

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter discusses the findings of the research paper. It answers the research questions that are aimed at determining the translating strategies that are used in *The Raid: Redemption* movie as well as analyzing the translation quality of that movie. Some examples, tables, and figures are provided in the chapter to make the discussion of the findings clearer.

4.1 Translating Strategies Used in the Movie

There are Gottlieb's translating strategies (as cited in Ghaemi & Benyamin, 2010, p. 42) for translating the movie subtitles: *expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.*

Every single dialogue from *The Raid: Redemption* subtitles can be translated by one, two, or even three strategies. It was because the use of some translating strategies depends on word, phrase, or sentence that was existed in the dialogue. Therefore, the frequency of translating strategies used in the dialogues was greater than the total amount of the dialogues. The translating strategies were 454, whereas the amounts of the total dialogues were 324.

The analysis of the material showed that among all of the translating strategies, *paraphrase* was the most frequently used strategy. *Paraphrase* was applied 165 times in the translation. The second-most used strategy was *transfer* that was used 143 times. In the third rank, there was *expansion* with the use of 44 times. Then followed by *dislocation* (43 times), *condensation* (27 times), *imitation* (18), *resignation* (7 times), and *decimation* (5 times), the least-used strategy was *deletion* that was applied twice. *Transcription* was the strategy that was not used at all in the subtitles.

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The table below shows the total frequency of all translating strategies that were adopted in the data material based on the order from the highest frequency to the lowest frequency.

Table 4.1

Data Distribution of Translating Strategies Used in the Subtitle

	Translating Strategies	Frequency
1	Paraphrase	165
2	Transfer	143
3	Expansion	44
4	Dislocation	43
5	Condensation	27
6	Imitation	18
7	Resignation	7
8	Decimation	5
9	Deletion	2
10	Transcription	0
	Total	454

Furthermore, the data material distribution is depicted in these following figures. The figures represent the material distribution based on the order of frequency from the most-used strategy to the least-used strategy (from left to right).

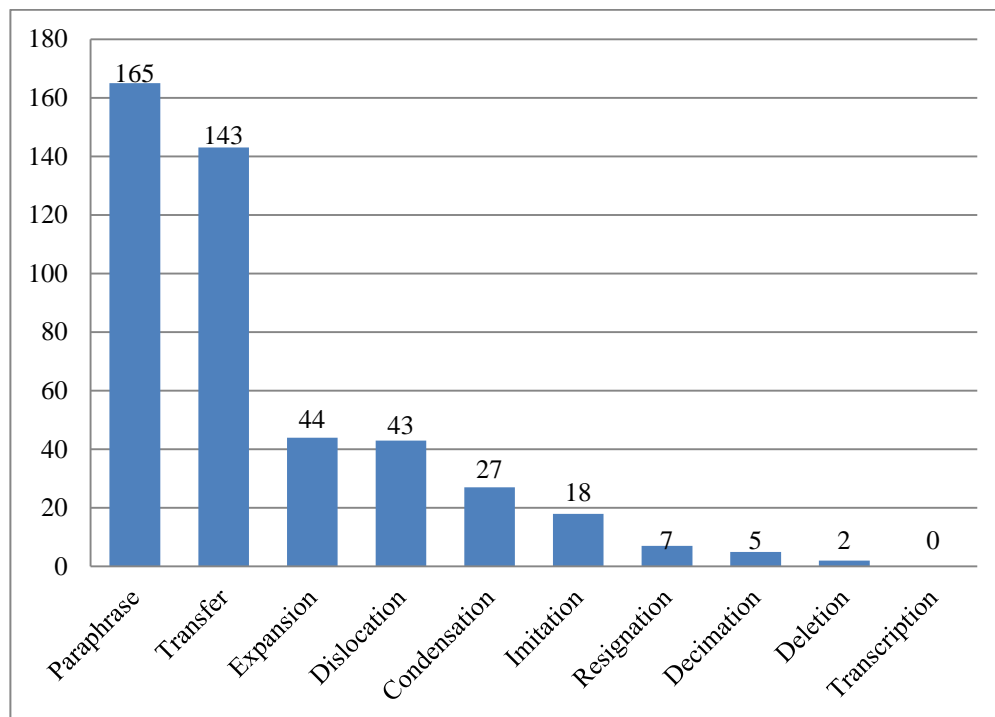


Figure 4.1

Data Distribution of Translating Strategies Used in the Subtitles (column)

