

CHAPTER I

INTRODUCTION

1.1 Background of Study

Nowadays people live in a modern world, where many countries are connected through technology. Technology is growing rapidly and changing the way of communication around the world by using the internet. It has opened the doors for individuals to interact with people from various countries without any significant geographic barriers. The presence of technology has created more connections in the global world where from young to old have been exposed to the internet.

People use the internet to communicate and access information. Now, they can do that from anywhere and anytime with anyone from various places around the world with one click away when connected to the internet. This is the digital era where people are given various choices in communication, including using devices such as smartphones or laptops that are connected to the internet. Sukhemi (2022) stated that the present communication capabilities extend beyond text, images, and sound to encompass video or audiovisual elements. Utilizing video for communication proves highly beneficial as it enables virtual face-to-face interactions, enhancing the overall communication experience. The feature is complemented by tactile interaction through live video, and certain applications offer live video streaming, such as OmeTV.

OmeTV is a video chat application that links users randomly through video discussions, connecting individuals from diverse genders, cultures, languages, and

countries across the world. The users of this application have no control over the choice of the countries or people to talk to. As argued by Suryanto and Fitrawan (2023), OmeTV facilitates communication in various regions around the world. It means this application has the potential to use multiple languages. At the moment, OmeTV is one of the most popular digital applications, especially for the younger generation. They use it to communicate with people directly especially strangers. The users not only fulfill entertainment preferences, but also create various characters in conversation chats on OmeTV, covering topics such as foreign information from other countries, prank content, singing, and culture as stated by Kholizah (2023). One of the OmeTV users is Indah Asmigianti. She is from Bali, Indonesia. She used this application to communicate with strangers from other countries, she recorded the chatting videos and then uploaded them to YouTube, making them accessible to anyone around the world. It creates continuity between the two platforms.

YouTube, as one of the world's largest video-sharing platforms, allows users to create personal accounts, upload videos, and share content online. Anyone can create an account on YouTube. Each user account on YouTube is referred to as a "channel," providing users with the freedom to upload videos. As stated by Hobfeld, Schatz, Biersack, and Plissonneau (2013), when users upload videos to YouTube, the platform supports various video topics. This includes music videos, movies, educational videos, TV shows, video blogs, and OmeTV content.

According to Lee (2021), YouTube also allows users to interact with each other, regardless of their location, through actions such as liking, commenting,

sharing videos, and subscribing to channels to receive notifications when new videos are uploaded. Besides that, people who use YouTube are called YouTubers. Indah Asmigianti is a YouTuber who went viral for showing her ability to speak various languages including English, Korean, and French. This is known from her personal YouTube channel. As an impact, she has many viewers from abroad and from Indonesia. It can be seen from the number of subscribers of 456 thousand subscribers on her personal YouTube channel. This is impressive because she has successfully attracted the public's attention, where people prefer to watch YouTube rather than television. This is very impressive because she has successfully attracted the public's attention, where people prefer to watch YouTube rather than television. Additionally, her positive contributions in the digital realm by presenting entertaining content and inspiring the learning of various languages are noteworthy. Thus, her influence is strongly felt among the YouTube community, particularly among the younger generation in Indonesia.

On YouTube, we can see Indah Asmigianti talk with strangers using some language including English and Korean when strangers from Korea. This is what makes their interactions unique because there are language changes in the conversations they have. In this context, English is the main language they use because English is an international language. However, many countries have native languages other than English including Indonesia. Different languages have distinct communication structures and cultures, which can influence the understanding and interpretation of messages. This poses challenges in understanding the communication for her audiences. From this phenomenon, Indah Asmigianti creates

subtitles on her YouTube that are completed with subtitles in the Indonesian language. The subtitle is usually found in the movie. That's why the writer would to explore this field as a source of research, expects to gain new insight on the translation field, particularly focusing on subtitling strategies in conversational chats on YouTube.

A subtitle is a form of translation, specifically offered in movies. As explained by Hatim and Munday (2004:6), translation involves the conversion of content from one language (English) into another language (Indonesian). It is crucial as preserving meaning holds significant importance in the translation process. Translation activities are not always easy because to translating languages, translators are translating one culture to another culture. It is one of the troublesome problems when there are differences between languages. The larger the gap between the source and target languages, the more challenging when interpret its message. This means the translators need to discover a suitable equivalent in the target language that aligns with the source language.

