

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This chapter presents the result of the study including the analysis of the data based on the theoretical framework. The first part of this chapter is findings that will present the result of data collection. The second part is discussions that attempts to elaborate the findings of the research.

#### **A. Data Presentations and Analysis of English-Indonesian Subtitle Translation Procedures**

After examining the film entitled “Into the Wild”, the researcher found 1272 sentences in the dialogues and took 300 sentences from every fourth sentence by using sampling interval method that has been elaborated in the previous chapter as the selected sample of this study. Total of analyzed sample data are attached in Appendix 1.

Based on the data that has been analyzed by using Newmark (1988), Vinay and Darbelnet (2000) in Munday (2001), Dryden in Munday (2001), Catford (1965) in Munday (2001), Delisle, Lee-Jahnke & Cormier (1999), and Harvey (2003) theories of translation procedure, the researcher found nine types of translation procedures in the English-Indonesian subtitle translation of “Into the Wild” movie, included the untranslated sentences; those are literal, transference, cultural equivalent, shift, compensation, reduction and expansion, paraphrase, and the combination of translation procedures such as couplets, triplets, and quadruplets.

To answer the first question of the research, the researcher calculated the amount and the percentage of each procedure by using this formula:

$$P = \frac{F}{N} \times 100\%$$

P = Percentage

F = Frequency of translation procedure

N = Total number of samples

The calculation is presented as the findings in the following table.

**Table 4.1**  
**The Amount and Percentage of English-Indonesian Subtitle Translation Procedures**

No	Types of Procedure	Amount	Percentage
1	Literal	57	19%
2	Transference	17	5,7%
3	Cultural Equivalent	21	7%
4	Shift	38	12,7%
5	Compensation	2	0,7%
6	Reduction and Expansion	71	23,7%
7	Paraphrase	12	4%
8	Couplets, Triplets, and Quadruplets	68	22,7%
9	Untranslated Sentences	14	4,7%
	<b>TOTAL</b>	300	100 %

Here are the elaborations of the table above, dealing with the translation of English-Indonesian subtitle procedure according to Newmark (1988), Vinay and Darbelnet (2000) in Munday (2001), Dryden in Munday (2001), Catford (1965) in Munday (2001), Delisle, Lee-Jahnke & Cormier (1999), and Harvey (2003) theories.

### 1. Literal

**Table 4.2**  
**Literal Translation Procedures**

	Source Language	Target Language
1	Mom!	<i>Ibu!</i>
2	I heard him!	<i>Aku dengar dia!</i>
3	Thanks.	<i>Terima kasih.</i>
4	Are they going to continue?	<i>Apa mereka akan teruskan?</i>
5	I don't want anything.	<i>Aku tidak mau apapun.</i>
6	Turning mistakes into gold.	<i>Mengubah kesalahan menjadi emas.</i>
7	Look at this!	<i>Lihat ini!</i>
8	Find my direction magnetically.	<i>Cari arahku secara megnetik.</i>
9	I'm not destitute.	<i>Aku tidak miskin</i>
10	Where's your family?	<i>Dimana keluargamu?</i>

Literal is the procedure of transferring SL grammar and word order, as well as the primary meanings of all the SL words (Newmark, 1988:69). In other words, it distorts the sense and the syntax of the original (Levefere in Bassnett, 2002:87). In the English-Indonesian subtitle translation in the “Into the Wild” film, there are 57 of 300 sentences that use literal procedure.

Vinay and Darbelnet (2000:86) in Munday (2001:57) state that the translator may judge literal translation to be 'unacceptable' because it gives a different meaning or has no meaning. But, the findings show that literal translation can express the meaning of the SL which completely render into the TL. There are no untranslated words in those samples above, because the TL text transfers the entire message of SL text accurately, so the viewer of the film can feel the same situation and the message as the original one.

It is supported by the previous research findings by Dinda (2010) entitled “*An Analysis of Translation Procedures in the Subtitle of Perfume*”. The researcher found that literal translation was the most

frequently used translation procedures in translating the subtitle of “Perfume”. Therefore, since literal translation is clear and communicative, the subtitler can choose literal translation procedure to deliver the message like the original one.

In literal translation, the words not only refer to the same thing, but have similar associations (Newmark, 1988:70). It is proven by the example above in the sentence “turning mistakes into gold” which is translated into “*mengubah kesalahan menjadi emas*” instead of “*memutar kesalahan menjadi emas*”. The subtitler chooses the appropriate diction to translate the word “turning”, so the SL grammatical constructions are converted to their nearest TL equivalents (Newmark, 1988:46). It proves that those examples above implement the equivalence theory, because the TL has the same impact and meaning as the original one (Nida, 1964 in Bassnett, 2009:34).

The explanation above indicates that the translation fulfills the criteria of good translation, because the translation is easy to be understood, transfer the message accurately, and give the complete transcript of the original work (Massoud, 1988 in Abdellah, 2005:26 and Tytler, 1979:15 in Munday, 2001:26)

## 2. Transference

**Table 4.3**

**Transference Translation Procedures**

	<b>Source Language</b>	<b>Target Language</b>
1	Chris, hi!	Chris, hi!
2	Hey!	Hey!
3	Hello.	Hello.
4	Bye, Alex.	Bye Alex.
5	Alaska.	Alaska.

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6	Ron Franz.	Ron Franz.
7	West Virginia.	West Virginia.
8	My goodness.	My goodness.

