

## MULTIMODALITY IN TRANSLATING BARBIE OF SWAN LAKE FILM

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### Abstract

This research aimed to identify the multimodality elements in translating children’s animated film, namely “Barbie of Swan Lake” from English into Indonesian. The research method used was descriptive qualitative through observation with documentation and note taking techniques. The results of the analysis showed that “Barbie of Swan Lake” presents comprehensive multimodality elements including visual, audio, spatial, gestural, and linguistic. Linguistic element refers to the existence of subtitles. The subtitles are not always related to the context of depicted story and multimodality elements. This happens because of several difficulties of translating children’s animated films regarding children references, fantasy depiction, and joke undertone.

**Keywords – Children’s animated films, multimodality, relational context, message accuracy**

### Introduction

Multimodal is concerned with theory and analysis of semiotic resources and the semantic expansions which occur as semiotic choices combine in multimodal phenomena. The inter-semiotic (or inter-modal) relations arising from the interaction of semiotic choices, known as intersemiosis, is a central area of multimodal research (Jewitt, 2009). Multimodal is also concerned with the design, production and distribution of multimodal resources in social settings (Leeuwen, 2008). Processes specific to MDA, such as intersemiosis and resemioticisation of multimodal phenomena, add to the complexity of the semantic space which must be modelled and analysed (Halloran, 2011). According to Leeuwen (2005), multimodality is the combination of different semiotic modes like language and music. It is about the diverse ways in which the number of distinct semiotic resource systems are both coded and co-contextualized in making of text-specific meaning (Baldry & Thibault, 2006). It is an analysis of the rules and principles that allows the viewers to understand the meaning potential of relative placement of elements, framing, salience, proximity, color saturations, styles of typeface (Machin, 2007). Thus, every semiotic mode refers to meaning momentum and multimodality focuses on the study of the interrelationships between various communicative modes.

Kress and Leeuwen (2006) stated that multimodality is about image, color, music, typography and other visual modes to convey meaning and represent objects and their relations in the world outside the representational system, so there are many ideational choices available for visual sign-making in visual communication. Anstey and Bull (2009) explained that there are five semiotic system. These semiotic systems are linguistic, visual, audio, gestural, and spatial. Linguistic is related to some aspects such as vocabulary, generic structure and the grammar of oral and written language. Visual refers to dimensional works of art, photographs, illustrated written or verbal discourse, and so on. Audio comprises volume, pitch, and rhythm of music, and sound effects. Gestural is about movement, speed, stillness in facial expression

and body language and posture. Spatial refers to proximity, direction, position of layout and organization of objects in space. These multimodalities are interrelated in case of meaning-making for expressive and informative purposes of audio-visual translation.

Audiovisual translation refers to translation of verbal component of video. Its main specific feature is the synchronization of verbal and nonverbal components. Co-existence of various semiotics, that make up a meaning, provides transfer from one semiologic complex into another in the audiovisual translation. According to Chiaro (2008), dubbing and subtitling, the two most common forms of audiovisual translation. These enable audiences whose native language is different to the one from the original film to learn more about cultures, while at the same time being able to understand the spoken content. When a film is dubbed, it means that the visual parts (and often the background noises and the soundtrack) remain the same, whilst the spoken fragments are translated into another language and visually adapted to the actors' lip movements and gestures. The goal is to achieve the illusion that the different characters are really speaking the target language. Subtitles, on the other hands, are added as the translated text to the original version of the film, and act as linguistic aid to allow the viewers to follow what is going on the screen. Subtitles are mostly known for their purpose of translating the oral dialogue of films programs into written text. Subtitles are like a means that can help the audiences to catch the actor's dialog.



Many studies on audio-visual translation have been carried out. However, most of these studies only discuss the translation strategies and techniques used, as well as the implicit meaning or message conveyed. Dewi (2016) found that the pure idiom has the largest number of the total idioms found in the movie and the most frequent strategies used is paraphrase which used 41% of the total usage. These become consideration of the researcher to conduct further studies about audio-visual translation especially subtitling using multimodality approach. The approach makes this study more comprehensive, because the analysis involves all multimodal elements, that can be linguistic, visual, audio, gestural, or even spatial. Regarding the scope of discussions, there is one point highlighted, namely the multimodality elements in the children's animated films "Barbie of Swan Lake" and "Tinkerbell".

### **Research Methods**

Children's animated films, namely "Barbie of Swan Lake" was taken from YouTube. "Barbie of Swan Lake" was selected as the data source of this research due to the uniqueness of depicting the stories through the animations with several elements like magic, myth, also the extraordinary things. These characteristics are very appropriate and interesting when taking account into the analysis of multimodality in subtitling with the scope of discussions about multimodality aspects. Regarding data collection, the researcher used observation method with documentation and note-taking techniques. First, the researcher watched Barbie Swan Lake's film with Indonesian subtitles attentively. Second, the subtitles were identified by considering multimodality elements and the relational context of linguistic units. The selected subtitles then were collected by screen-capturing. The duration of the scenes was also noted. Afterwards, the collected data were presented in the table systematically. The components in the table include name of children's animated film, screen capture of the subtitles, and the duration. The collected the were analyzed using descriptive qualitative method. The analysis was concerned on multimodality elements in Barbie Swan Lake's film by applying the theories from Anstey and Bull (2009). The result of the analysis is presented using informal method.

