

## **CHAPTER ONE INTRODUCTION**

### **1.1 Background of the Study**

Today, translation is very important in many aspects. Newmark (1988) stated that translation is now used to transmit knowledge, understanding, and culture between groups and nations. Then he also declared that translation is rendering the meaning of a text from one language into another language in accordance with the intention of the translator. It is also supported by Hatim and Munday (2004:6) who amplified that “translation is the process of transferring a written text from source language to target language”. Followed by Kelly (2005:26), who defined “translation as the skill of understanding the source language and render it in the target language by using the register, the background knowledge, and other language resources according to the intended purpose”. From the definitions mentioned above, it can be concluded that translation is a process of conveying the text from source language into target language in which the meaning of source language should be equivalent with the target language

“Translation can be separated into two types; literary translation and audio visual translation (AVT) Reich” (2006:7). According to Kolawole and Adewuni (2008), “literary translation is translating written texts in a literary language.” Meanwhile Chiaro (2009) described “audiovisual translation is transferring written text from one language to another of the verbal components contained in audiovisual works and products”. On audio visual translation (AVT), there are two major types exist; dubbing and subtitling Jaskanen (1999:8). Cintas (2003:195) explained that “dubbing is replacing the original dialogue from the

actor with the target language spoken by dubber —people who do dubbing—at the same time, thus voice of dubber synchronized with the lip movements of the actor.” The aim of dubbing stated by Dries (1995:9) is to make the audiences feel as if they were listening to what actors actually speaking.

Therefore, O'Connell (2007:125) declared that “subtitling is supplementing the original voice soundtrack by adding written text on screen and dubbing is replacing the original voice soundtrack with another voice in another language”. According to Luyken as quoted in Georgakopoulou (2009:14), subtitle is defined as condensed written translation of original dialogue from a movie. Nonetheless Subtitling and dubbing which are defined by Baker & Hochel (1998:74), Subtitling is visual, involving the superimposition of a written text onto the screen. Dubbing, on the other hand, is oral; it is one of a number of translation methods which makes use of the acoustic channel in screen translation.

From those definitions, it can be concluded that dubbing is changing the dialogue spoken by the actor in the original language into the target language. Whereas subtitling is communication from one language to another and from the dialogue spoken by an actor in a film into written form, and then displayed on the screen. In term of linguistic viewpoint, Jakobson (cited in Spanakaki, 2007:7) divided subtitling into two types; there are intralingual subtitling and interlingual subtitling.

According to Gottlieb (cited in Baker, 1998:247), intralingual subtitling involves taking speech down in writing, changing its mode but not its language. It is used when target language is the same with source language. Meanwhile, Cintas

(cited in Anderman & Rogers, 2003:199) described interlingual subtitling as transferring source text to target text where there is a change of language or transferring source text to different language of target text. In conclusion, in intralingual subtitling both the source text and the target text are composed in the same language, whereas in interlingual subtitling the two texts are composed in different languages.

In delivering the meaning of a text from source text to target text, a translator must consider about the strategies. Gottlieb (as cited in Ghaemi & Benyamin, 2010:42) proposed a set of translating strategies which are commonly used by the translator; *expansion, transfer, condensation, paraphrase, imitation, dislocation, decimation, deletion, transcription, and resignation*.

On the other hand *Mary Poppins Returns* is an American Musical Fantasy film directed by Rob Marshall which is released in 2018. The reasons why researcher choose this movie are the movie can be enjoyed by everybody at any age. Knowing and studying subtitling strategies which are used in *Mary Poppins Returns* movie are interesting since this drama movie contains many dramatical sentences, which is when there are dramatical sentences the writer uses figurative language, like hyperbole. The relation with translation is when using figurative language the meaning will produced more than one and different.

The transferred idea from Indonesian subtitle will give many findings to be analyzed. This study attempts to classify the subtitling strategies used in transferring the meaning from English into Indonesian subtitle in the Indonesia subtitle of *Mary Poppins Returns* movie. Thus, if the translator of *Mary Poppins Returns*

movie subtitle could not translate and transfer the subtitle and the main idea of that movie well, misunderstanding, and misinterpretation are potential to happen.

This study is specifically designed to explore the translating strategies which are mostly used in the subtitle of *Mary Poppins Returns*. This study used descriptive method to collect the data.

## **1.2 Research Question**

Referring to background of the study, the research question is “what types of translating strategies are used in the subtitles of *Mary Poppins Returns* movie ?”

## **1.3 Research Objective**

The study aims to examine the use of translating strategies in the movie of mary poppins returns. The specific objective is to describe and identify the types of translating strategies that are used in subtitles of *Mary Poppins Returns* movie into Indonesian.

## **1.4 Uses of the Study**

This thesis is intended to be helpful theoretically and practically.

### **1.4.1 Theoretical Uses**

This thesis is to apply theory of Strategies of Translating the Subtitle from Gottlieb (1992) in *Mary Poppins Returns Movie* is expected to enlarge the knowledge of translation to the readers or the students of English Department. This thesis may also be a reference for those who are interested in learning translation studies.

### **1.4.2 Practical Uses**

Practically, this present analysis is expected to be helpful for people who want to

be a translator or currently works as a translator. As subtitle is one of the most important part in learning translation through the movie, hence by knowing the theory of strategy in subtitling they would more understand about how to translate the texts more naturally and accurately.

### **1.5 Scope of the Study**

The research is focused on the subtitle strategies which are interpreted in Indonesian subtitles. The writer observes subtitle strategies used in interpreting Indonesian as target language in form of subtitle. The data are taken from an Hollywood movie entitled *Mary Poppins Returns*. The theory of subtitle strategies is proposed by Gottlieb (1992). Gottlieb has devised ten strategies which are classified as expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. They are conducted in Indonesian subtitling strategies used in English movie.