

CHAPTER I

INTRODUCTION

I.1 BACKGROUND OF THE STUDY

Nowadays, in Indonesia private television stations have developed rapidly increasing our national television, namely TVRI, which has existed since August 24, 1962, that is, when TVRI broadcast the life Asean Games IV opening from Stadion Utama Gelora Bung Karno Senayan Jakarta. Probationary broadcasting was done a week before, that is, live broadcasting of celebration of proclamation day 17th on August 17, 1962 in yard of Merdeka Palace. At that time, TVRI had status as television department-Television and Radio Agency O.C Asian Games IV. After this event, TVRI was included into Gelora Bung Karno Foundation by presidential decision No. 318/1962. And then on October 20, the presidential decision No.215/1963 was published. It was about the founding of Republic Indonesian Television foundation and as the managing director was the president of Republic Indonesia. Eight years later, the minister of information affairs on May 3, 1971 addressed the decision of minister of information affairs No. 54B/kep/Menpen/1971, that is, about an implementation of television broadcasting in Indonesia (J.B Wahyudi, 1996:116).

After there has been TVRI for many years, through SK Menpen No. 190A/1987 permits a private to manage private television and therefore, RCTI (Rajawali Citra Televisi Indonesia), the first private television in Indonesia, was established on 24th August 1989. RCTI at the first time was broadcast in Jakarta and around. Like TVRI, RCTI also serves as a medium to convey government's programs besides its own mission, that is, participation in a process of developing one's mind of national life through informative and educative entertainment programs (Wawan Kuswandi, 1996:39).

A year later, SCTV was established on August 24, 1990 in Surabaya and then TPI on January 23, 1992. At the first time, it used TVRI facilities to broadcast programs in the morning time nationally. Under PT. CTPI (Citra Televisi Pendidikan Indonesia) then, since November 9, 1992, TPI broadcast in the night time. The third private television station was ANTEVE which was established in late 1993 in Bandar Lampung. It was managed by PT Cakrawala Andalas Televisi, that is, a private television station owned by group of Bakri and Hasimuda company. On January 11, 1995, the private television station was established in our country, that is, named Indosiar Visual Mandiri (IVM). But on January 18, 1992, general director of radio, Television and film (RTF) gave principle permit

No. 1340/RTE/K/VI 1992 for IVM to broadcast its programs nationally. Basing on this, other stations, such as, RCTI, SCTV, and ANTEVE propose suggestion, in order they obtained nationally broadcasting permission. And the through decision of minister of information affairs No. 04A/1993, all stations were permitted to broadcast nationally (J.B Wahyudi, 1996:118).

Each station has a special program which is considered as distinctive feature of that station, for example sports, education, traditional arts etc. Besides that they also have other additional programs as music, humor, film and so on. For this reason, each station has different broadcasting proportion. Film either long or short time has higher proportion than other programs, particularly foreign film. Because, the cost of production of local film is higher than foreign film. So that, each station tends to buy foreign films which are cheaper than the local ones. One imported film cost about 4 million rups whereas production of a local film about 40 million rups (interview with Dini S Rahim, Public Relation of SCTV on March 14, 1997).

Given that condition, the broadcasters attempt to help their audiences understand the stories of the films that use English as medium by translating into written Indonesian text. In reality, this effort was

begun not only when the private television came into existence but also in earlier years when the TVRI station often showed foreign films either serial or feature films

In every film presentation on television stations, we always see the written text on the lower side of our television screen. The writings are the translating of the whole English dialogue or monologue to Indonesian. And sometimes briefly presents the significant main ideas only. By reading the text as if we hear ourselves what the actors or actresses or narrators talk about. In other words, we can enjoy a film just by reading the available texts. By this way, we can understand the messages which are conveyed by the film. This writing process in television broadcasting system is called *subtitling* and the writer is called *subtitler*. There are many kinds of material used in translating, that is, English film, telenovela and English songs.

Based on the phenomenon above, the writer is interested in discussing about subtitling as media to convey the message from one culture to another culture, that is, Western to our culture. As a process, subtitling needs any criteria which must be satisfied by the subtitler so that the result of it can be received by Indonesian viewers. Here, the writer deliberately chooses a film presented by SCTV (Surya Citra Televisi), the

private television in Surabaya. The title of that film is *Melrose Place*. *Melrose Place* is a weekly serial film broadcast every Sunday night at 07,30 pm. The film tells about American people who live in an apartment including the conflicts and love stories between the actors or actress. The film is a serial film which continuously presented until 132th episode. The theme of the film is categorized as non-action film, namely the film whose story is formed through the conflict of actor or actress.

Because of differences among both backgrounds, the writer wants to observe the subtitling through sociolinguistic views. We can define sociolinguistics as the study of language in relation to society. In addition to sociolinguistics, the writer also uses translational theory to analyze the texts from source language to target language. Through sociolinguistics, the writer analyzes the texts whether they are suitable for particular occasions and situations. Trudgill (1974:103) said that "language varies not only according to the social characteristics of the speaker but also according to the social context in which he finds himself". About the speaker he said that the same speaker uses different linguistic varieties in different situation for different purposes. In this way, the texts are considered as the social context, the context of the person spoken to and in

particular the role relationships and relative statuses of the participants in a discourse (Trudgill, 1974:104). This study observes the position of participants in a communication or their role in communication. In a communication the participants must occupy themselves suitable to their position in communication act. A good communicator chooses language not only conform to the situation but also to the occasion where the communication occurs, formal or informal. The studying observes translated texts whether they are suitable or not to Indonesian context.

In this thesis, we want to know the adjustment which is used by the subtitler in transferring the message from English to Indonesian.