Moreover, Gaemi and Benyamin (2010:41) argue that Subtitling is the practice of translating spoken messages in film media into various languages, presented as one or more lines of written text displayed on a movie screen. It is necessary to convey the message to audiences who may not comprehend the meaning without subtitles. The subtitle translation must have a meaning that suits the target audience for a particular scene displayed on the screen. Based on the explanation provided earlier, the subtitles must carry significance in the target language. The significance, message, or context from the source language to the

target language must be meaningful. Viewers who are only familiar with the target language may experience confusion when the target language is impacted by the source language.

In the meantime, the result of a subtitle should effectively convey the meaning of the source language. To ensure the clarity of the source language, it is anticipated that the audience or readers can comprehend the meaning of the target language. Therefore, the outcome must be easily readable. Readability in the target language is essential as it facilitates the audience in easily grasping the message. Nevertheless, if it is not readable, it will make it difficult for the audience to understand the meaning of the subtitles.

The function of subtitling is to communicate specific information to readers or audiences. Subtitling is a challenging task as it involves accurately transferring information to ensure that the intended readers comprehend the message content. Therefore, a subtitler needs to find the most efficient strategies to ensure accuracy, acceptability, and readability in subtitles. Furthermore, subtitling presents a complex challenge because it deals with two languages, namely the source and the target languages that may exhibit notable structural differences.

Subtitling is a way employed by Indah Asmigianti to address language differences in her OmeTV conversations. This involves adding subtitles on her YouTube which she translates the message from English (SL) to the Indonesian language (TL). The subtitles appear on her YouTube screen. Chiaro (2009:141) states that subtitles are written texts that appear on the screen in movies to communicate verbal messages in various languages through the translation of

semantic structures. The diverse linguistic systems can present problems for subtitlers. The main challenge in subtitling, ensuring that the text in the target language is equal to the text in the source language so that the message and meaning are not lost in the translation process.

From the theory above, expectations, reality, and gaps in the subtitling process can be considered for further discussion. The theory suggests an expectation that verbal messages in the source language can be conveyed simultaneously on the screen through semantic structures in the target language. For example, a noun in the source language should correspond to a noun in the target language, an adjective in the source language should match an adjective in the target language, and so forth. Hence, it can be inferred that in the audiovisual domain, the meaning, content, and message from the source language to the target language can only be achieved through a word-by-word translation.

In practice, the theory that highlights the subtitling process through the translation of semantic structures cannot be universally applied to all aspects of language and culture, particularly when dealing with the translation of expressions. For instance, the expressions "*tak bisa menulis dan tak bisa membaca*" cannot be translated directly as "cannot write and cannot read." Nevertheless, as per the Oxford Advanced Learner's Dictionary (2000), the accurate term is "illiterate." So, a subtitling translator needs to have a grasp of both the culture and style of the source language when dealing with the translation of expressions. In this context, a subtitler is a highly skilled individual in the field, proficient in determining suitable

strategies for translating subtitles, context, and meaning from the source language to the target language.

Gottlieb (1992:166) proposes that Subtitlers utilize strategies in the translation of words, phrases, sentences, or spoken expressions in the audiovisual aspect. The aim of translating subtitles is to convert spoken language into written form and convey information to the audience within a confined space. This process differs from literal translation, as a subtitler must attentively listen to the audio in a conversational video chat to match the characters' voices (when speaking) with the subtitles displayed at the bottom of the screen. In translating subtitles, the content in the target language should possess an equivalent level of meaning as in the source language. Subtitlers employ various strategies to achieve a balance in content between the source and target languages.

Additionally, Chang (2012) proposed that a movie is one of the multimedia forms that include visual media. Even though in the movie, subtitlers use their native language, it is not a significant issue since it can be translated into the target language. Hence, subtitlers have the capability to assist audiences in learning a foreign language via YouTube. Translators can select from numerous channels on YouTube to provide subtitle translations. In the case of Indah Asmigianti's YouTube channel, the conversational chat is conducted in English as the source language and translated into Indonesian as the target language. On her YouTube channel, Indah Asmigianti also functions as a subtitler. She applies various subtitling strategies in the subtitles to ensure that audiences easily get an idea of each utterance in the conversational chat on her YouTube.

In this case, the problems appeared when the researcher observed several odd cases in the target language. Not all source languages are translated completely into the target language, and there are cases where the count of words in the source language is fewer than the target language, and the other way around.

The researcher discovered some preliminary data from Indah Asmigianti's subtitling as the data source, including:

SL: What do you mean by that?

TL: *Maksudnya?*

Based on this example, a subtitler is omitting some words in the sentences. Throughout, the source language is translated simply as "*maksudnya*" in the target language. A subtitler uses minimal text shortening may result in the lost of crucial information. This highlights the significance of a balance in conveying the meaning and maintaining the language of the source language

Another instance of the subtitling strategy is evident in the video, as illustrated in the following example:

SL: Do you have any favourites?

