CHAPTER 2
LITERATURE REVIEW

This section provides theories about the research problem. This section is separated into two parts: the theoretical framework and the relevant studies. The first section discusses the theories that are relevant to this study, while the second section includes several studies done in past research on certain topics.

2.1 Theoretical Framework

2.1.1 Subtitles

Subtitles are captions that show at the bottom of the movie or television screen, translating or transcribing the conversation or narrative. Gottlieb (2005) defines it more widely as the rendering of verbal messages in filmic media in the shape of one or more lines of written text presented on the screen in sync with the original written message. In his previous study, he classified subtitles into the following groups: 1) Intralingual, also known as vertical subtitles, because they change perceptual modality (spoken text is converted into written without any change). 2) Interlingual, also known as diagonal subtitles, which change both perceptual modality and language. 3) Open or non-optional, which are an integral physical part of a movie or TV program. 4) Closed or optionally represented in the form of Teletext (Teletext is a television standard for displaying text and basic graphics on appropriately equipped television sets), which can be viewed with the appropriate decoder. Furthermore, subtitles are a tool for the viewers to understand the conversation and the messages in the video with the language that the viewers did not understand.

Like most other disciplines, subtitles also have characteristics. According to Matkivska (2014), three characteristics of any type of subtitle determine its specific character: correspondence between image, sound, and text (transmittance of the translated message should coincide with dialogue in the source text), and change of spoken language into written language. (Due to this peculiarity, translators frequently omit lexical units in

translation) temporal and spatial constraints specified by the usage sphere (size of a real screen is limited, and subtitle text should be adapted to the width of the screen considering the possibility of reading subtitles). Reich (2006) summarises traditional temporal and spatial restrictions as follows: 1) The subtitles should be at the bottom of the screen. In order not to disrupt the image action, 2) there can be no more than two lines; otherwise, the subtitles would cover too much of the screen, which would be very disturbing 3) the subtitles can be centered or appear at the left margin of the screen 4) most of the source's state that there should be. Each line should have a maximum of 35 - 40 characters; 5) a full two-line subtitle should stay on the screen for 6 seconds. He also stated that the maximum and minimum durations of a subtitle are critical because subtitles that remain on the screen long enough to be read more than once are just as annoying as subtitles that disappear before the audience has had time to finish reading them. According to Karamitroglou (2000), the average reading speed of subtitles is 150 - 180 words per minute or 2.5 - 3 words per second. Because a full two-line subtitle has about 14 - 16 words, it should normally be projected for 5 minutes. After deriving the time, it takes the eye to notice that a subtitle has appeared at the bottom of the screen. We show up at the result in 6 seconds. Therefore, the setting of subtitles above, with the trickiness of technical settings, are just written rules about how subtitles should be. The fact that students are not only in the specific major to technically make a good subtitle. So, the students passed this project with just their prior knowledge in English Education Department that is limited due to this being just one of the assignments and not specifically courses to discuss subtitles.

It can be concluded that subtitles are a description and meaning of movies in foreign languages or movies in languages we did not understand. with the aim of making the viewers understand the intent and purpose of the movies. As for the several indicators in making subtitles that have been explained above, the point is that subtitles must be conceptualized and

contextual based on the style of translation, and the most important is that the intent of the meaning of the video is conveyed properly.

2.1.2 Subtitling Process

Subtitling is the process of making subtitles. Gottlieb (2010) defined subtitling as a diagonal translation from the spoken to written mode. Text-audio-visual translation, also known as subtitling, is a verbal and nonverbal elemental translation from semiotic elements in the form of channels or modes contained in the text multichannel/multimodal/poly semiotic (writing, image, sound effects, and speech) into verbal elements in the form of captions that are integrated and in sync with semiotic elements in the modes/channels. Subtitling is standard, using the diasemiotic and the intersemiotic translation. Hence, subtitling is a process of making subtitles which has many terms such as diagonal, diasemiotic, and intersemiotic translation.

