

## CHAPTER II

### LITERATURE REVIEW

#### 2.1. Previous Study

The author conducted research and reviewed various literature studies on several topics related to the production of promotional videos for a region with the aim of increasing public interest in the tourist destination. The research titled "*Perancangan Video Promosi Batik Desa Sendangduwur Kabupaten Lamongan*" by Panegak and Kusumandyoko (2021), the primary objective of this study was to design a promotional video and supporting media to enhance the visibility of Sendangduwur Village batik during the pandemic. The method employed was a modified Research and Development (R&D) approach based on Sugiyono's model, which includes steps such as data collection, analysis, product design, and product implementation. The research results indicate that the promotional video designed focuses on the history, production process, and various batik motifs, and was uploaded to the YouTube platform with supporting media such as posters and Instagram stories. The advantage of this research is the effectiveness of using video as a more engaging promotional medium compared to photos, while its limitation lies in the potential monotony if there is too much verbal explanation without visually appealing elements.

In a study titled "*Video Promosi Wisata 'Cikal Adventure' di Kecamatan Padarincang*" written by Desmira and Purbohastuti (2021), the main objective of this study was to promote Cikal Adventure tourism through videos uploaded on YouTube, in order to increase public awareness of the tourism potential of this area. The methods used in this study include observation, interviews, development of promotional videos, and collection of feedback from the public. The results of the study indicate that the promotional video successfully attracted public attention, with 98% of respondents stating that the video was very appealing, 86% finding the content easy to understand, and 95% expressing interest in visiting Cikal Adventure

after watching the video. The advantage of this study is the effectiveness of videos as a promotional tool that can reach a wider audience, while its limitation lies in the lack of promotion conducted before the video was released, resulting in many people still being unaware of the tourist attraction.

Ratna and Saputri (2023), in their study titled “*Pembuatan Media Promosi Wisata di Desa Wisata Nongkosawit Gunungpati Semarang*”, they aimed to increase tourists' awareness and knowledge of the tourism potential of Nongkosawit Village through the creation of effective promotional media. The methods used in this study included situation analysis, promotional content development, and media distribution through digital platforms and print media. The research results indicate that the promotional media produced successfully increased public awareness and tourist visits to the village, as well as having a positive impact on the local economy. The strengths of this research lie in its focus on the use of attractive and informative promotional media, while its limitations stem from challenges in information accessibility and limited funding for the development of more professional media.

Drawing on insights from previous studies, this research proposes an innovative strategy for promoting *Pasar Sawahan* through a comprehensive and multidimensional approach. The study aims to emphasize the unique cultural and social values inherent in the traditional market, while also exploring the personal stories of local merchants that illustrate the complex dynamics of social interaction within the market environment. The implementation of contemporary video production technologies such as drones cinematography and advanced filming techniques is intended to produce visual content that is not only aesthetically engaging but also rich in informative value.

Moreover, the active participation of the local community constitutes a critical component of this project. The involvement of merchants and visitors is expected to contribute authentic perspectives, thereby enriching the narrative structure and enhancing the overall effectiveness of the promotional video as a medium for cultural representation and tourism development.

## **2.2. Theoretical Framework**

### **2.2.1 Tourism**

Tourism has been defined in various ways by experts and official institutions. According to Indonesia's Law No. 10 of 2009 on Tourism, it refers to travel carried out by individuals or groups outside their usual place of residence for a temporary period, whether for recreation, work, or other purposes, as long as it doesn't involve permanent relocation or seeking permanent employment. The law also highlights that tourism includes a range of activities supported by facilities and services provided by the community, businesses, and different levels of government.

Nisa (2022) offers a slightly different perspective, describing tourism as travel primarily driven by the desire for enjoyment and learning. This emphasizes recreational and educational goals. The Tourism Society in Britain, as cited by Tarodinarta and Briandana (2021), defines tourism as a short-term, temporary journey away from a person's usual home and work environment, including the activities carried out during the trip. Tarodinarta and Briandana (2021) further add that tourism involves visiting specific places for recreation, personal growth, or exploring the uniqueness of a destination, again for a limited time.