Transference is a term proposed by Newmark where SL text is transferred into TL text (Newmark, 1988:81). Gottlieb (1992) in Ghaemi and Benyamin (2010:42) proposes the term “Imitation” where the process of translation maintains the same forms, typically with names of people and places. In the English-Indonesian subtitle translation in the “Into the Wild” film, there are 17 of 300 sentences that use transference procedure.

Those sentences above are the example of transference procedure used in the film subtitle. It can be seen from the same spelling and writing between the SL and the TL text. In other words, the subtitler transliterating the original term (Harvey, 2003:5). Unfortunately, there are some examples that use transference procedure even though those are neither the name of people nor place.

The sentence “Bye, Alex” in the example above should be translated literally into “*Selamat tinggal, Alex*” and the sentence “My goodness” should be translated by using compensation procedure, where the pragmatic effect in one part of a sentence is compensated in another part (Newmark, 1988:90). So, the TL text will be “*ya ampun*”. If it is translated literally into “*kebaikan saya*”, the meaning is inappropriate with the context of the film, because in the film, it shows someone who feels amazing with a particular thing. These translations cannot fulfill the skopos theory, because the subtitler chooses the wrong translation procedure which cannot enable the text to function in the situation that is used (Nord, 1997:29 in Jensen, 2009:15).

### 3. Cultural Equivalent

**Table 4.4**  
**Cultural Equivalent Translation Procedures**

	Source Language	Target Language
1	Just living on the cheap under the sun.	<i>Hiduplah dengan hemat di bawah matahari.</i>
2	Okay, keep it straight.	<i>Ok pertahankan terus.</i>
3	Outdoorsman.	<i>Dia suka berpetualang.</i>
4	All right.	<i>Ok.</i>
5	Woman!	<i>Nona!</i>
6	We're 10 deep!	<i>Kita dalam masalah!</i>
7	You're pretty magic.	<i>Kamu hebat sekali.</i>
8	You take care, kiddo.	<i>Jaga dirimu nak.</i>
9	Come on.	<i>Mari.</i>
10	You little pinhead!	<i>Kamu bodoh!</i>

According to Vinay and Darbelnet (2000:90) in Munday (2001:58), cultural equivalent is particularly useful in translating idioms and proverbs. In the English-Indonesian subtitle translation in the “Into the Wild” film, there are 21 of 300 sentences that use cultural equivalent procedure.

From those examples above, it is clearly seen that the subtitler is not only transmitting a language, transferring the meaning, and conveying the message, but also transmitting a cultural aspect of the SL (Bassnet, 2002:6). The subtitler also maintain the equivalence theory in translating the cultural aspect from the film subtitle, because he adjusts the texts to the target culture, to harmonize them linguistically in terms of grammar and lexis, and to make them sound natural (Munday, 2009:84).

It is impossible if those sentences are translated literally, because it cannot describe the meaning of the same situation and will give a bad impact to the viewer. For example, the sentence “just living on the cheap

under the sun” will be *“hanya tinggal pada murah di bawah matahari”*. “Keep it straight” will be *“jaga lurus”* and “take care” will be *“mengambil perhatian”*. The idiom “we’re in 10 deep” will lose the meaning if it is translated literally into *“kita dalam 10 mendalam”*.

Another example is the word “Woman!” which is translated into *“Nona!”* As we know that literally, “woman” means *“perempuan”* or *“wanita”*. But, in the context when a man was scolding at his wife, the appropriate translation will be *“Nona!”* It is relevant with the skopos theory where the purpose of the text is determined by situational conditions (Jabir, 2006:38).

After all, the translation above is qualified, because the TL reconstructs the cultural or historical context of the original and captures the style or atmosphere of the original text and has the ease of an original composition (Massoud, 1988 and El Shafey, 1985:93 in Abdellah, 2005:26).

#### 4. Shift

**Table 4.5**  
**Shift Translation Procedures**

	<b>Source Language</b>	<b>Target Language</b>
1	When we finish eating, I'd love to see your workshop.	<i>Ketika kita selesai makan, aku ingin melihat bengkelmu.</i>
2	That's why.	<i>Karena itu.</i>
3	They wanted us to choose which of them we'd live with.	<i>Mereka ingin kita pilih dengan siapa kita ingin tinggal.</i>
4	Well, Son, you can go get the lighter fluid.	<i>Ya nak, kamu bisa ambilkan minyaknya.</i>
5	I told you once.	<i>Aku sudah bilang.</i>

Shift is the translation procedure which concerned with grammar (Newmark, 1988:88). In the English-Indonesian subtitle translation in the “Into the Wild” film, there are 38 of 300 sentences with shift as the translation procedure used.

The shift procedures in those sentences above are used because the literal translation is grammatically possible but may not accord with natural usage in the TL Newmark (1988:85-88). The first sentence, “When we finish eating, I’d love to see your workshop” is translated into “*Ketika kita selesai makan, aku ingin melihat bengkelmu.*” If it is translated literally into “*Ketika kita selesai makan, aku ingin menyukai untuk melihat bengkelmu,*” the viewer of the film will not get the meaning of the dialogue. The second sentences, “They wanted us to choose which of them we’d live with” is translated into “*Mereka ingin kita pilih dengan siapa kita ingin tinggal.*” If it is translated literally into “*Mereka ingin kita untuk memilih yang dari mereka kita akan hidup bersama,*” the viewer could not catch the meaning of the dialogue. The subtitle is not effective due to the length of the TL which is too long. A subtitled text has to be shorter than the audio, because simultaneously the viewers need the necessary time to read the subtitle and watch the film at the same time (Munday, 2009:148).

