SUBTITLING STRATEGIES IN *BIG HERO 6* MOVIE

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ABSTRACT

This thesis analyzed subtitling strategies used in Big Hero 6 movie. This study is aimed at analyzing the types of subtitling strategies found in the subtitle text of Big Hero 6 movie. This thesis was conducted in order to describe the types of subtitling strategies found in the movie. The data of this research are utterances found in the movie containing subtitling strategies. The data were analyzed by using descriptive qualitative method and framework of Gottlieb (1992: 166). Based on the analysis, there are eight out of ten types of subtitling strategies found in the movie. The dominating subtitling strategy is transfer strategy which consists of 69 numbers of data with the total percentage of 37.70%. As transfer strategy is dominant, it means that most of utterances of the source language are translated completely and correctly into the target language. The target viewers or audiences of the movie are mostly children since it is an animation movie which is intended for all ages. Besides, transfermight be the easiest strategy to be easily comprehended for children in understanding the translated text.

Keywords:Big Hero 6,Subtitling Strategies, Subtitle, Translation.

INTRODUCTION

People can communicatewith each other. They are able to express knowledge, beliefs, opinions, wishes, threats, commands, thanks, promises, and feelings. Laughters are expression of amusement or happiness. People smile to express amusement, pleasure, approval, or bitter feelings. On the other hand, they shriek to express anger or fear, and raise their eyebrows to express surprises or disapprovals the system of communication before anything else is called language.

Language can be interpreted as a means to convey something that occurs in the heart. However, language is a tool to interact or tool to communicate. On the other hand, l**anguage** is behaviour which utilizes body parts: the vocal apparatus and the auditory system for oral language; the brachial apparatus and the visual system for sign language. Such body parts are controlled by none other than the brain for their functions (Fred C.C. Peng, *Language in the Brain: Critical Assessments*. Continuum, 2005). Language is very important in communicating with others. In the world, there are a variety of languages, so to make people easy to communicate with each other, they need a translation.

Translation is a change of form from one language to another language. Language is referring to the actual words, phrases, clauses, sentences, paragraphs, etc, which are spoken or written. These forms are referred to as the surface of a language. In translation, the form of the source language is replaced by the form of the target language.

Audiovisual translation is a translation of verbal component of the video. Its main specific feature is the synchronization of verbal and nonverbal components audiovisual product translators do not work only with text but also they work with dialogues/ comments, sound effects, image and atmosphere of the video. G. Gotlieb distinguishes four main channels of information which are taken into consideration while translating: 1) verbal audio channel: dialogues, off-screen voices, songs; 2) nonverbal audio channel: music, sound effects, offscreen sounds; 3) verbal and visual channel: subtitles, signs, notes, inscriptions that appear on the screen; 4) nonverbal visual channel: picture on the screen (Gotlieb, 1998).

Movie is a type of visual communication which uses moving pictures and sound to tell stories or inform people in every part of the world as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid. Movies also become the communication tools because movies are transfering ideas and might be one of the information sources which have extended influence.

In this era, the film industry not only produces movies which have a good quality, but also face a translation problem. When facing a translation problem, a translator has an

important role to solve translation problems. A Translator is someone who conveys material communicated in one language such as English into another language like Indonesian without losing the literal meaning or nuances of the original work.

One of the ways to translate the foreign film and television program is subtitling. Subtitling is a type of audiovisual translation that has its own specifications, rules, and criteria. Subtitling is very important in the film, because subtitling has given many contributions. They are usually displayed at the bottom of the screen. Through subtitling, the audience of the foreign film can enjoy the film by reading the translated text on the bottom of screen without ambiguous thinking.

Subtitling is a way to translate the foreign film without tampering the original soundtrack and dialogues, as is the case in dubbing. Gottlieb (1992:164) discusses in different terminology, what he calls the formal (quantitative) and textual (qualitative) constraint of subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor. The time factor in particular, plays a pivotal role in the decisions translators have to make, although traditionally five to six seconds have been considered to be sufficient for reading a two-line sentence.