In summary, tourism can be understood as a temporary journey taken by individuals or groups outside their normal place of residence and daily routine, usually for leisure, education, or self-improvement. It involves various activities and is supported by services and infrastructure provided by different stakeholders, contributing to economic, social, and cultural development.

#### **2.2.1.1 Types of Tourism**

According to Tureac and Turtureanu (2010), there are various types of tourism that have developed both globally and in Indonesia. He categorizes these types of tourism into seven main categories.

### 1. Cultural Tourism

Cultural tourism is a type of tourism that aims to broaden one's knowledge and understanding of other communities. This is done by visiting other regions or countries to learn more about the customs, traditions, way of life, culture, and arts of the local people.

### 2. Maritime Tourism

Maritime or marine tourism is a type of tourism that focuses on activities in water areas, such as lakes, beaches, bays, and seas. Common activities include fishing, sailing, diving, surfing, and rowing in various competitions. In addition, tourists often enjoy the beauty of marine parks or take underwater photographs. This type of tourism generally develops in regions or countries with significant marine potential.

### 3. Nature Reserve Tourism

Nature reserve tourism is a type of tourism typically organized by travel agencies or tour operators that focus on protected natural destinations, such as nature reserves, conservation parks, mountain forests, and similar areas. These places are preserved through legal protection. This type of tourism is usually popular among nature lovers who enjoy observing and photographing wildlife, plants, and colorful flowers that live in their natural environment and are protected by the government and the community.

### 4. Agricultural Tourism (Agrotourism)

Agricultural tourism, or agrotourism, is a type of tourism that involves visiting agricultural locations such as gardens, fields, or nurseries. This activity is similar to industrial tourism, but focuses on the agricultural sector. Tourists typically visit for educational purposes, research, or simply to enjoy the natural surroundings by observing the diverse beauty of plants and witnessing the cultivation process of vegetables and cash crops thriving in the plantation areas.

## 5. Convention Tourism

Currently, many countries are developing convention tourism by constructing special facilities in the form of buildings equipped with meeting rooms for hosting conferences, meetings, or other large-scale events, both national and international. For example, West Germany has the International Convention Center in Berlin, the Philippines has built the Philippine International Convention Center (PICC) in Manila, and Indonesia has the Senayan Convention Center in Jakarta, which is used for various large meetings with modern and complete facilities.

## 6. Hunting Tourism

Hunting tourism is a type of tourism that is generally carried out in countries that have special forest areas for hunting activities, which have been licensed and supervised by the government. This type of tourism is usually facilitated by travel agencies or tour operators in the form of hunting safaris to designated areas. For example, in some African countries, tourists can participate in safaris to hunt animals such as elephants, lions, or giraffes, in accordance with applicable regulations.

## 7. Pilgrimage Tourism

Pilgrimage tourism is a type of travel closely related to the religious values, history, traditions, and beliefs of a particular community or group. This type of tourism is usually undertaken individually or in groups to sacred places, the tombs of great figures or respected leaders, mountains or hills considered sacred, and the burial sites of legendary figures known for their extraordinary life stories.

### **2.2.1.2 Types of Tourism Village**

A tourist village is a type of community-based tourism that showcases the unique local strengths of a community, such as its culture, crafts, and creativity. These villages often have specific themes like craft villages, creative villages, pottery villages, or industrial villages. According to Nuryanti (1993, as cited in Antara & Arida, 2015), a tourist village combines accommodation, attractions, and supporting

facilities within the everyday life of the local community, all while staying true to local customs and traditions. This approach highlights active community involvement to create authentic and sustainable tourism experiences. Agus (2022) adds that the main goal of developing tourist villages is to improve the welfare of local communities by making the most of their natural and cultural assets through participatory tourism management.