Audio-Visual Translation (henceforth AVT) is a relatively new branch of translation studies. Until recently, terms like "film translation," "film and TV translation," "screen translation," and "multimedia translation" were utilized to describe this kind of Translation. The primary function of any type of Translation is to "transfer the communicative effect of the source text, which is partly modified by differences between two languages, cultures, and communicative situations." Moreover, the term audio-visual Translation here refers to the subtitling process, which is mostly used to describe the process of making subtitles.

Audio-visual translation implies a multidimensional communicative code, which distinguishes it from other types of translation. The problem is, "What is multidimensional code?" Multidimensional code means that not only the text conveys information but the entire discourse, including movements, color, and other visual effects, which influences the translator's choice of methods and techniques. In their works, Delabastista et al. (2014) used the term audio-visual translation, which emphasizes the audio-visual

dimensions of the communicative mode. Unlike communication such as through books, radio, telephone, or sign language, audio-visual communication implies the simultaneous utilization of both the acoustic channel, such as through air vibrations, and the visual channel through the use of light waves. Hence, the term 'subtitling' has grown to be one of the most widely used terms to describe this branch of translation science.

It can be concluded that the subtitling process is the process of making subtitles. 'Subtitling' is the most used term to indicate the process of making subtitles. This is one of the translation branches that connect audio and visual into text. In this research, the subtitling process refers to the students' assignment of making subtitles in the translating and interpreting course.

2.1.3 Animation Movie

Film and movies are essentially the same thing. According to Unwin and McAleese (1978), movie was originally slang for cinematic films or moving pictures. It is now frequently used to describe the tools and supplies used by amateur filmmakers. Movies are made for a variety of reasons and goals. Bordwell and Thompson (2016), movie types are classified as follows: (1) Animation Movies. They are often made up of drawings and paintings by artists known as animators/cartoonists. (2) Documentaries. Documentary movies provide information on a wide range of topics. They depict men's lives and work across the world. They describe scientific events and technological processes, as well as highlight many aspects of natural existence. (3) Movies that are experimental or avant-garde. There are numerous reasons why experimental movies are made. The filmmaker may aim to portray personal experiences or ideas in unconventional ways in a popular framework. The director may also employ staging to convey specific emotions or concepts. Therefore, movie and film are the same terms. And the filmmakers made a movie or film depending on their goals.

It was like the genre of the song; the movie also has genres, and every genre has its own purpose to express its character.

Animation Movies, according to Harmer (2001), are a series of images projected onto a screen to create the illusion of motion in the form of animation. An animated movie is defined as the creation of the illusion of motion using a rapid sequence of still images. Harrison and Hummell (2010) define animation movie as a quick display of a sequence of static images that create the illusion of motion. Brown, Lewis and Harcleroad (1977) termed it as a collection of films prepared through the pictures that produce the illusion of movement when projected. As a result, the researcher defines animation movies as movies with animation genre or movies with the animation motion inside.

Animation movies are a valuable tool for teaching and learning, particularly when teaching other languages. According to Kemp (1963), carefully crafted audio-visual materials like slides, filmstrips, overhead transparencies, and motion pictures (movies) can: 1) improve understanding; 2) add interest to a topic; 3) lengthen the memory of information; 4) effectively teach a skill; 5) contribute to a desirable attitude; 6) stimulate people to act; and 7) provide experiences that are difficult to obtain in other ways. The use of animated movies provides a rich context in which students can improve comprehension and practice. It was enjoyable to watch movies, and it made them more ready to learn. While watching the movie, students directly gain some experiences that influence their understanding and thinking.

In short, the benefits of movies become a value to be used as a medium for learning in class. Movie or film are the most used terms to describe a video that has character and plot depending on its genre. The benefits of animated movies motivate some teachers to use them in class. For example, the assignment that the students did in the translating and interpreting course was making subtitles for animated movies.