The shift procedure in the film also consists of changing the syntactical rules. It appears in the second sentences, “that’s why” which is translated into “*karena itu*” instead of “*itulah mengapa*”. The change of word order does not change the sense of meaning and still describes the same situation as in the original by different stylistic or structural means Vinay and Darbelnet (2000:90) in Munday (2001:58).

In the fourth sentences, “Well, Son, you can go get the lighter fluid” is translated into “*Ya nak, kamu bisa ambilkan minyaknya.*” The literal translation is possible which turn the TL text into “*Ya nak, kamu bisa pergi mendapatkan minyaknya*”, but it makes the TL unnatural. Therefore,

the subtitler is correct by using shift as the procedure to translate the sentence. It makes the TL natural and having an easy form of expression Nida in Venutti (2000:134).

There is also a shift which is required when an SL grammatical structure does not exist in the TL. It appears in the last example in the sentence “I told you once” which is translated into “*Aku sudah bilang*”. Literally, the word “told” means “*mengatakan*” and it is the past form of the word “tell”. Because the past form is applied to the moment which has already happened, the exact meaning will be “*sudah mengatakan*” or “*sudah bilang*”.

As indicated in the sample above, the shift procedure used in the translation process makes the TL text clear and understandable, because the change of one part of speech for another does not changing the sense (Vinay and Darbelnet, 2000: 88 and 1995: 94-9 in Munday, 2001:57).

## 5. Compensation

**Table 4.6**

**Compensation Translation Procedures**

	<b>Source Language</b>	<b>Target Language</b>
1	Jesus!	<i>Astaga!</i>
2	Shit, yeah.	<i>Sial ya.</i>

Compensation happens when the loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence (Newmark, 1988:90). In the

English-Indonesian subtitle translation in the “Into the Wild” film, there are only two of 300 sentences that use compensation procedure.

As indicated in the examples above, the exclamation “Jesus” in the dialogue is translated into “*Astaga*” instead of translate it literally into “*Isa*” which is the name of the prophet and the exclamation “Shit, yeah” is translated into “*Sial ya*” instead of translate it literally into “*kotoran, ya.*” In the “Into the Wild” film, these exclamations are used in the context when someone expresses his anger and regret.

It is clearly seen that the subtitler works on skopos theory, because the translation procedure used is appropriate with the purpose and meaningful in the communicative situation and target culture (Jensen, 2009:16).

## 6. Reduction and Expansion

**Table 4.7**

**Reduction Translation Procedures**

	<b>Source Language</b>	<b>Target Language</b>
1	So <u>now</u> , after two rambling years comes the final <u>and greatest</u> adventure.	<i>Jadi setelah dua tahun tiba juga akhirnya petualangan terakhir.</i>
2	Your father and I, <u>we</u> want to make a present <u>to you</u> .	<i>Ayahmu dan aku, ingin berikan hadiah.</i>
3	<u>And why did you do that?</u>	<i>Kenapa?</i>
4	<u>You know</u> , no fucking watch, no map, no ax, no nothing.	<i>Tidak ada jam, peta, kampak, apapun.</i>
5	We're talking about <u>trying to juggle blood and fire</u> .	<i>Kita membicarakannya.</i>
6	Especially if it's hot, <u>you've got</u> less time <u>to do it</u> .	<i>Khususnya jika panas lebih tidak banyak waktu.</i>
7	Who's gonna pay <u>for the fourth one?</u>	<i>Siapa yang akan bayar?</i>

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8	<u>I think</u> the freedom of this place is just so beautiful.	<i>Kebebasan di tempat ini indah sekali.</i>
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Reduction is the process of shortening the text, but still maintains the meaning of the whole text (Gottlieb, 1992 in Ghaemi and Benyamin, 2010:42). There are 69 of 300 sentences in the English-Indonesian subtitle translation in the “Into the Wild” film that use reduction procedure.

According to Antonini (2005: 213) in Munday (2009:148), the words contained in the original dialogues tend to be reduced by between 40 and 75 percent to give viewers the chance of reading the subtitles while watching the film at the same time, therefore the subtitler tend to choose reduction as the most frequently used procedure in translating the English-Indonesian subtitle of the film “Into the Wild.”

Those examples above show that the subtitler shortens the TL text by omitting the underlined words. Unfortunately, not all the TL text conveys and maintains the same meaning of the SL text. For example, in the first sentence, “So now, after two rambling years comes the final and greatest adventure,” the subtitler omits the word “greatest”, so the TL becomes “*Jadi setelah dua tahun tiba juga akhirnya petualangan terakhir.*” In order to make the translation clear and natural, the word “greatest” should not be omitted, so the TL text will be “*Jadi setelah dua tahun tiba juga akhirnya petualangan terakhir yang hebat.*”

In the second sentences, “Your father and I, we want to make a present to you” is translated into “*Ayahmu dan aku, ingin berikan hadiah.*” There is no unclear object in the TL text. The viewer of the film will be confused and start to wonder, to whom the present will be given. The subtitler should not eliminate the word “to you”, so the TL text will be “*Ayahmu dan aku, ingin berikan hadiah untukmu.*”