To support this effort, Indonesia's Ministry of Tourism and Creative Economy (Kemenparekraf) created a classification system for tourist villages through the Indonesian Tourism Village Award (ADWI) program. This system groups villages based on their stage of development and readiness, including:

1. Independent Tourism Villages: Villages that are self-sufficient in managing their tourism resources and have solid infrastructure.
2. Pioneer Tourism Villages: Villages that are just beginning to explore tourism and still need guidance and support.
3. Sustainable Tourism Villages: Villages that focus on environmentally and culturally sustainable tourism that also benefits the local economy.
4. Creative Tourism Villages: Villages that promote tourism through local creativity, such as crafts, performances, and cultural activities (ADWI, 2024).

This classification not only recognizes achievements but also encourages villages to keep innovating and improving the quality of their tourism management in a sustainable and inclusive way.

### **2.2.2 Desa Kalongan & Pasar Sawahan**

*Desa Kalongan* is situated in East Ungaran District, Semarang Regency, Central Java Province. It spans 8.68 square kilometers, making up about 22.85% of the district's total area, and lies at an altitude of 339 meters above sea level. The village has a rich historical background that traces back to the Diponegoro War (1825–1830). It was established through the merger of three areas: Kajangan,

Mendiro, and Kalongan. Currently, Kalongan consists of 13 hamlets, 13 community groups (RW), and 64 neighborhood units (RT), with a population of 11,196 residents (*Website Resmi Desa Kalongan, 2024*).

A key highlight of *Desa Kalongan* is the *Pasar Sawahan*, a traditional market held twice a month with a nostalgic atmosphere namely *Minggu Pahing* and *Minggu Legi* that follows from Javanese calendar. *Pahing, Legi, Kliwon, Wage, and Pon* are the five names of the days in the *Pancawara* cycle of the Javanese calendar. Each market day has a philosophical meaning related to the lunar cycle, accompanied by a specific numerical value (*neptu*) and color. These elements are used in *weton* calculations to determine auspicious days and important events in Javanese tradition. The purpose of holding it only on *Minggu Pahing* and *Minggu Legi* is to preserve the Javanese calendar, prevent traders and visitors from feeling bored, and make *Pasar Sawahan* an event that is always eagerly awaited by the people of *Desa Kalongan*.

It offers a wide selection of local foods, traditional snacks, and Javanese cultural performances that reflect and strengthen the village's local identity. Beyond its role as a cultural tourism spot, *Pasar Sawahan* also acts as a marketplace for local micro, small, and medium enterprises (MSMEs) to promote and sell their products, especially farm produce and handmade crafts. Set amid scenic rice fields, the market provides a natural, culturally rich setting and supports the village's efforts in building a sustainable creative economy.

This indicates that *Pasar Sawahan* plays an important role in supporting the livelihoods of rural communities. Additionally, the development of *Pasar Sawahan* aligns with broader regional development efforts, particularly in promoting community-based tourism and rural creative economy. The Semarang Regency Government has included cultural tourism in its medium-term development agenda, aiming to encourage innovation at the village level and preserve cultural heritage (*Dinas Pariwisata Jawa Tengah, 2023*).

### **2.2.3 Tourism Marketing and Branding**

Branding is a crucial part of marketing strategies for tourism destinations. Its main goal is to create a strong and recognizable identity that attracts potential visitors. According to Marlina and Hidayati (2023), branding is an effective way to introduce tourism products or attractions—such as tourist villages—by providing the public with engaging and detailed information about what the destination offers. A clear and distinctive identity helps set a destination apart from others and increases its appeal to tourists.

Digital marketing plays a significant role in supporting the branding of tourism destinations. With the help of digital technology, information can be shared quickly, accurately, and in a way that resonates with the target audience. Naibaho and Harahap (2023) highlight that digital marketing allows for the reliable and timely distribution of information to prospective tourists through various online platforms. This not only helps spread awareness but also builds a strong and consistent image of the destination.

Social media, a key part of digital marketing, is especially effective for engaging with audiences and shaping a positive image of a destination. Bawono et al. (2023) point out that social media enables tourism businesses to promote destinations, interact with potential visitors, and strengthen branding.

