

BEYOND WORDS: THE ANALYSIS OF GOTTLIEB'S SUBTITLING THEORY IN 'LEAP YEAR'S' MOVIE

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Abstract

In films, subtitles often provide a written translation of the spoken dialogue or the text on the screen. Subtitles can also convey other contextual information for instance the audiovisual elements. This research analyses subtitling in Leap Year Movie based on Gottlieb's theory using an audiovisual approach. This research uses a qualitative method. The source of data is taken from Leap Year Film (2010). The researcher watched the Leap Year Film to collect the data. The aim of this research is to analyse the subtitle of audiovisual translation such as visual and acoustic uses of Chiaro's theory (2010) using the subtitle strategy of Gottlieb's theory (1992) which consists of 10 strategies: Expansion, Paraphrase, Transfer, Imitation, Displacement, Condensation, Transcription, Decimation, Deletion, and Resignation. The results showed that were only four strategies out of ten in analyze The Leap Year Movie (2010), they were: 3 of *Expansion*, 4 *Transfer*, 1 of *Deletion*, 2 of *Imitation*.

Keywords : Audiovisual, Film, Translation,

Introduction

Translation is much more than converting words from one language to another. It involves maintaining the original message and balancing fidelity to the original and adaptation for the target audience. Therefore, translation serves as a bridge that connects people and ideas across the globe. Translation and movie subtitles are crucial in making films accessible to a global audience. Subtitles are written translations of spoken dialogue and other relevant audio elements in films designed to help viewers understand content is in a foreign language. Subtitles allow viewers who do not speak the film's original language to understand and follow the story. They are essential for ensuring that films can reach a wider audience and be enjoyed by people from different linguistic backgrounds. They also offer context for non-verbal sounds, such as sound effects, music, and off-screen voices. This helps viewers fully grasp the auditory elements of the film, contributing to a more immersive experience. The Primary task in subtitle translation is to convert spoken dialogue into written text in the target language. Translators must accurately convey the original dialogue's meaning, tone, and emotion while adapting it to fit the constraints of subtitle length and timing. Combining acoustic and visual channels alongside verbal and non-verbal elements creates a multifaced communication experience in audiovisual.

Audiovisual translation is a specialized field that involves translating content with acoustic (sound, dialogue, music) and visual (images, gestures, on-screen text). Subtitles are perhaps the most common form of audiovisual translation, providing a written translation of the dialogue on the screen. Conversely, Dubbing involves replacing the original audio track with a translated version, synchronized with the actors' lip movements and on-screen actions. Both methods have challenges and advantages, and their choice often depends on the target market and audience preferences. Audiovisual translation also involves interpreting non-verbal elements such as gestures, facial expressions, and sound effects. These elements contribute to the overall

narrative and must be carefully considered in the translation process to preserve the intended meaning and emotional impact.

Many researchers have explored strategies for movie subtitles, including a study conducted by (Setiawan, 2024). In their research that analyzes the subtitle of *Inside Out Movie* based on Gottlieb's theory, it can be concluded that the researchers applied 10 of Gottlieb's strategies. From all the data, there are 55 points; the most frequent strategy used in this movie is transfer with 27 data points, followed by expansion with 9 data points, paraphrasing with 9 data points, dislocation with 5 data points, imitation with 3 data points, and deletion with 2 data points. In addition, there is decimation with 1 data point in total.

Another research on subtitling was conducted by (Seran, 2023). In the research, the researchers analyze and discuss subtitling of the song translation 'All Too Well (10-Minute version)'. The research uses Gottlieb's (1992) 10 subtitling strategies found in the translated song lyrics: Paraphrase (36%), Transfer (32%), Condensation (22%), and Expansion (10 %). The paraphrase strategy is probably used because most lyrics contain figurative expressions.

The next research on Subtitling was conducted by (Taqi, 2024). The research aimed to discover subtitling strategies used in *Taken Movie*. The Researcher used Gottlieb's theory of 10 subtitling. The researcher has found 7 out of 10 subtitling strategies in *Taken movies*. There are transfer, paraphrase, condensation, decimation, imitation, expansion, and resignation.