The fifth sentences, “We're talking about trying to juggle blood and fire” which is translated into “*Kita membicarakannya*” loss the meaning and not relevant to the skopos theory, where the receiver cannot be able to understand the TL. The subtitler clearly omits the idiom “trying to juggle blood and fire” as the object of the sentence and replaces it into the third person pronoun “*nya*” in Indonesian. However, the pronoun is unclear, because in the previous dialogue, the people do not talk about “juggle blood and fire.” The context of that dialogue is an answer of the question “What are you talking about?” Nida and Taber (1969:12) postulate that translation is reproducing the receptor language from the closest natural equivalent of the source language message, in terms of meaning and style. Massoud (1988) in Abdellah (2005:26) also says that a good translation should reconstruct the cultural or historical context of the original. Hence, the phrase “trying to juggle blood and fire” should not be reduced, because it is a kind of cultural equivalent and it should be translated into “*masuk ke dalam bahaya.*”

In addition, the Indonesian text from “we’re” in the sentence is not “*kita*”, but “*kami*”. “*Kita*” is used when the second person is involved in the conversation, while “*kami*” is used when the first person is talking with the third person. Therefore, the TL text will be “*Kami membicarakan mengenai hal-hal yang membahayakan dirimu.*” It is relevant with the skopos theory where the TL text is meaningful in the communicative situation and target culture (Jensen, 2009:16).

The sixth sentences, “Especially if it's hot, you've got less time to do it” seems loss the meaning because the subtitler omits the underline words as the important part of the sentence into “*Khususnya jika panas lebih tidak banyak waktu.*” Reduction is needed to give the viewers a chance to read the subtitles while watching the film simultaneously, the TL text

should be “*Jika panas, kamu memiliki sedikit waktu untuk melakukannya.*”

The seven sentences, “Who's gonna pay for the fourth one?” is reduced into “*Siapa yang akan bayar?*” Although the context of the omitted words still relates with the previous dialogue, that is “I can't afford four” which is translated into “*Aku tidak bisa bayar yang keempat*”, it does not mean that the subtitler should omit that phrase. The subtitler should makes the TL clearer and understandable by reducing and translating the phrase “for the fourth one” into “*itu*” which refers to the previous sentence. Therefore, the TL text will be “*Siapa yang akan bayar itu?*”

Meanwhile, in the third sentences, “And why did you do that?” which is translated into “*Kenapa?*” in the fourth sentences, “You know, no fucking watch, no map, no ax, no nothing” which is translated into “*Tidak ada jam, peta, kampak, apapun,*” and in the eight sentences, “I think the freedom of this place is just so beautiful” which is translated into “*Kebebasan di tempat ini indah sekali,*” the subtitler makes a simplification, so the subtitle is effective. It means that the subtitler make a condensation and fragmentation of the original syntax to promote comfortable reading (Antonini, 2005, 213-214 in Munday, 2009:148).

**Table 4.8**

**Expansion Translation Procedures**

	<b>Source Language</b>	<b>Target Language</b>
1	Two years he walks the earth.	<i>Dua tahun dia jalan <u>di atas</u> bumi.</i>
2	Now you're in the wild, what are we doing?	<i><u>Karena</u> kamu sekarang sudah ada di alam, kita buat apa?</i>

Expansion is the process of translating the SL text by giving the additional explanation in the TL text (Gottlieb, 1992 in Ghaemi and Benyamin, 2010:42). In the English-Indonesian subtitle translation in the “Into the Wild” film, there are two of 300 sentences that use expansion procedure.

In the first sentence, “Two years he walks the earth” is translated into “*Dua tahun dia jalan di atas bumi.*” The expansion procedure used does not maintain the dynamic of the SL, because the TL does not evoke the same response as the original one (Larson, 1998:6). In order to get the natural translation, the SL should be translated to be, “*Dua tahun sudah dia mengelilingi bumi.*” The paraphrase procedure used in that sentence is more appropriate than the first one. It can fulfill the same response of the SL (Leonard Forster, 1958:6 in Venutti, 2000:131), so the viewer of the film will not get misunderstanding while they are watching the movie.

The second sentences, “Now you’re in the wild, what are we doing?” is translated into “*Karena kamu sekarang sudah ada di alam, kita buat apa?*” The subtitler reinforces the sense of SL by adding the word in the first sentence. Unfortunately, the last phrase “what are we doing?” is translated inaccurately into “*kita buat apa?*” The subtitler chooses the inappropriate Indonesian syntax and grammatical rules. It does not trigger the same respond as the original text, like the equivalence theory, because it cannot transfer the purpose and the meaning of the SL (Nida, 1964 in Bassnett, 2009:34). Therefore, in order to get the natural meaning, the correct translation of that phrase should be, “*Apa yang kita lakukan?*”

## 7. Paraphrase

Table 4.9

Paraphrase Translation Procedures

	Source Language	Target Language
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1	I'm taking you out to where we're going.	<i>Aku akan membawamu ke tujuan kita.</i>
2	Me and you.	<i>Kita berdua.</i>
3	Let me call you back.	<i>Aku telepon kamu nanti.</i>
4	Whatever drawer he was opening now must have something pretty sweet in it.	<i>Laci apapun yang dibukanya sekarang pasti ada permen.</i>
5	What more can the heart of a man desire?	<i>Apa lagi yang diinginkan orang?</i>

Paraphrase is a procedure where the explanation of the meaning of a segment of the text is needed (Newmark, 1988:90). There are 12 of 300 sentences in the English-Indonesian subtitle translation in the “Into the Wild” film that use paraphrase procedure.