It also allows travelers to share their experiences, which boosts the destination's image through user-generated content like reviews and testimonials. In conclusion, combining strong branding strategies with digital marketing especially through social media is essential for increasing visibility and attracting interest in tourism destinations. This integrated approach also supports sustainable tourism development by encouraging community involvement and making the most of digital communication tools.

### **2.2.3.1 Youtube**

YouTube is one of the largest video-sharing platforms where users can upload, watch, and share videos. In digital marketing, YouTube serves as a powerful tool for promoting tourism destinations. It allows tourism businesses to present visually engaging and informative content about what different locations have to offer.

Kaur (2017) notes that YouTube helps tourism industry players showcase high-quality videos that highlight a destination's natural beauty, cultural richness, and various tourist activities. This kind of visual content gives potential visitors a clearer idea of what they can expect, making the destination more appealing.

YouTube also includes interactive features like comment sections and live streaming, which allow direct communication between tourism promoters and viewers. These interactions help boost audience engagement and foster a loyal community around a destination or brand. In addition, using Search Engine Optimization (SEO) strategies on YouTube can improve a video's visibility in search results, making it easier for people to discover useful and relevant information about tourist spots (Naibaho & Harahap, 2023).

### **2.2.4 Promotional Video**

The word "media" comes from Latin and is the plural form of "medium," which means an intermediary or something that conveys. It originates from the word "medius," which also means something in the middle or a go-between. In Arabic, media is referred to as *wasail* or *wasilah*, which also carry the meaning of tools or channels used to deliver messages from a sender to a receiver, as explained by Azhar Arsyad (2011: 3).

According to the Indonesian Dictionary, video refers to a recording of moving images, often from television programs, that can be played back on a screen. Essentially, video is a type of broadcast that combines visuals and sound. The word

"video" comes from the Latin *video-vidi-visum*, which means "to see" or "to be able to see." As an audiovisual medium, video engages both hearing and vision. In education, videos can be used to support listening activities, helping to capture students' interest by allowing them to both hear and see the content at the same time.

Promotional videos are a type of video created to introduce and promote products or services, while highlighting their advantages over competing products or services. The main purpose of these videos is to build public awareness of what is being offered, as well as to attract the attention and interest of the target audience. In addition, promotional videos can also be an effective alternative for marketing a company or institution to the public.

The background of promotional videos can be traced back to the history of advertising and marketing. In his book *Semiotics: The Basics* (2018), Daniel Chandler explains that advertising began to develop in the 19th century, along with the growth of mass industries that needed ways to reach consumers on a larger scale. Initially, advertisements were only in the form of text and images posted on walls or billboards. However, with the invention of printing technology, the advertising industry grew rapidly, enabling more products and services to be marketed on a larger scale through various forms of advertising.

According to Kingsnorth (2019) in his book *Digital Marketing Strategy: An Integrated Approach to Online Marketing*, promotional videos are one form of marketing content that utilizes video media to introduce and promote products, services, or brands to consumers.

Kotler and Keller (2016) define promotional videos as persuasive messages in video format designed to promote products or services in an engaging and effective manner to the target audience. Meanwhile, Armstrong and Kotler (2017) state that promotional videos are a powerful marketing tool because they combine visual and audio elements with creativity, enabling them to convey product or service messages to consumers in a more engaging and memorable way.

Planning a promotional video is a crucial step in ensuring the success of a marketing campaign. Marketing experts have identified several key stages that can serve as a guide for creating an effective promotional video. Kotler and Keller (2016: 559) explain that the planning process should begin with a deep understanding of the product or service being offered, the target audience to be reached, and the objectives of the marketing campaign itself.

Following this, planning continues with determining the main message to be conveyed, selecting the appropriate type and style of video, and establishing the budget and production schedule. Meanwhile, Buchanan and Gilles (1990) also highlight the importance of the planning stage in every marketing campaign, including promotional videos. They suggest that companies first conduct market research to understand consumer behavior and market needs. In the next planning stage, various aspects such as message content, delivery style, language used, and the most suitable video format for the target audience should be considered.