There are two types of subtitles, interlingual subtitles, which imply transfer from a SL to a TL, and intralingual subtitles, for which there is no change of language (Díaz Cintas, 2003). In interlingual subtitles, a translator can apply some strategies in translating the source language (SL) subtitle into the target language (TL). According to Gottlieb (1992: 166) the subtitle strategies that can be applied are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The translator uses one of the strategies based on the needs.

There are many films which include subtitles from other countries that can be watched by people in Indonesia. One of them is the film entitled *Big Hero 6*. *Big Hero 6* is a 2014 American 3D computer animated superhero comedy film produced by Walt Disney Animation Studios and released by Walt Disney Pictures. The first superhero film in Disney's animated features canon and the 54th overall. The film is inspired by the Marvel comic superhero team of the same name directed by Don Hall and Chris Williams.

In this analysis, the researcher is challenged to analyze this movie because the movie is one of popular movies. It is popular movie because it is watched by billion people around the world. This film met with both critical and commercial success, grossing over $652 million worldwide and becoming the highest grossing animated film of 2014. It won the Academy Award for Best Animated Feature and the Kids' Choice Award for Favorite Animated Movie. It also received nominations for the Annie Award for Best Animated Feature, the Golden Globe Award for Best Animated Film.

RESEARCH METHOD

Data and Subject

The data of this research were taken from *Big Hero 6 movie* produced by Walt Disney Animation Studios and released by Walt Disney Pictures. Inspired by the Marvel comic superhero team of the same name directed by Don Hall and Chris Williams and released in 2014. The data of this study were English-Indonesian subtitles from the dialogues of the original movie.

Unit of Analysis

The unit of analysis of this research is any utterance having one subtitling strategy. The Source Language is English, and the Target Language is Indonesian.

Techniques of Data Collection and Analysis

The data of this research were collected by using the following steps. First is watching the "Big Hero 6" movie several times. Second is downloading the script of the source language of the movie from subscene.com. Third is grouping every utterance of the movie that contains subtitling strategies as the data.

Analyzing and classifying every utterance of each data into types of subtitling strategies based on ten classifications proposed by Gottlieb (1992: 166). Providing conclusions according to the results of the data analysis.

FINDING AND DISCUSSION

    A. **Findings**

Table 4.1 Subtitling Strategies Used in Subtitle Text of Big Hero 6 Movie

No.	Subtitling Strategies	Data	Percentage
1.	Expansion	10	5.47%
2.	Paraphrase	52	28.41%
3.	Transfer	69	37.70%
4.	Imitation	6	3.27%

5.	Condensation	19	10.39%
6.	Decimation	9	4.92%
7.	Deletion	14	7.65%
8.	Resignation	4	2.19%
Total		**183**	**100%**

The results show that there are 8 of 10 types of subtitling strategies found in *Big Hero 6* movie. Those types of subtitling strategies are transfer with 69 numbers of data (37.70%), paraphrase with 52 numbers of data (28.41%), condensation with 19 numbers of data (10.39%), deletion with 14 numbers of data (7.65%), expansion with 10 numbers of data (5.47), decimation with 9 numbers of data (4.92%), imitation with 6 numbers of data (3.27%), and resignation with 4 numbers of data (2.19%). The highest number of subtitling strategies found by the researcher is transfer with 69 numbers of data (37.70%). As transfer is dominant, it means that most of utterances of the source language are translated completely and correctly into the target language.

There are more than one thousand utterances found in the movie. By only taking randomly 183 utterances, the researcher thought that the data are quite enough to be analyzed. Here, the data also have represented that there are various types of subtitling strategies found in the movie. Therefore, the use of the subtitling strategies can help the translator in facing the translation problems.