4.1.1 Paraphrase

Paraphrase was the most frequently used strategy with the occurrence of 165 times in the material. This strategy is applied when the original expression cannot be reconstructed with the same syntactic way in the target language (Taylor, 2000, p. 10). Owji (2013, p.9) added that this strategy refers to changes which take place in the internal structure of the noun phrase or verb phrase, although the source language phrase itself maybe translated by a corresponding phrase in the target text language. Hopkins (2013, p. 4) made a simple definition of *paraphrase strategy*, that is a translating strategy in which the translator reinforces source text but does not change the meaning.

In the translation, *paraphrase strategy* was applied in order to get greater clarity when the dialogues had difficult constructions of syntactic form. It was also

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applied when honorific terms were changed into personal pronouns because they were not really familiar with the target viewers. Mostly, this strategy was adopted by reconstructing the syntactic form of the source text.

Generally, *paraphrase strategy* was applied by reconstructing the syntactic form of the source text to the target text. The construction of syntactic form from source text was replaced with the applicable syntactic form of target text so that the subtitle was more easily understood by the target language viewers. The example of the use of *paraphrase strategy* is in Indonesian and English subtitle number 219 in the appendices:

Indonesian subtitle : *Harusnya Lu gak di sini, Rama.*

English subtitle : *You shouldn't be here, Rama.*

Paraphrase strategy could also be applied by changing sentence types. In the translation, this way was done for dialogues in interrogative form (question) in the source text that was turned into declarative form (statement) in the target text. The example is in Indonesian and English subtitle number 294 in the appendices. The underlined words are the words which undergo the change of interrogative form into declarative form.

Indonesian subtitle : *Nih, Lu lihat tuh! Pas gue lihat itu, gue pantengin ni layar.*

English subtitle : *You see that? After seeing that, I never get my eyes off the screen.*

In the translation, *paraphrase strategy* could also be used in modifying proper nouns in the source text. The modification changed it into personal pronoun in the translation. The example of it is in Indonesian and English subtitle number 62. The underlined word is the word that undergoes the change of proper noun into personal pronoun.

Indonesian subtitle : Tapi Bapak tetap harus tenang, sampai area ini aman.

English subtitle : You need to be relaxed until this area is secured.

4.1.2 Transfer

Transfer strategy was adopted 143 times in the translation. Taylor, (2000, p. 10) stated that *transfer strategy* refers to the translating strategy in which source text is translated completely and correctly. This kind of strategy can also be called as *accurate translation*. *Accurate translation* as explained by Larson (cited in Anari and Bouali, 2009, p. 80) is reproducing as exactly as possible the meaning of the source text.

Furthermore, Hauglund (2011, p. 9) stated that the *transfer strategy* is made of word-for-word translation. Newmark (1988, p. 45-46) explained that word-for-word translation usually translate the text exactly same with the target language words without changing the pattern and structure form.

Therefore, this strategy was used by maintaining the source text as accurate as possible into the target text. It was discovered that this strategy was used if the dialogues were short-length dialogues or medium-length dialogues. *Transfer strategy* got the second-most-used strategy in this movie because this movie has much of short-length dialogues.

The use of *transfer strategy* in the most accurate subtitle is exemplified in Indonesian and English subtitle number 7 in the appendices.

Indonesian subtitle : *Aku akan bawa dia pulang.*

English subtitle : *I'll bring him home.*

Short and medium dialogues might be translated by using *transfer strategy* because they might not involve many translation options regarding to the simple syntactic formation and the sufficient time to present the subtitle. *Transfer strategy*

for short dialogue is exemplified by the following Indonesian and English subtitle number 18 in the appendices.

Indonesian subtitle : *Tama tidak sendiri.*

English subtitle : *Tama is not alone.*

4.1.3 Expansion

Expansion strategy was used 44 times in the translation. It is used when the original requires an explanation because of some cultural nuance cannot be rendered in the target language (Taylor, 2000, p. 10). Dasterdji and Raekhoda (2010, p. 8) added that *expansion* refers to addition, which means causing the target text become longer than the source text. On the other hand, *expansion strategy* is one of translating strategies which add words in target text (TT). Therefore, source text language often cannot be translated into the target text language and the *expansion strategy* is needed.