2.1.4 EFL Students' Experiences

The EFL students' experiences are the context of the significance of this research. According to Nordquist (2020), English as a Foreign Language (EFL) refers to non-native speakers studying English in countries where English is not the dominant language. The EFL context here refers to one of the classes in the English education department, which discusses translation and interpretation in which there is an assignment to make subtitles of animated movies. With their prior knowledge about translating and interpreting as well as their experience in the previous semester, which has fulfilled several supporting courses for making subtitles. Hence, the researcher wants to know what their experience is in making subtitles of animated movies by explaining the context of the EFL students' experiences. The researcher believes that it will give a clearer explanation about the research.

Students' Experiences cannot be underestimated. Students' learning experiences are student activities carried out to obtain new information and competencies in accordance with the learning objectives to be achieved both inside and outside the classroom by utilizing all available resources (Budimanjaya and Sanjaya, 2017). Students with a systematic learning process will also produce systematic experiences. This experience is very useful to explore because the learning process is quite complicated, making their experience different from non-students. According to Benyamin and Sanjaya (2017), one of the student learning outcomes is that students can 'Learn to organize intellectual activities.' This learning experience is related to the ability to apply intellectual skills, namely the ability to think scientifically to solve problems through systematic steps. Therefore, students' experience is a valuable experience because they go through a learning process so that the results cannot be doubted

The experiential learning cycle from Kolb (1984) is also used to find out student's experiences in the process of making subtitles. According to Kolb (1984), learning is the process by which knowledge is created by

transforming experience. Knowledge is one of the things that students get when they pass the process of learning, and the process of learning here refers to student's experiences in doing one of their assignments to make subtitles on animated movies. In this case, the researcher analyzed students' experiences according to psychological theory using the four experiential cycle theories.
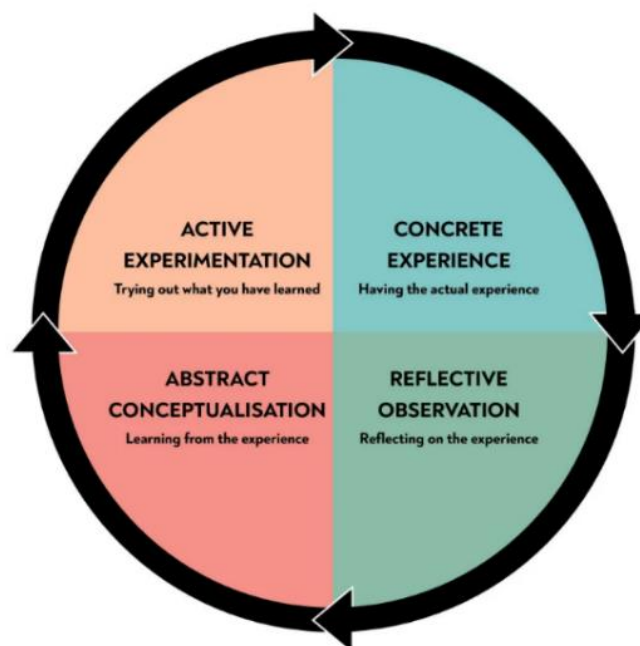

Figure 1. Experiential learning cycle Kolb (1984)

Effective learning occurs when an individual goes through four stages: 1) Concrete Experience (CE): This is the first stage of the experiential learning cycle. It involves direct, hands-on experiences or encounters with a particular situation or phenomenon. This research's first stage refers to students' direct engagement in the subtitling process. 2) Reflective Observation (RO): After the concrete experience, learners move on to the reflective observation stage. In this phase, they take time to reflect on and analyze the experience they've had. This research stage occurs when students reflect on the subtitling experiences and challenges. 3) Abstract

Conceptualization (AC): In the abstract conceptualization stage, learners attempt to make sense of their experiences by developing theories, models, or general principles. Students form concepts related to the knowledge and skills required. 4) Active Experimentation (AE): The final stage of the cycle is active experimentation. During this phase, learners apply the insights and theories they've developed to new or similar situations. This stage refers to students applying new ideas and strategies in response to challenges or giving the solution to their challenges.

