of written translation of a dialogue in a foreign language, or b) in a form of a written rendering of the dialogue in the same language to help viewers with hearing disabilities to follow the dialogue.
- **Audiovisual Translation:** a term used here to cover subtitling and dubbing as well as the wide variety of translational activity they entail, is undoubtedly one of the commonest forms of translation encountered in everyday life in contemporary societies.
- **Dubbing** : replacing SL verbal elements on the soundtrack with TL ones, a multiplex process in which "the foreign dialogue is adjusted to the mouth movements of the actor in the film".
- **Subtitling** : the process of providing synchronised captions for film and television dialogues.

## 1.9 Organizing the Paper

The study will be presented into three chapters. The first chapter contains introduction. It encompasses the background of the study, statement of the problem, aims of the study, scope of the study, methods of the study, and the last is organizing the paper.

Chapter two provides the explanation on the analysis of the data and the result of the analysis.

Chapter three contains conclusion and suggestions. It illustrates the writer's conclusion about the study and also conveys the suggestion for the next research or those who might get benefit from this paper.