The first sentence, “I'm taking you out to where we're going” is paraphrased into “*Aku akan membawamu ke tujuan kita*” instead of translate it literally into “*Aku akan membawamu ke luar kemana kita akan pergi*”. By paraphrasing, the TL is translated properly. The correct procedure used by the subtitler produces a functionally adequate or appropriate result (Jensen, 2009:15).

The second sentences, “me and you” which is translated into “*kita berdua*” and the third sentences, “Let me call you back” which is translated into “*Aku telepon kamu nanti*” maintain the equivalence theory, because the subtitler transfers the original message without changing the meaning of the text (Nida, 1964 in Bassnett, 2009:34). Even though the literal translation is possible to be used, but the paraphrase procedure used by the subtitler proves that he gains the perspective from the SL which means that the essential part of original text is visualized according to the subtitler intention (Newmark, 1988:25).

The phrase “something pretty sweet” in the fourth example is paraphrased into “*permen*” in the TL instead of “*sesuatu yang cantik manis*”. By paraphrasing, the TL sounds natural and it makes the viewer of the film understand the dialogue easily, because the subtitler cuts out the elements that do not modify the meaning of the original dialogue (Antonini, 2005:213 in Munday, 2009:148)

The last example, in the sentence “What more can the heart of a man desire?” which is paraphrased into “*Apa lagi yang diinginkan orang?*” instead of translate it literally into “*Apa lagi yang dapat hati pria inginkan?*” proves that the subtitler brings together the two different language. It means that the subtitler does not seek out the meaning as the original, but tries to compose the meaning and give the ideas of the original work (Tytler, 1979:15 in Munday 2001:26 and Benjamin, 1969/2000:17 in Munday, 2001:169). The appropriate procedure used also indicates that the subtitler fulfills the skopos theory, because he can be able to produce an appropriate result which makes the viewers achieve the intention of the TL as the original text (Jensen, 2009:15).

As indicated from those examples above, it can be seen that by paraphrasing, the TL sounds natural, clear, and enjoy to be read by the viewers of the film. The subtitler uses an appropriate word when transferring the message from SL text into TL text, so it conveys the same content in the TL (Nida and Taber, 1982:105).

## 8. The combination of procedures (Couplets, Triplets, and Quadruplets)

**Table 4.10**  
**Couplets Translation Procedures**

	Source Language	Target Language	Combination
1	Let me turn off the	<i>Biar aku matikan</i>	Literal and Cultural

	light.	<i>lampunya.</i>	Equivalent
2	Datsun runs great.	<i>Datsun mobil yang hebat.</i>	Transference and Paraphrase
3	Come on, tell me about it.	<i>Ayolah katakan.</i>	Cultural Equivalent and Reduction
4	I am making the contacts for this business to work!	<i>Aku mencari koneksi untuk melancarkan bisnis ini!</i>	Cultural Equivalent and Paraphrase
5	Well, you <u>just</u> can't be crossing the borders without any identification.	<i>Ya kamu tidak boleh menyebrangi perbatasan tanpa KTP.</i>	Functional Equivalent and Reduction

Couplets is a combination of two procedures for dealing with a single problem (Newmark, 1988:91). There are 57 of 300 sentences in the English-Indonesian subtitle translation in the “Into the Wild” film that use couplets translation procedure as indicated in the example above.

The first sentence “Let me turn off the light” is translated by using literal and cultural equivalent translation procedure into “*Biar aku matikan lampunya.*” The phrase “turn off” is transferred into a specific socio-cultural context (Hatim and Munday, 2004:6 in Munday, 2009:7) into “*matikan*”. If it is translated literally, the meaning will be “*belok matikan*” which has no meaning at all.

The combination of cultural equivalent with another translation procedure is also used in another sentence. It is clearly seen that the subtitler combines the cultural equivalent with reduction as translation procedure in translating the second sentences, “Come on, tell me about it” into “*Ayolah katakan.*” The subtitler creates the effective subtitle by

reducing the original dialogue naturally into 50% (Antonini, 2005: 213 in Munday, 2009:148).

In the fourth sentences, the dialogue “I am making the contacts for this business to work!” is translated by combining the cultural equivalent and the paraphrase translation procedure into “*Aku mencari koneksi untuk melancarkan bisnis ini!*” If the phrase “making the contact” is translated literally into “*membuat koneksi,*” the TL sounds unnatural, because a good translation should use the appropriate syntax and diction (Nida and Taber's, 1969 in As-Safi, 2012:12).

It is common in our mind that “Datsun” is the brand of car, therefore the subtitler chooses the transference and paraphrase procedure in translating the sentence “Datsun runs great” into “*Datsun mobil yang hebat.*” It is indicated that the TL maintains the the skopos theory, because the TL is coherent for the viewers. It is meaningful in the communicative situation and target culture (Jensen, 2009:16).

The last example of couplets procedure used is a combination between functional equivalent and reduction in the sentence, “Well, you just can't be crossing the borders without any identification” which is translated into “*Ya kamu tidak boleh menyebrangi perbatasan tanpa KTP.*” The subtitler tries to transfer the natural meaning from “identification” in a specific term, so the TL needs to be generalized (Newmark, 1988:83). In Indonesian, the “identification” is mostly associated with the “identity card,” so the subtitler transfers it into “*Kartu Tanda Penduduk.*” This translation maintains the dynamic of original text, because the subtitler presents the TL which evokes the same response as the SL attempts to evoke (Larson, 1998:6).