Creating an effective promotional video as part of a marketing campaign requires a well-organized production process that follows a clear sequence of phases. This process starts with pre-production, moves into the production stage, and ends with post-production. Each phase is structured to ensure the overall success and impact of the video.

#### **2.2.4.1 Pre-Production**

The pre-production stage is a very important first step in the video production process, as this is when all the necessary requirements for production are carefully prepared. This stage includes various activities such as developing the video concept, creating a storyboard, writing the script, and preparing other supporting materials. Additionally, all equipment to be used in the production process must be ensured to be ready to avoid any issues in the subsequent stages. According to Morissan (2015),

pre-production encompasses all activities from the initial idea planning phase through to readiness for filming.

**a. Idea**

The ideas behind the creation of a video usually arise from understanding, awareness, or specific experiences. These ideas form the basis for developing a concept that will later be developed into a video. Examples include plans, perspectives, or specific approaches. According to Teixeira (2017), the first stage in the pre-production process is to formulate ideas that will be realized in the form of a video.

Meanwhile, Agila and Arumugam (2018) emphasize that the idea or concept created must contain elements of originality and creativity. Additionally, it is important to ensure that the idea is tailored to the needs and desires of stakeholders so that the final result is relevant and on target.

**b. Script**

A script is a written work used as a reference in the video production process (Effendy, 2014). According to Warsihna (2009), a script is similar to a storyboard, but what distinguishes it is that the visual and audio arrangements in a script are clearly defined, and the storyline is more detailed. Suprpto (2013) explains that a script is the concrete manifestation of an idea organized in the form of narrative or dialogue, complete with technical details on camera angles and layout information required, particularly in television program production.

**c. Storyboard**

Effendy (2014) states that a storyboard is a sequence of sketches that depict the order of scenes in a film, complete with dialogue or descriptions that correspond to the timing of the scenes. The storyboard serves as the main guide and standard in the production process, helping the production team stay focused on the objectives to be achieved.

According to Asriyani et al. (2016), a storyboard also serves as a tool for organizing the filming process. Each scene is detailed in a special list, and if

necessary, illustrated in the form of sketches to visualize how the scene will be executed during filming.

#### **2.2.4.2 Production**

The production stage is the process of shooting footage on location, whether it be the actual location or a location that has been predetermined in the schedule. Once the location has been prepared in accordance with the storyboard guidelines, the crew and cast can work more easily and in an organized manner, following the instructions that have been designed.

The main focus in this stage is to record the images and audio that will be used in the video. According to Morissan (2015), the production stage encompasses all filming activities, whether in a studio or outdoors, and is often referred to as “tapping.” Once the filming process is complete, the results must be reviewed. If any errors or discrepancies are found, the filming must be repeated to ensure the final outcome aligns with the original plan.

##### **a. Shooting**

Filming is the process carried out by videographers to record visuals with the aim of realizing production plans in the form of videos or films. This activity is commonly known as a shooting day (Muslimin, 2018). Generally, video filming involves a series of activities that involve simultaneously recording moving images along with audio, whether using digital or analog cameras. This process is usually carried out after the storyboard or plot has been established, so that filming can follow the clearly planned guidelines.

##### **b. Camera Movement**

Camera movement is an important technique in video or film production that plays a role in creating dramatic atmosphere in a scene. By moving the camera appropriately, the atmosphere becomes more lively and the visuals appear dynamic (Morissan, 2015). In addition, this technique also helps direct the audience's focus to

specific objects. The following are some types of camera movements that are commonly used :