Expansion could be employed in the translation by doing a process called normalization. Baker (as cited in Kenny, 2007, p.2) refers this process as “a tendency to exaggerate features of the target language and to conform to its typical patterns”. The example is in the use of finishing incomplete sentences in the source text. Thus, this process makes the target text become longer. In order to examine the normalization in *expansion*, back translation could be employed toward the translation.

Back translation is the translation of the new language version back into the original language (Wild, et al, 2005, p. 97). In other words, it involves the translation where the text is translated back into the original language. The aims of comparing original and backtranslated versions of the instrument can reveal some translation problems.

The example can be seen in Indonesian and English subtitle number 66 in the appendices.

Indonesian subtitle : *Dengar! Pilihannya hanya dua.....*
 English subtitle : *Listen! You only have two options.....*

If the subtitle was translated back, it would probably become longer; “*Dengar! Anda hanya punya dua pilihan.*” because of the addition of subject in the target text. Normalization had been applied in the target text (English subtitle) because there was exaggerate feature of the source text to conform to the typical language construction in the target text (English subtitle).

This strategy can be found in Indonesian and English subtitle number 149 and 181 where there were added words in target text (English subtitle) to clarify the intent of the source text (Indonesian subtitle).

Table 4.2

Examples of Adding Words to Give a Clear Explanation to the Target Text

No	Indonesian subtitles	English subtitles
149	<i>Kemana?</i>	<i>Where are we going?</i>
181	<i>Tapi tenang. Bisa dikerjain.</i>	<i>I need you to calm down. I can do it.</i>

Then, *expansion strategy* found in the dialogue which added personal pronoun in the subtitle. Following table will show the example of *expansion* in term of adding personal pronoun.

Table 4.3

Examples of Adding Personal Pronoun

No	Indonesian subtitle	English subtitles
226	<i>Gak bisa. Gak tanpa teman gue.</i>	<i><u>I</u> can't. Not without my friend.</i>
228	<i>Lu denger.</i>	<i>You heard <u>me</u>.</i>
242	<i>Gue bilang begini, karena Lu abang gue!</i>	<i>I told <u>you</u> this, because you're</i>

This strategy also can be found when a word that was not appearing in the source text then added to the target text. The example of adding proper noun was in Indonesian and English subtitle number 47 in the appendices.

Indonesian subtitle : *Siap!*
English subtitle : *Yes, Sir!*

The other example is in Indonesian and English number 21 in the appendices.

Indonesian subtitle :.....*Kita waspadai dua orang ini*.....
English subtitle :.....*Meanwhile, be cautious for these two people*.....

Expansion strategy could also be applied when a swear word was added in the translation. The example of swear word addition is in Indonesian and English subtitle number 78 which added *fucking* in the target text. It was added because the dialogue was taking place when the speaker was angry.

Indonesian subtitle : *Apakah itu perlu?!*
English subtitle : *Is that fucking necessary?!*

Moreover, Indonesian and English subtitle number 69 showed that *expansion* could be used in the cultural word.

Indonesian subtitle : *Jangan bergerak!*
English subtitle : *Stop him!*

In that target text, *him* refers to a boy who was stayed in Tama's apartment. It was expressed because of the context of the dialogue. The context was in Tama's

apartment when polices raided the place and they saw a boy was standing in front of them and then the boy tried to escape.

4.1.4 Dislocation

Dislocation was applied 43 times in the translation. This strategy is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content (Taylor, 2000, p.10). Torop (2002, p. 594) stated that *dislocation* is used when source text is clashed with the culture of target text language. Then, James (2002, p. 7) added that this aspect can be interpreted in different ways according to their role in the text and purpose to readers of the target text language.

Dislocation deals with achieving effect between the source text and the target text with different expression. Hauglund (2011, p. 5) claimed that this strategy is related to Nida's dynamic equivalence theory (as cited in Hauglund, 2011) which explained that this equivalence focused on the effect produced. He added that the equivalence in effect is reached if the target text expression creates the same association and feeling with the expression in the source text to the target text language recipient. Furthermore, Venuti (2000) said that the equivalence is achieved by domestication which puts the translation in the cultural context of the target language. In this case, domestication refers to *dislocation*.