**Table 4.11**  
**Triplets Translation Procedures**

	Source Language	Target Language	Combination
1	New Year's Eve, 1957, I was stationed in Okinawa.	<i>Malam tahun baru, 1957, aku ditempatkan di Okinawa.</i>	Cultural Equivalent, Transference, and Shift
2	Anyway, <u>whatever</u> , but I ended up raising Reno on my own.	<i>Yah, dan akhirnya besarkan Reno sendirian.</i>	Transference, Shift, and Reduction

Triplets is a combination of three procedures for dealing with a single problem (Newmark, 1988:91). There are nine of 300 sentences in the English-Indonesian subtitle translation in the “Into the Wild” film that use triplets as indicated in the sample above.

In the first sentence, “New Year's Eve, 1957, I was stationed in Okinawa” is translated into “*Malam tahun baru, 1957, aku ditempatkan di Okinawa.*” The shift procedure is used because the SL grammatical structure does not exist in the TL (Newmark, 1988:85). The phrase “I was stationed in Okinawa” is a passive form, therefore it cannot be translated literally. The word “Okinawa” is the name of place, therefore the transference procedure is used by the subtitler. Meanwhile, the phrase “New Year Eve” is translated naturally by using cultural equivalence procedure into “*Malam tahun baru.*” The subtitler established equivalent idiom in the TL that will be easier to understand (Munday, 2009:186).

Such translation can be regarded as skopos and equivalence theory, because the subtitler choose the correct translation procedure and he conveys the message of the writer to the reader as same as the original one.

The next sentence, “Anyway, whatever, but I ended up raising Reno on my own” is translated into “*Yah, dan akhirnya besarkan Reno sendirian.*”

The subtitler uses the reduction procedure which is proven by the untranslated the underlined words. Unfortunately, the subtitler omits the subject as the essential part in the sentence. It makes the viewers start to wonder “Who is raising Reno?” Therefore, in order to get the acceptable translation, the TL should be changed into “*Yah, dan akhirnya saya besarkan Reno sendirian.*”

**Table 4.12**  
**Quadruplets Translation Procedures**

	<b>Source Language</b>	<b>Target Language</b>	<b>Combination</b>
1	When <u>they</u> arrived at the apartment, there was a “For Rent” sign up and the manager said that Chris had moved out at the end of May.	Ketika tiba di apartemen, ada tulisan “Untuk di Sewa” dan manajer bilang Chris sudah pindah sejak akhir Mei.	Reduction, Transference, Cultural Equivalent, and Naturalization.

Quadruplets is a combination of four procedures for dealing with a single problem (Newmark, 1988:91). There is only one of 300 sentences in the English-Indonesian subtitle translation in the “Into the Wild” film that combine four translation procedures as indicated in the example above.

There are four translation procedures used in the sentence “When they arrived at the apartment, there was a “For Rent” sign up and the manager said that Chris had moved out at the end of May” which is translated into “*Ketika tiba di apartemen, ada tulisan “Untuk di Sewa” dan manajer bilang Chris sudah pindah sejak akhir Mei.*” The first one is reduction, where the subtitler omits the underlined word. The second one is transference, where the subtitler maintains the same form of the name of

people (Gottlieb, 1992 in Ghaemi and Benyamin, 2010:42), the next one is naturalization where the subtitler adapts the word “apartment,” “manager,” and “May” to the normal pronunciation, then to the normal morphology of the TL (Newmark, 1988:81), thus the TL becomes “*apartemen,*” “*manajer,*” and “*Mei.*” The last procedure used is cultural equivalent where the phrase “For Rent” is translated into “*Untuk di Sewa.*” The subtitler describes the same situation in the SL by different stylistic or structural means (Vinay and Darbelnet, 2000:90 in Munday, 2001:58). Unfortunately, the Indonesian grammatical for the TL does not fulfill the criteria of good translation, because the TL is not grammatically correct.

The “*di*” preposition is used separately when the next word is the name of place. In order to get the same impact as the SL, the subtitler should add the prefix *di-* and suffix *-kan* for the word “*sewa.*” Therefore, the phrase “For Rent” is translated appropriately into “*Untuk disewakan.*”

## 9. Untranslated Sentences

**Table 4.13**  
**Untranslated Sentences**

	Source Language	Target Language
1	Nina Lynn Lockwynn.	-
2	And on it went.	-
3	I'm joking.	-
4	Society!	-
5	Fuck you!	-
6	Let's go!	-
7	Sorry.	-

8	No, no!	-
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In the English-Indonesian subtitle translation in the “Into the Wild” film, there are 14 of 300 sentences which are untranslated. It consists of the name of people and the other expressions. The subtitler does not translate the name “Nina Lynn Lockwynn” into the TL text, in a context when someone is calling out names of people. In this situation, the viewer still can get the meaning of the SL text, because the name of people will never change. But, it will be better if the subtitler uses the transference or imitation procedure which maintains the same form of name and place (Gottlieb, 1992 in Ghaemi and Benyamin, 2010:42).