1. Tilt : Moving the camera up or down while remaining on its axis. Only the lens moves. Tilt up means the camera is moved upward, while tilt down means it is moved downward.
2. Pan : Moving the camera horizontally to the right or left, like a sweeping motion. Pan right is a sweeping motion to the right, while pan left is to the left.
3. Zooming : Changing the focal length of the lens to narrow or widen the angle of view. Zoom in is used to bring the object closer from a wide shot to a close-up, while zoom out is used to move the view away from a close-up to a wide shot.
4. Track : The camera moves in the direction of the object's movement. Track right means following the object to the right, while track left means following it to the left.
5. Arc : The camera rotates around the object from one side to the other, usually from left to right.
6. Dolly : The camera moves closer to or farther away from the object without changing the angle of view or focal length of the lens. Dolly in moves closer to the object, while dolly back or dolly out moves away from the object.
7. Pedestal : The camera moves vertically up or down, including the entire camera body and lens. Unlike tilt, where only the lens moves, in a pedestal, the entire camera moves.
8. Stay : The camera remains stationary and does not move in any direction, focusing on a single point or object without shifting position.

**c. Camera Angle**

Camera angle refers to the position or direction of the camera when recording a particular object or scene. The choice of camera angle is very important because it can affect the visual impression produced and help convey certain emotions or

messages to the audience (Morissan, 2015). Here are some commonly used camera angles :

1. Eye Angle

This angle places the camera at eye level with a human. Because of its natural position, this angle is often used in films to give a realistic impression and make the audience feel as if they are right in the scene.

2. High Angle/Bird View

In this angle, the camera is placed higher than the object being recorded and directed downward (tilt down). This overhead view is often used to depict a situation as a whole or to emphasize the weakness or vulnerability of the object, as well as to add a dramatic feel to the scene.

3. Low Angle

This angle takes pictures from a low position with the camera facing upward (tilt up) toward the object. This technique is often used to give a strong, powerful, or awe-inspiring impression of the character or object being displayed.

- d. Camera Shot Types**

The camera angle serves as a representation of the viewer's perspective, where the camera position acts as the viewer's own eyes. During the filming process, Fachruddin (2012) identified nine camera techniques that can be used, depending on the desired image size and the type of object being filmed. Here are some of them :

1. Extreme Long Shot (ELS)

This technique is used to capture images of objects from a very long distance, usually to show a wide area such as a landscape or natural scenery as a whole.

2. Very Long Shot (VLS)

Extreme long-distance shooting, but not as wide as ELS. This technique is often used to record scenes from a height, such as from a crane or jimmy jib, and is suitable for showing cityscapes or large environments.

3. Long Shot (LS)

This technique shows the entire human body, from head to toe. Long Shots are typically used to show the subject in its entirety in relation to its surroundings, giving a sense of spaciousness or a larger space.

4. Medium Long Shot (MLS)

In this technique, the camera captures the subject from the knees to the head. MLS is suitable for showing facial expressions and body movements simultaneously, as well as showing the beauty or details of the object more clearly.

5. Medium Shot (MS)

This technique captures human subjects from the hips to the head. Medium Shot is very effective for highlighting facial expressions and emotions, so it is often used in interviews or TV news broadcasts, where facial interactions and reactions are the main focus.

6. Medium Close Up (MCU)

In this technique, the camera focuses on the subject from the chest to the top of the head. This technique emphasizes the subject's profile, but the background is still slightly visible, providing context to the audience while highlighting the subject's facial expressions or feelings.

7. Close Up (CU)

Close Up focuses entirely on the main subject, such as a human face, with the background almost invisible. This technique allows the audience to see expressions and emotions in greater depth, making it highly effective for depicting someone's feelings or reactions.

8. Big Close Up (BCU)

Similar to Close Up, but this technique offers sharper and more focused details. BCU is used to highlight facial expressions or object details with greater intensity, without requiring narration or words.

#### 9. Extreme Close Up (ECU)

This technique is extremely close to the object, showing only a small part or specific detail. Extreme Close Up is used to display objects with great clarity and depth, making it highly effective for highlighting emotions or important elements in a story.

#### e. Voice Over

Voice-over is an additional narrative voice used to tell or explain something related to the video being created. Typically, voice-over is combined with sound effects to create a more vivid narrative. One important aspect of using voice-over is selecting the voice or talent who will read the narrative. According to Putri and Gani (2022), voice-over refers to the voice recording used behind the scenes for various purposes such as advertisements, narration, promotions, live events, company profiles, and others.