The relationship between translation, audiovisual, and film is deeply interwind, with each element playing a critical role in the global dissemination of cinematic content. Films are a powerful medium for storytelling, capable of transcending language barriers and cultural boundaries. However, this universal appeal largely depends on effective translation and adaptation of audiovisual elements, ensuring that diverse audiences can engage with appreciation films. Translations are the key to making films accessible to international audiences. Whether through subtitles, dubbing, or voice-over, translation converts the original dialogue and text into the target language, allowing viewers to understand and engage with the content.

Literature Review

The previous research conducted by (Setiawan, 2024) regarding subtitles strategies in *Inside Out Movie* by employing, (Gottlieb, 2001) The research also analyzes the movie's subtitle. Additionally, has another theory regarding audiovisual translation.

According to (Cintas, 2008) there are audiovisual genres than others; Lip sync dubbing, for instance is mainly used in the translation of films and TV series and sitcoms, whereas narration and voice-over tend to be more used in the case of documentaries, interviews and programmes on current affairs (p. 4) Acoustic and the visual, its other distinctive feature is the importance of the nonverbal element. In the film, however, the nonverbal elements, acoustic in the form of noises and music, or visual such as images, appear to a much greater extent than in written texts.

(Cintas, 2008) states that the combination of the acoustic and visual channels, together with the verbal and nonverbal elements, results in four basic elements of the audiovisual text: the acoustic verbal (dialogue), the acoustic nonverbal (score, sounds), the visual nonverbal (image), and the visual verbal element (subtitles) (p. 38)

An earlier study in which revealed that subtitle strategies of Gottlieb's theory by, are as follows:

1. **Expansion** is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.
2. **Paraphrase** is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, the subtitler using this strategy to change the structures of the subtitle and make it easier to understand and readable by the audience.
3. **Transfer**, refers to the strategy of translating the source text completely and accurately, there is No. added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintain the structure of the original text.
4. **Imitation**, maintains the same forms, typically with names of people and places.

5. **Trascription**, is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.
6. **Dislocation** is adopted when the original employs some sort of special effect.
7. **Condensation** is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed.
8. **Decimation** is used to translate when the actors are quarreling with the fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly.
9. **Deletion** refers to the elimination of parts of a text.
10. **Resignation** describes the strategy adopted when no translating solution can be found and meaning is inevitably lost.

Research Method


This research employed a qualitative method, identifying translators' subtitling strategies and determining which is most frequently used in Leap Year Movie. This research focuses on the subtitling analysis of Leap Year movie (2010) by Anand Tucker with semiotics approach. To collect data, the writer took several steps. First, the writer watched the Leap Year movie. Second, the writer identified the translation strategies used in each sentence.

After collecting the data, the writer analyzed it using Henrik Gottlieb (1992) theory. The writer categorized the data according to the translation strategies that matched each sentence. Finally, the writer formulated the conclusions.

Results and Discussion

Regarding Gottlieb's theory of the subtitling strategies from Roland Barthes theory of the semiotics used in the Leap Year movie (2010) the writer found....


Semiotic, derived from the Greek word semeion, meaning "sign," is a branch of science that explores the relationships between various forms of signs, such as codes, language, and signals. A sign comprises an idea or concept and complete representation whether spoken or written, that convey meaning. The aim of this research to analyze modes in verbal and visual sign that identified in the film Leap Year by using the theory the meaning of sign by Roland Barthes (1991) semiotic theory to analyze the non verbal sign.

No	Source Language	Target Language	Modes	Subtitling Strategy
1	 <p>Chattering</p>	Berbincang-bincang	Sound Effect	Expansion

Analysis:

According to the image above, it can be observed that there are people gathered in a restaurant, and at the same time, there is the sound of people chattering. The strategy employed in the image

above is an expansion strategy. This strategy is used to translate the source language *chattering* into the target language *berbincang-bincang*

No	Source Language	Target Language	Modes	Subtitling Strategy
2	 <p>Chuckles</p>	Tertawa	Sound effect	Transfer

Analysis:


According to the utterance above the character of the movie his name Jeremy responded with chuckles. The strategy employed in the image above is an transfer strategy to translate the source text entirely and accurately. This strategy is used to translate the source language *chuckles* into the target language *tertawa*.