In order to get the acceptable translation, the second sentences “And on it went” should be translated by using shift procedure into “*dan begitu pula selanjutnya,*” because the change of grammatical structure is needed to create the natural meaning (Newmark, 1988:85). It is also appropriate with the context of the previous dialogue where the narrator of the film make reduplication when she tells the viewers about the Christopher’s mark as follow: “A in Apartheid in South African Society. A- minus in Contemporary African Politics and the Food Crisis in Africa. And on it went.”

The next sentences, such as “I’m joking”, “Society!” “Sorry”, and “Let’s go!” should be translated literally into “*Aku sedang bercanda,*”, “*Masyarakat!*”, “*Maaf,*”, and “*Mari kita pergi!*” because the lexical words which are translated word-by-word will the primary meaning of the SL in those sentences (Newmark, 1988:69).

Meanwhile, the exclamation “Fuck you!” in the context where someone is angry should be translated by using the compensation procedure, so the TL text will be “*Sialan kamu!*” By using the appropriate procedure, the viewer of the film will get the sense of the original text,

because it evokes the same response as the SL attempts to evoke (Larson, 1998:6).

The last example, in the eighth sentences, the reduction procedure can be used in translating the rejection “No, no!” into “*Tidak!*” because the shortening of the text without changing the equivalent effect will create the effective subtitle (Antonini, 2005:213 in Munday, 2009:148).

Therefore, by translating those untranslated words, the TL text is comprehended easily. It will make the viewer of the film get the information clearly, so there will not be the misunderstanding when they watch the movie.

## **B. Data Presentations and Analysis of English-Indonesian Subtitle Translation Quality**

Meanwhile, as explained in the research methodology, the quality of subtitle translation in the “Into the Wild” movie will be carried out by judging the analyzed script based on the good translation theories from some experts by the researcher and by asking three persons who are experienced in translation field. After the data has already been collected, the researcher calculated the percentage between appropriate (qualified) and inappropriate (unqualified) translation procedure by using this formula:

$$P = \frac{F}{N} \times 100\%$$

P = Percentage

F = Frequency of translation procedure

N = Total number of samples

The calculation is presented as the findings in the following table:

**Table 4.14**

**The Amount and Percentage of English-Indonesian Subtitle Translation Quality based on the Researcher Judgment**

The table above shows the result of the judgment of the English-Indonesian translation quality in the film “Into the Wild” based on the criteria of good translation that are declared by some experts, such as Larson (1998), Nida, Lewis, and Leonard Foster (1958) in Venutti (2000), Newmark (1988), Tytler (1979) in Munday (2001), Benjamin (1969/2000) in Munday (2001), and Massoud (1988) and El Shafey (1985) in Abdellah

<b>No</b>	<b>Types of Procedure</b>	<b>Amount</b>	<b>Percentage</b>
1	Qualified translation	232	77,3%
2	Unqualified translation	68	22,7%
	<b>TOTAL</b>	300	100%

(2005).

It is indicated that the quality of English-Indonesian translation in the film “Into the Wild” is qualified. It fulfills the criteria of good translation that are declared by those experts above. Overall, the translation is making sense, convey the spirit and manner of the original text, having natural and easy form of expression, and producing a similar response (Nida in Venutti, 2000:134). The translation also fulfills the skopos and equivalence theory. It can be seen from the appropriate procedure used by the subtitler which produce a functionally adequate result (Jensen, 2009:15). The use of appropriate translation procedure makes the viewers get the same impact and feel the situation as the original one (Pym, 2007:271; Munday, 2009:185).

On the other hand, the result of the judgment of the English-Indonesian translation quality in the film “Into the Wild” based on three persons who are experienced in translation field is presented in the table bellow.

**Table 4.15**  
**The Amount and Percentage of English-Indonesian Subtitle Translation Quality**  
**based on the Three Translators Judgment**

No	Types of Procedure	Amount	Percentage
1	Qualified translation	231	77%
2	Unqualified translation	69	23%
	<b>TOTAL</b>	300	100%

Based on the table above, it can be seen that the qualified translation reach 231 of 300 items (77%) and the unqualified translation reach 69 of 300 items (23%). Therefore, it can be concluded that the sample of the data in the subtitle of “Into the Wild” film that has already been analyzed is qualified.

According to the findings of the study, it can be concluded that the sample of the data that has already been analyzed by the researcher and three persons who are experts in translation fields is qualified, because it fulfills the criteria of good translation from Larson (1998), Nida, Lewis, and Leonard Foster (1958) in Venutti (2000), Newmark (1988), Tytler (1979) in Munday (2001), Benjamin (1969/2000) in Munday (2001), and Massoud (1988) and El Shafey (1985) in Abdellah (2005). Meanwhile, these are some examples of unqualified translation based on the judge of the researcher and three experts in translation field:

- a. SL: Your mother and I will be glad to contribute the balance for Harvard.

TL: *Ibumu dan aku akan senang masuk ke Harvard.*

Although reduction procedure of the long sentence in a subtitle is needed to give viewers the chance of reading the subtitles while watching the film simultaneously, the essential elements should not be

omitted (Antonini, 2005:213 in Munday, 2009:148; Gottlieb, 1992 in Ghaemi and Benyamin, 2010:42).

In the example of sentence above, it is clearly seen that the TL does not capture the original meaning of the SL. The subtitler reduces the essential part in the SL that will cause the viewers have a misinterpretation of the purpose of the dialogue. The complete translation of SL in the sentence above is transferred as follows:

SL: Your mother and I will be glad to contribute the balance for Harvard.