### 2.2.4.3 Post Production

Post-production is the final stage in the creation of a video or film. At this stage, various files that have been collected will be edited and compiled, including the addition of visual effects, music, and other elements to create a final product that is ready for publication. This process involves editing video and audio so that everything is tailored to the final objective. According to Morissan (2015), post-production encompasses all activities from the completion of filming until the material is finalized and ready for screening or broadcast. Some of the activities carried out during post-production include editing, arranging illustrations, adding music, effects, and other elements.

#### a. Editing

Editing is the process of organizing, selecting, and arranging images and sounds from recordings taken during production. The purpose of editing is to create a cohesive visual presentation and convey a meaningful story, in accordance with the

original plan. This process aims to entertain, inform, or even inspire the audience (Thompson & Bowen, 2009). They also explain that editing is one of the ways to improve and refine a film, which is done after filming in the post-production stage.

### **b. Subtitling**

Subtitling is a form of translation that appears at the bottom of the screen as text. This translation comes from the dialogue of the speakers and other verbal information displayed on the screen, which is then translated into the target language (Cintas, 2015). The use of subtitles in videos is very important for conveying information to viewers (Afriana et al., 2017). Subtitles also help viewers to more easily understand and access the information contained in the video (Talaván & Arancón, 2014).

However, since subtitles must appear synchronously with the images on the screen, there are some technical limitations that need to be considered. Georgakopoulou (2009) refers to these limitations as technical constraints, which is why experts need to establish standards for subtitle creation. Some of these technical limitations are explained by Georgakopoulou (2009) as follows :

#### 1. Space

Subtitle text should consist of a maximum of two lines, with no more than 35 characters per line, including font and punctuation.

#### 2. Time

For two lines containing 14-16 words, the display time should be a maximum of 5.5 seconds. Meanwhile, for one line with 7-8 words, the display time should be a maximum of 3.5 seconds.

#### 3. Presentation

Subtitle text is positioned around 20% of the total screen area and is typically located at the bottom of the screen.

Kuo (2014) identified several technical limitations in subtitling, namely :

1. Time

Originally, subtitles were limited to a maximum of two lines. Each line could contain between 35 to 37 characters, including spaces and punctuation marks. The display duration for two lines of subtitles should not exceed 5.5 seconds.

2. Position

Subtitles are usually displayed at the bottom center of the screen. They should appear at least 1/12 of the screen height from the bottom, with a minimum margin of 1/12 of the screen width on both the left and right sides.

3. Style

Subtitles typically use fonts such as Times New Roman or Arial, with variations in font size and symbols depending on the content. Subtitle text is written in white on a dark background.

In subtitling, translators often use various strategies to overcome challenges during the translation process. Owji (2013) explains that strategies are employed to resolve issues that arise while translating. Ghaemi and Benyamin (2010) identify ten translation strategies that can be applied in film subtitling, including:

1. Expansion : This strategy involves adding information in the translation to address structural differences between the source and target languages, making the translation easier to understand and more natural in the target language.
2. Paraphrase : This strategy is used when the source and target languages are quite similar, but the message from the source language is slightly modified to make it more suitable and acceptable in the target language.
3. Transfer : This strategy focuses on preserving the original form and meaning of the source text, transferring it directly into the target language.
4. Imitation : This strategy retains the original form of the source language and applies it in the target language without any changes.

5. Transcription : involves preserving the unique features, irregularities, and cultural elements of the original text exactly as they appear in the translated version.
6. Dislocation : refers to adapting the original message into a more natural and culturally appropriate form in the target language, ensuring it has the same impact on the audience.
7. Condensation : is the process of shortening the original message while retaining its full meaning, making the content more concise without losing important information.
8. Decimation : entails significantly reducing the content of the original message, including the loss of some key expressions or ideas.
9. Deletion : means deliberately omitting parts of the original message that are considered less important, especially non-verbal or minor elements, to focus on conveying the core message clearly.
10. Resignation : occurs when a message cannot be translated at all, resulting in no translation being provided.