B. Discussion

4.2.1 Expansion

Expansion is used when the dialog in the SL need an explanation to gain the audience comprehension because they cannot retrieve the culture nuance of the SL.

Excerpt 1
Appendix 94

Source Language	Target Language
0:07:02.00>>0:07:03.48 They died when I was three, remember?	0:07:02.03>>0:07:03.51 Mereka meninggal saat ***usiaku*** 3 tahun, kau ingat?

It can be seen that the source language utterance *They died when I was three, remember?* is translated into the target language utterance *Mereka meninggal saat usiaku 3 tahun, kau ingat?*. The situation of the utterance appears when Hiro and his brother, Tadashi, argue about Hiro who wants to go for Bot fighting, and Tadashi said what Mom and Dad would say if Hiro always goes for Bot fighting. Then, Hiro utters that utterance. Here, in this excerpt, the word *usiaku* is added in the target language. It indicates that the utterance *I was three* is uttered to indicate Hiro's age when his parents died. Here, the subtitling strategy of expansion occurred. By translating it in that way, the audiences will more understand the word "three" referring to Hiro's age.

4.2.2 Paraphrase

Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL. In other words, the translation in the TL is syntactically different from the SL but the meaning is still maintained to be comprehended by the audience.

Excerpt 4

Appendix 16

Source Language	Target Language
0:03:08.76>>0:03:12.68 **Two bots enter, one bot leaves.**	0:03:08.79>>0:03:12.72 **Dua robot dalam ring, hanya satu yang bertahan**.

The utterance *Two bots enter, one bot leaves* in the source language above is translated into *Dua robot dalam ring, hanya satu yang bertahan* in the target language. Literally, the meaning of the source language is *Dua robot masuk, satu robot tinggal*, but it does not sound natural. That translation would occur if the translator does not pay attention on the context of the situation. Meanwhile, the situation is when Hiro decided to join Bot fighting and he had to fight a big guy called Yama with his killer Bot. After that, the female judge started the Bot fighting by saying 'Two bots enter, one bot leaves'. It means that there would be one Bot to be the winner by destroying the other Bot. Therefore, the subtitling strategy of paraphrase is used here to translate the utterance in the source language to be *Dua robot dalam ring, hanya satu yang bertahan*.

4.2.3 Transfer

Transfer refers to the strategy of translating the SL completely and correctly into the TL.

Excerpt 9

Appendix 11

Source Language	Target Language
0:02:42.20>>0:02:44.88 **You gotta pay to play!**	0:02:42.23>>0:02:44.90 **Kau harus membayar untuk bermain!**

The source language *You gotta pay to play!*is translated into the target language *Kau harus membayar untuk bermain!*. In the source language above, the utterance is translated without deleting or adding some elements. Meanwhile, it is translated completely and correctly into the target language, so the subtitling strategy of transfer is used to translate the utterance. Furthermore, the meaning of the utterance in the source language does not change in the target language. Both of them also have the same structure and equivalence. As seen in the scene of the film, the female judge noticed to Hiro that if he had to play, he had to pay for it. Here, the translator kept using the imperative sentence to be applied in the target language.

4.2.4 Imitation

Imitation is used to translate the proper noun like names, places, country, product, or brand.

Excerpt 16

Appendix 14

Source Language	Target Language
0:02:51.04>>0:02:53.16 **Hiro. Hiro Hamada.**	0:02:51.07>>0:02:53.20 **Hiro. Hiro Hamada.**

The excerpt above shows that the utterance in the source language is translated with using imitation strategy. It is the source language *Hiro. Hiro Hamada* translated the same into the target language. In the movie, it is uttered by Hiro himself when Yama asked him what his name is. In addition, the translator used imitation strategy to translate the proper noun like names, places, country, product, or brand. The translator did not translate it with another word because it is the name of thecharacter in the movie, and it is also usually used in the target language.

4.2.5 Condensation

Condensation is applied to solve the problem of limitation of subtitle lines. This can also create efficiency by eliminating the redundancies.