TL: *Kamu punya parfum kesukaan **buat cewek?***

The next example shows that the subtitler has given additional meaning in the target language that is not present in the source language. The subtitler included the phrase "***buat cewek***" to clarify the target language itself.

The subtitling strategy is also seen in the video, as illustrated by the following example:

SL: Subscribed.

TL: *Udah aku **subscribe**.*

The last example shows, a subtitler adds extra meaning in the target language that is absent in the source language. The addition of the phrase "*udah aku*" by the subtitler serves to emphasize the target language. Additionally, it is evident that the subtitler refrains from translating the word "**subscribe**" into the target language; although the equivalent is "*berlangganan*," the subtitler chooses to imitate the word in the target language.

The appropriateness of subtitling strategies is not determined by whether the target language is good or bad in the text, but rather the effectiveness with which the subtitler communicates the message from the source language to the target language. Subtitling strategies are employed when the audience may not understand the meaning of the spoken language. This is not the initial investigation within the academic world. Many researchers have previously conducted studies on the current research topic, inspiring the present researcher to continue further studies. Regarding this study, the researchers have identified previous studies in both national and international journals that are relevant to the topic being researched.

Here are more explanations of previous studies that have examined subtitling strategies based on the theory introduced by Gottlieb (1992:166). In a prior study conducted by Ratusmanga and Napu (2019), the subtitling strategies of the English and Indonesian language pair were explored in the movie "Ride Along." The research aimed to identify the subtitling strategies applied in the movie, revealing that imitation was the dominant strategy employed by the translator.

The next previous study by Kholiq and Agustinne (2020) studied the subtitling strategies employed in the web television series "The Boss Baby: Back

in Business" on Netflix. The aim of this research was to identify the translation strategies utilized in the series' subtitles. The analysis in this study focused on the subtitling strategies applied in the web television series, employing Gottlieb's translation theory strategies. The findings indicated that six strategies were utilized in the series subtitles, namely transfer, decimation, deletion, paraphrase, imitation, and transcription, with transfer being identified as the highest strategy.

The next previous study by Damayanti and Hartono (2021) studied subtitling strategies and creativity used by fansubbers in translating the Korean variety show Hot and Young Seoul Trip X NCT LIFE (2018) into Indonesian to overcome language barriers. The results showed that eight subtitling strategies were used, with transfer being the most frequently used strategy.

Based on this phenomenon, researchers were curious to investigate the subtitling strategy used by Indah Asmigianti on OmeTV. The background of this study is based on the journal's observations and examples mentioned above, which have motivated the researcher to analyze the subtitling strategies used by Indah Asmigianti in OmeTV, how the realization of subtitling strategies in the subtitle of Indah Asmigianti, the realization of subtitling strategies in Asmigianti's subtitle and explore the reasons why certain subtitling strategies are used in the way they are. This research analyzes the subtitle strategies used in English conversations and subtitles in Indonesian from the beginning to the end of the video.

1.2 The Problems of the Study

In relation to the earlier outlined background of the study, the problems were formulated as follows:

1. What types of subtitling strategies are used by Indah Asmigianti in OmeTV?
2. How are the subtitling strategies realized in the clauses of Indah Asmigianti on OmeTV?
3. Why are these types of subtitling strategies used in the ways they are?

1.3 The Objectives of Study

Concerning the problems of the study, the research objectives were:

1. to analyze the types of subtitling strategies used by Indah Asmigianti in OmeTV.
2. to describe how the subtitling strategies are realized in the clauses of Indah Asmigianti on OmeTV.
3. to explain the reasons for subtitling strategies used by Indah Asmigianti in OmeTV.

1.4 Scope of the Study

This research attempted to analyze and explain the subtitling strategies applied in the audiovisual translation of Indah Asmigianti's subtitles. The study concentrated on Indah Asmigianti's conversation with four strangers, where English as the source language, and Indonesian subtitles as the target language on OmeTV.

1.5 Significances of the Study

Aligned with the research objectives, it is expected that the study may offer contributions in the following ways:

1. Theoretically

The results of this research were expected to open new horizons in the realm of translation studies, providing a foundation for future literature reviews by upcoming researchers. It would offer valuable guidance for translation studies, particularly in understanding types of subtitling strategies. Other researchers could explore new ideas related to language use in subtitling strategies. Briefly, the findings added more horizons to the field of linguistics.

2. Practically

The findings of this study provided researchers with guidelines for conducting additional translation studies. It also serves as a source of knowledge and information for researchers, students, and lecturers interested in subtitle strategies.