### Discussion

As previously mentioned, there was only one children’s animated film selected as data source of this research, namely “Barbie of Swan Lake”. This film consists of several scenes. The scenes along with the subtitles can be seen below.

No	Title of Children’s Animated Film	Scree Capture	Duration
1	Barbie of Swan Lake		4 minutes 24 seconds
2	Barbie of Swan Lake		14 minutes 32 seconds

The first data comes from the Barbie of Swan Lake movie, especially in the first scene. The first scene refers to Barbie walking while carrying a petromax lamp as the lighting to her sisters’ bed room. She went to his sisters’ room. She checked whether all of his siblings were asleep or not. All elements of multimodality are clearly depicted. The audio elements refer to the sound effects of animals that sound characteristically at night in quiet and calm situation. Visualization in this scene is shown from several beds with blankets and pillows. In addition, there are also wardrobes, tables, and many more. The color of room wall is brown, which gives a warm and comfortable situation. The gestural element can be seen in Barbie’s smiling face. Her smile symbolizes her gratitude because she could see her siblings still healthy and able to sleep well. The spatial aspect can be seen from the positions of some objects like beds and wardrobes in the bedroom, also petromax lamp. The beds were located next to each other with accompanying objects such as pillows and blankets. The wardrobes were easier to reach by his younger siblings. The petromax lamp that Barbie held also in the right position, which was not so close to the eyes. While the linguistic element refers to the subtitle “*oh iya kamu*”. In the original version, Barbie did not say anything. So, it can be said that the expression that appear in the subtitle is as the result of addition from the translator.

The second data also comes from the Barbie of Swan Lake movie, especially in the third scene. After Odette succeed to save Lila, a friendly purple unicorn who is also Odette’s friend. She liked to go to the town and almost caught by the people in the town. Lila then escaped to the magical forest. Suddenly, Lila was tied up by ropes. Odette attempted to take something for cutting the ropes. Then, she found a purple crystal. She took it. She used the crystal to cute the ropes. Actually, her effort was successful. Few minutes later, a beautiful fairy appeared. The fairy walked over to Odette and Lila. Odette apologized to the fairy for taking the crystal. The multimodality elements that can be seen in this scene including five things, namely, visual, audio, gestural, spatial, and linguistic. The audio elements used refer to Tchaikovsky’s classical music which depicts a beautiful symphony. Besides, there are also distinctive sound effects when fairies come to Odette and Lila in the Magical Forest. Gestures of the characters consist of facial expressions, gestures, and body postures. The expression on the face of the fairy who smiled widely saw Lila with Odette. She was happy because Odette, a beautiful girl who was very kind, could find and take the crystal. The magic crystal was then used to help anyone who

is in trouble and as a tool against all forms of evil that will be made by the evil wizards. The fairy stood, with his right hand holding a fairy wand while his left hand holding nothing. The position of the two fairy's hands at waist level while talking to Odette and Lila. According to Olla (2016), the position of both hands parallel to the waist shows that someone is explaining something in a relaxed and comfortable manner, without feeling forced or pressured. While the position of Odette and Lila also stood while listening to the fairy. The visualization leads to the depiction of the fairy wearing a purplish white dress with an additional flower crown on the forehead. The purplish white color symbolizes the kind and gentle nature of the fairy. He also held a white fairy wand. This fairy wand is so magical that it is usually used for good things. The flower crown on the fairy's forehead adds to the elegance of the fairy. While Odette also looks elegant and beautiful with long brownish yellow hair. Then, Lila is purple unicorn symbolized a pony with two horns. Lila represents someone who is wise, independent, and peaceful. Someone who also spreads positivity and hope that goodness always wins. From the linguistic point, it can be seen from the subtitles "*Jangan begitu, kami telah menunggu kau begitu lama*" as the translated version of the expression uttered by the fairy to Odette "*Please, don't do apologize, we've been waiting for you long*".

### Conclusion

Based on the result of analysis above, it can be concluded that children's animated film "Barbie of Swan Lake" presents comprehensive multimodality elements including visual, audio, spatial, gestural, and linguistic. Visual aspects come from the visualization of the characters and other things exist in the film such as Barbie, fairy queen, princess odette, purple unicorn, petromax lamp, beds, pillow, wardrobes, tables, purplish white dress. Audio elements are taken from sound effects of animals and Tchaikovsky's classical music. Spatial refers to the position of the objects and the characters such as the position of beds next to other things in Barbie's bedroom and the position of fairy hands at waist level while talking to Princess Odette and purple unicorn. Linguistic element in this case, refers to the existence of subtitles in the form of sentences with interjection and suggestion.

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