Excerpt 19

Appendix 120

Source Language	Target Language
0:25:40.08 >> 0:25:42.73 **We just wanted to check in,** and **see how you're doing.**	0:25:39.70 >> 0:25:42.59 **Kami hanya ingin tahu keadaanmu.**

The table above indicates that the source *We just wanted to check in,and see how you're doing* is translated into the target language *Kami hanya ingin tahu keadaanmu*. Meanwhile, it is uttered by Hiro's friend who wanted to know how Hiro was doing as he was in grief because of the death of his brother. As seen above, the utterance in the source language seems not efficient and feels like not straight to the point, so condensation strategy is used by the translator. Besides, it is applied to solve the problem of limitation of subtitle lines. This can also create efficiency by eliminating the redundancies. Here, the translator tended to translate the utterance by eliminating some word in order to get the idea of the utterance straightfully. By doing this, the audiences would be easy to comprehend the meaning of the utterance.

4.2.6 Decimation

Decimation is omitting important elements that are confusing the audience and some taboo words.

Excerpt 23

Appendix 60

Source Language	Target Language
0:05:32.40>>0:05:35.48 **I'm on a roll, big brother** and there is no stopping me!	0:05:32.44>>0:05:35.49 **Robotku tangguh** dan tak ada yang bisa menghentikanku!

In the table above, the utterance *I'm on a roll, big brother and there is no stopping me!*is translated into *Robotku tangguh dan tak ada yang bisa menghentikanku!*. The translator changes SL *I'm on a roll, big brother* became *robot tangguh* because if it is

translated literally *I'm on a roll, big brother* it means *Aku menggelinding,* which can make the audiences misunderstanding. So the translator translated by using decimation strategies.It is uttered by Hiro when he won Bot fighting for the first time.

4.2.7 Deletion

Deletion deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

Excerpt 27

Appendix 75

Source Language	Target Language
0:06:15.44>>0:06:16.77 **Well**, I love you, too!	0:06:15.48>>0:06:16.77 Aku menyayangimu juga.

The table above shows that the source language *Well, I love you, too!* is translated into the target language *Aku menyayangimu juga*. Here, the word *well* in the source language is deleted. It makes the meaning does not appear in the target language. Besides, the subtitling strategy of deletion is used. According to the situation of the movie, it is uttered by Aunt Cass who was upset because Tadashi and Hiro did not want to listen her. Then Hiro said that they love her and so does Aunt Cass. The translator did not translate the word *well* in the target language. With doing this, the meaning will not change and the audiences still understand the meaning of the utterance.

4.2.8 Resignation

Resignation is applied when the translator does not find the solution in translating the SL subtitle and that the meaning is inevitably lost.

Excerpt 32

Appendix

Source Language	Target Language
0:03:52.36>>0:03:53.36 Huh?	NO TRANSLATION

Here, the utterance *Huh?* in the source language is not translated into the target language. In the scene, it is said by Yama who was surprised to Hiro's Bot turned its face from a smile face into an anger face. Furthermore, it is a kind of expression normally used when someone is surprised or shocked of something that is not expected happens. This expression is not translated for the translator does not find the solution in translating the source language subtitle and that the meaning is inevitably lost. However, it is still acceptable for the audiences as it is only an expression.

Conclusion

Big Hero 6 movie that had been analyzed based on subtitling strategies proposed by Gottlieb. The results show that there are 8 of 10 types ofsubtitling strategies found in *Big Hero 6*movie*.* Those types of subtitling strategies aretransfer with 69 numbers of data (37.70%), paraphrase with 52 numbers of data (28.41%), condensation with 19 numbers of data (10.39%), deletion with 14 numbers of data (7.65%), expansion with 10 numbers of data (5.47), decimation with 9 numbers of data (4.92%), imitation with 6 numbers of data (3.27%), and resignation with 4 numbers of data (2.19%).

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