I.2 STATEMENT OF THE PROBLEM

Having dealt with preceding discussion above, the writer wants to know the following problems:

1. Does the Indonesian subtitle in Melrose Place on SCTV convey the message like in the source language ?
2. Are adjustments on subtitling suitable with Indonesian observed from sociolinguistic aspects?

I.3 OBJECTIVE OF THE STUDY

Through this study, the writer wants to know:

1. Whether the Indonesian subtitle in *Melrose Place* on SCTV conveys the message like in the source language.
2. Whether adjustments on subtitling are suitable with Indonesian observed from sociolinguistic aspects.

I.4 SIGNIFICANCE OF THE STUDY

The significance of the study for a subtitler is to provide feedback on the presence of subtitling in giving correction of translation result so he or she knows his or her shortcomings. For the students and readers this thesis can give some information on sociolinguistic and translational views. For the writer himself, this thesis is expected to meet one of some requirements in finishing the sarjana degree.

I.5 SCOPE AND LIMITATION

From the title of this thesis, we know that the writer uses textual materials from serial film on television as the source language and the subtitle as the target language, as the main data source. The writer only uses one title of the serial films, namely *Melrose Place*, and uses three episodes as corpus. In this thesis, the writer wants to analyze the results of subtitling and analyze the adjustments that are undertaken within subtitling and this case will be considered on sociolinguistic views.

I.6 THEORETICAL FRAMEWORK

In analyzing the data, the writer uses two theories which may be applied into this thesis. These theories are demanded capable to explain the problem of the study. The following theories are translation theory and sociolinguistic theory. In according with translation theory, the writer uses any related theory as Catford states that translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language). As a process it is always uni-directional. It means that the process of translating is always performed in a given direction from the source language into target language. Whereas Savory (1969:53) said that translation basically is the origin thinking of the author plus some considerations made by the translator. In this case, the translator plays as an interpreter who acts as a bridge or medium between author's and reader's mind. The subtitler does not only communicate exactly the information given in the original message but also arouse the same emotional response in the audience. Nida (1974:12) defined that translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in term of meaning and secondly in terms of style".

For the sociolinguistic theory, the writer uses some

theories which concern with speaking theories. The term code according to Savile Troike (1982) is defined as language or varieties of the same language. More detail definition of the term code is stated by Nancy Tanner. According to her, what is meant by code is what we commonly understood by the term language and intra language distinction or varieties, that is, of speech level, dialect, and styles (Tanner cited in Pride, 1972:126).

There are many factors that influence code choice imposed by the point of intersection of participants' speech repertoires both situational and motivational factors served further to guide code selection. Brown and Ford (1961) and Rubin (1962) in their work, stress social distance as a particularly significant situational variable, while Tanner in addition, stresses other factors, as well, such as setting and content of verbal exchange (Tanner in Pride, 1972:124).

To know about speaker's ability and here, mean subtitler's, Chomsky defines concept *competence*. Competence defined as a fluent native speaker's knowledge of grammaticality-of whether or not putative sentence are part of his language and according to what structural relationship. There is an adequate approach that must distinguish and investigate four aspects of competence (1) systemic potential-whether and to what extent something is not yet

realized and in a sense not yet known; it is in Chomsky, in effect reduce competence; (2) appropriateness- whether and to what extent something is in some context suitable, effective; (3) occurrence- whether and to what extent something is done; (4) feasibility - whether and to what extent something is possible, given the means of implementation available.

In general, this theoretical dimension provides for the fact that members of a speech community are aware of the commonness, rarity, novelty, of many features of speech and that this knowledge enters into their definition and evaluation of ways of speaking.

I.7 METHOD OF THE STUDY

In this study, the writer uses the qualitative descriptive research, since he tries to describe the analyzing data by depicting the phenomena and data in a qualitative manner, in which case he will collect, analyze and interpret the data.

I.7.1 Method of Data Collection

To support of data analyzing, the writer uses any methods to collect the data. The methods which are used here, are:

1. Interview

This method is used in data collection dealing with some information about SCTV and subtitling. The source of information in this method are someone who has related field in tv matters, such as public relation of SCTV and supervisor of subtitling.

2. Copying

In this method, the writer attempts to obtain two material texts, first, English text or we know as source language. It contains dialogue or monologue of the film. Second, Indonesian text, it is, content of a result of translating process and then it is called target language.

I.7.2 Corpus

The writer uses a serial film as corpus which is titled *Melrose Place*. It consists of three episodes that are divided into two titles, "Full Metal Betsy" and "Dead Sister Walking part I and II". The corpus which is analyzed here is the Indonesian text one while the English text is as reference of translated text.

I.7.3 Method of Data Analysis

After collecting the data then they are analyzed and interpreted. And there are some steps to analyze them as follows:

1. The collected data then are being classified into groups based on their function. In classifying the data, the writer must read the whole data carefully. It is meant to see what the significant materials are in the discourse.
2. The group of data then are chosen to be analyzed based on the appropriateness.
3. After obtaining the appropriate data, they are analyzed and interpreted to see whether they are suitable or not for Indonesian sociolinguistics. The appropriateness can be defined into two matters, first is appropriate to translation theory, that is, between source language to target language. It can be observed by comparing the message which is in source language and target language. The second is appropriate to Indonesian. It includes grammatical and appropriate Indonesian. In this case, the writer uses reference of the use of grammatical and appropriate Indonesian (penggunaan bahasa Indonesia yang baik dan benar). As stated by S.Effendi in his work; grammatical means that in using Indonesian, it must be suitable for Indonesian grammar. Appropriateness means that in using Indonesian, it must be suitable to the available social norms.

CHAPTER II

GENERAL DESCRIPTION OF THE OBJECT OF STUDY