TL: *Ibumu dan aku akan senang menyumbangkan sisa uang kuliahmu untuk Harvard.*

In the sentence above, the “balance” is translated as “*sisa uang kuliah*” because it is appropriate with the context of the previous dialogue as follows: “How much do you have left in the college fund?” which is translated into “*Berapa sisa uang kuliahmu?*” If the subtitler needs to eliminate the dialogue because of space or time factor, the SL will be clear and natural if it is translated as follows:

SL: Your mother and I will be glad to contribute the balance for Harvard.

TL: *Ibumu dan aku akan senang menyumbangkannya untuk Harvard.*

The phrase “*sisa uang kuliah*” is replaced by the third person pronoun “*nya*” so the reduction translation procedure of the sentence above can give the ideas of the original one (Tytler, 1979:15 in Munday, 2001:26).

Another inappropriate translation because of reduction procedure also occurs in this sentence:

b. SL: You would like it, you would like it.

TL: *Kamu suka.*

The subtitler omits the essential part of that sentence, so the TL gives a different meaning. The meaning of the sentence “You like it” is different from “You would like it.” In the first sentence, the subject of the sentence has already liked the object, while in the second sentence, the subject has not liked the object yet.

Therefore, in order to get good translation, the SL should be transferred into:

SL: You would like it, you would like it.

TL: *Kamu akan menyukainya.*

- c. SL: Your father and I, we want to make a present to you.

TL: *Ayahmu dan aku, ingin berikan hadiah.*

- d. SL: Maybe he just wants his old car.

TL: *Mungkin hanya ingin mobil lamanya.*

Two examples above indicate that there are no subjects in the TL which make the TL unclear and do not making sense. In the first sentence, because the TL is not clear, there might be some questions arise from the viewer, such as: “Who want to buy a present?” or “Who will get the present?” while in the second sentence, the question might be: “Who want the old car?”

So, in order to get the good translation that is easily understood by the viewers, the subtitler should transfer the SL as follows:

SL: Your father and I, we want to make a present to you.

TL: *Ayahmu dan aku, kami ingin berikan hadiah untukmu.*

If the reduction is needed, the subtitler can eliminate the comma as the punctuation in the sentence into:

SL: Your father and I, we want to make a present to you.

TL: *Ayahmu dan aku ingin berikan hadiah untukmu.*

For the second sentence, the SL should be translated as follows:

SL: Maybe he just wants his old car.

TL: *Mungkin dia hanya ingin mobil lamanya.*

e. SL: We want to buy you a new car.

TL: *Kita ingin belikan mobil baru.*

The TL in the sentence above is not suitable with the original one, because the subtitler chooses the wrong personal pronoun in the TL and the wrong diction for the translation of “buy you” into “*belikan*.” The equivalent effect in those sentences cannot be conveyed by the subtitler, because the relationship between receiver and message is not the same as between the original receivers and the SL message (Nida, 1964 in Bassnett, 2009:34).

Thus, to get a good translation, the subtitler should harmonize the SL into:

SL: We want to buy you a new car.

TL: *Kami ingin membelikanmu mobil baru.*

There is a clear difference between “*kami*” and “*kita*” in Indonesian. Although those pronouns are kind of first person pronoun in plural, but the pronoun “*kami*” is used when we exclude the person we talk to, while “*kita*” is used when we include the person we talk to. Furthermore, the word “*belikan*” as the translation from “buy you” in Indonesian is a kind of command word which is not appropriate with the context of the sentence. The appropriate translation for “buy you” is “*membelikanmu*” which serve the function as the verb in the sentence.

f. SL: I'm joking.

TL: -

g. SL: Fuck you!

TL: -

The untranslated sentences above absolutely inappropriate, because the subtitler does not translate the SL, so the viewer of the film will not understand the meaning of the SL. Therefore, to make the SL is clear, the first sentence should be translated literally into:

SL: I'm joking.

TL: *Aku bercanda.*

Meanwhile, in translating the second sentence, the subtitler should see the context of the previous dialogue and the purpose of the sentence itself. Because that sentence is a kind of anger expression, so the compensation procedure is more appropriate to use. In addition, the appropriate procedure will produce the appropriate result (Jensen, 2009:15).

Therefore, in order to get a good translation, the SL should be transferred into:

SL: Fuck you!

TL: *Sialan kau!*

h. SL: Bye, Alex.

TL: Bye Alex.

The main problem in the sentence above is because the subtitler chooses the wrong translation procedure. The transference procedure should not be used in the kind of sentence, because that is not the name of people or places. In order to make the TL sounds clear and natural, the SL should be transferred literally into:

SL: Bye, Alex.

TL: *Selamat tinggal Alex.*

i. SL: I'll keep this wisdom in my flesh.

TL: *Aku akan simpan kebijaksanaan ini dalam dagingku.*

According to Vinay and Darbelnet (2000:86) in Munday (2001:57), not all literal procedure is acceptable, because the meaning of the TL is different to the SL. However, the literal translation procedure used in the example of sentence above is no appropriate with the context of the sentence which cause the TL sounds unnatural. The literal procedure used should be changed into shift procedure, because shift can be used where literal translation is grammatically possible but may not accord with natural usage in the TL Newmark (1988:85-88).

Therefore, based on the judge of three persons who are expert in translation field, the appropriate translation of the sentence is transferred as follows:

SL: I'll keep this wisdom in my flesh.

TL: *Aku akan simpan kebijaksanaan ini di dalam diriku.*