2.1.5 Translation Course

This course examines translation and interpreting as a concept, principle, practice, and skill set. The students are expected to: 1) define certain concepts related to translation and interpreting. 2) understand the concepts and principles of translation and interpretation from English into Indonesian and vice versa. 3) Use their expertise and talents in translation and interpreting. 4) Participate in some translation-related activities and cultivate a good attitude toward translation/editing and interpreting.

Translation, which is the highlight of this course, becomes the core of why this course was conducted. The problem is "what is translation?". Translation, in a general sense, is the process of translating meaning from the original language (L1) into the target language (L2). According to Newmark (1988), translation is the rendering of the concept of a text into a different language in the way in which the author wanted the text. A similar meaning was also put forward by Barzegar (2008). Translation can be defined as an attempt to. Exchange a written message and or expression in a particular language by the same information and or expression in another. Interpreting and translation are two linguistic skills that are closely related. However, they are rarely performed by the same person. The difference is in abilities, training, ability, and even language understanding is considerable. Therefore, the study of interpreting and translating is

combined in one course called the translation course which is contextualised in the translating and interpreting class.

As a result, this course provides the principle of translation that becomes basic knowledge for students in making subtitles. Although this course does not specifically focus on subtitle courses, subtitling has become one of the assignments. This research was conducted in one of the translation courses, which is a translating and interpreting class in the English Education Department at one of the universities in Tasikmalaya.

2.2 Study of Relevant Research

Several studies that are relevant to this research have been carried out. The researcher studied the relevant study on the students' experiences in making subtitles before deciding to conduct this research. The relevant studies will be discussed in the following order:

Yuryevna and Valeryevna (2016). This research used some applications for its participants to make the project about subtitling. It is titled "Translators' Digital Literacy as A Component of Professional Competence: Experience of Making Subtitles," and the result of this study showed that students made subtitles for short videos, which requires complete, stylistically, grammatically, and orthographically correct translation of phrases. Special translation skills should be combined with the ability to use computer programs such as Aegisub and Amara. The adaptation stage was the most difficult for the students, and some students started researching the topic. Digital literacy formation requires the use of the latest devices and software, strengthening the technical training of translators, and improving their knowledge and skills in the application of ICT.

Ananda et al. (2019) entitled "An Analysis of Translation Procedures Found in the Translation of Movie Subtitle: Zootopia" to find out the translation procedures in the translation of movie Subtitle: Zootopia from English to Indonesian subtitle to determine the intended audience of the

movie. The writers figured out that the intended audience is an all-age group, and they also found ten translation procedures used in the movie subtitle: Zootopia. The ten translation procedures are couplets, modulation, paraphrase, reduction, literal translation, cultural equivalent, transference, functional equivalent, naturalization, and transposition/shifts. Based on the findings, it can be concluded that the intended audience of Zootopia movies is all age groups, and there are ten of nineteen procedures found in the movie subtitle: Zootopia.

Asmawati (2020), entitled The Students' Problems Using Aegisub to Make Subtitles of English-Indonesian Movies," showed that students faced technical and linguistic problems in making subtitles using Aegisub, such as timing, typesetting, and iconifying.

The researcher presented above mainly focuses on the students' subtitles-making strategies. As a result, the differences between this research and the previous research above are that this research aims to focus on the student's experiences while making subtitles of animated movies in translating and interpreting course at one of universities in Tasikmalaya. The use of technology has also been highlighted in the research above. In this study, the participants did not employ subtitling tools to assist them during the subtitling process. The use of animated movies in this research rather than other movies also fills a gap where the other research above did not use animated movies.