No	Source Language	Target Language	Modes	Subtitling Strategy
3	 <p>Snoring Continues</p>	Suara mendengkur berlanjut	Sound effect	Expansion

Analysis:

According to the image above the man continues to snoring. The strategy used to translate is expansion. Expansion requires more information in the target language. It is because some cultural nuances are not translatable in target language.

No	Source Language	Target Language	Modes	Subtitling Strategy
4		Gemuruh petir	Sound effect	Transfer

	 <p data-bbox="395 443 552 465">[Thunder Rumbling]</p>			
Thunder Rumbling				

Analysis:

According to the image above the wether turn into rain and sound of Thunder Rumbling it translated into Gemuruh petir. The strategy used to translate is transfer. The transfer refers to the strategy of translating the source text completely and accurately there is No. added explanation or modifying the subtitler translates the dialogue by literal word.

No	Source Language	Target Language	Modes	Subtitling Strategy
5	 <p data-bbox="355 1431 798 1462">Restaurant – Caragh Bar - Provisions</p>	Restoran- Bar Caragh – Persediaan	Shop signs	Transfer

Analysis:

According to the image above if a shop signs like this is shown in a close up in a film scene, the subtitle that should appear is Restoran – Bar Caragh – Persediaan. The strategy used to translate is transfer. The transfer refers to the strategy of translating the source text completely and accurately there is no added explanation or modifying the subtitler translates the dialogue by literal word.

No	Source Language	Target Language	Modes	Subtitling Strategy
6		Itu lelucon bagus, Dekko?	Dialogue	Deletion

That a good one, Dekko? (Anna) Um, yoo-hoo!				

Analysis:

According to the image above as we can see the subtitle that a good one, Dekko translated into Itu lucu bagus, Dekko however ‘um – yoo-hoo is not translated. The strategy used is deletion that refers to the elimination of parts of the text.

No	Source Language	Target Language	Modes	Subtitling Strategy
7		Kau mau menikah denganku, diddly – eye ? Koperku bernama Louis, diddly-eye!	Dialogue	Imitation


Analysis:

According to the image above the characters have a dialogue it says **Will you marry me, diddly – eye? I’ve got a suitcase called Louis, diddly-eye** and it translated into **Kau mau menikah denganku, diddly – eye ? Koperku bernama Louis, diddly-eye!**. The strategy used is imitation. Imitations maintains the same forms, typically, with names of people and places.

No	Source Language	Target Language	Modes	Subtitling Strategy
8		(Suara sapi) - (desahan)	Sound effect	Expansion


Analysis:

According to the image above the main character names Anna directing the cows to move aside to that their vehicles can pass through the cow produce a sound mooing like in the subtitle above and Anna responded by gasps those two words translated into target language Suara sapi dan desahan. The strategy used is expansion. Expansion requires more information in the target language. It is because some cultural nuances are not translatable in target language.

No	Source Language	Target Language	Modes	Subtitling Strategy
9	 <p>(Whines, Barks)</p>	Mendengking, Menggonggong	Sound effect	Transfer

Analysis:

According to the image above, there is a dog that bark at Anna, and it translates into Mendengking, menggonggong . The strategy used to translate is transfer. The transfer refers to the strategy of translating the source text completely and accurately there is no added explanation or modifying the subtitler translates the dialogue by literal word.

No	Source Language	Target Language	Modes	Subtitling Strategy
10	 <p>Bar</p>	Bar	Shop signs	Imitation

Analysis:

According to the image above if a shop signs like this is shown in a close up in a film scene, the subtitle that should appear is Bar . The strategy used to translate is transfer. The transfer refers to the strategy of translating the source text completely and accurately there is no added explanation or modifying the subtitler translates the dialogue by literal word.

Conclusion

this research, the researcher found types of strategies in subtitle of *Leap Year* movie (2010) with semiotics approach based on Gottlieb’s theory to analyse the data. The researcher concluded that

in Leap Year Movie there are 4 out of 10 strategies. These are the following results: 3 data of Expansion, 4 data of Transfer, 1 data of Deletion and 1 data of Imitation. It can be concluded that the transfer strategy has become the more frequently employed strategy.

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