Domestication according to Yang (2010) is concerned with the two cultures, the former meaning replacing the source culture with the target culture and the latter preserving the differences of the source culture. Thus, domestication is implemented if an expression in the source text was replaced by the expression in the target text because the target text expression is more familiar with the target text culture.

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The example of this strategy is in Indonesian and English subtitle number 295 in the appendices.

Indonesian subtitle :.....*Tapi gue pingin tahu siapa anjing yang ngobrak-ngabrik gue dan kerajaan gue?.....*

English subtitle :.....*But I wanna know who is that dog that bring hurricane to my kingdom?.....*

Dislocation strategy also can be used for the swear word. This movie used many *dislocation strategy* to render the swear word in the source text to the swear word in the target text because the movie was in high tension, thus the swear word widely used in the movie. The example of the use of *dislocation strategy* for swears word was in Indonesian and English subtitle number 56 in the appendices. *Dislocation strategy* was used because if the swear word was not put on the target text, it might not give the effect of swear word like in the source text.

Dialogue : *Apa-apaan ini?!*

Subtitle : *What the hell?!*

4.1.5 Condensation

Condensation strategy was used 27 times in the translation. This strategy makes the text becomes as short as possible (Taylor, 2000, p.10). Source text is rendered to the target text with the exact meaning but with fewer words (Eriksen, 2010). According to Schjoldager (2008, p. 102), it is necessary to translate something becomes shorter and the result is a condensed expression in which the contextual meaning of source text still can be given explicitly or implicitly.

In the translation, *condensation strategy* was used if the subtitles occurred in short speeches. Some parts were deleted in order to fit another subtitle's occurrence

time. This strategy was adopted by omitting word, clause, and deleting repetition of words.

Condensation strategy was applied by omitting word in a dialogue. The words were proper noun, pronoun, and verb. The example of omitting proper noun was in Indonesian and English and subtitle number 159 in the appendices.

Indonesian subtitle : *Jangan, Pak! Jangan dibuka!*

English subtitle : *Don't open! Don't open!*

The example of omitting pronoun was in Indonesian and English subtitle number 50 in the appendices.

Indonesian subtitle : *Ayo! Kita naik sekarang!*

English subtitle : *Let's go! Upstairs now!*

The example of omitting verb was in Indonesian and English subtitle number 68 in the appendices.

Indonesian subtitle : *Lu awasi dan tempel dia terus!*

English subtitle : *You, keep an eye on him!*

The example of omitting clause was found in Indonesian and English subtitle number 19 in the appendices.

Indonesian subtitle : *Info intelijen yang saya dapatkan,*

English subtitle : *Intelligence reports,*

Repetition of words was often found in the translation and *condensation strategy* was chosen to translate it. The instances were found in Indonesian and English subtitle number 123, 147, 164, and 195 in table 3 below.

Table 4.4

Examples of Condensation with Word Repetition.

No.	Indonesian subtitle	English subtitles
123	<i>Ngomong apa lu? <u>Ngomong apa lu?</u> Ini urusan gue. gue yang urus.</i>	<i>Watch your mouth! This is my business, I'll take care of it.</i>
147	<i>Ikut. <u>Ikut.</u></i>	<i>I go along.</i>
164	<i>Hey, <u>hey, hey,</u> apa ini?!</i>	<i>Hey, what's going on?</i>
195	<i>Ampun, Pak! <u>Ampun!</u></i>	<i>Spare me, please!</i>

4.1.6 Imitation

Imitation strategy was used 18 times in the translation. *Imitation* is a strategy that keeps the original form of SL and TL (Gottlieb, 1992, p. 166). This strategy maintains the same forms, typically with names of people, places, and greeting (Ghaemi & Benyamin, 2010; Taylor, 2000, p. 10).

It was very easy to identify expressions that were translated with *imitation strategy* as long as there were the same expression of names of people, places, or greeting in both source text and target text. The analysis of the translation showed that *imitation* was only performed if the dialogues mentioned names of people. None of the use of this strategy was for name of place and greeting.

The example of the use of *imitation strategy* was in Indonesian and English subtitle number 145 and 259 in the appendices.

Table 4.5

Examples of Imitation

No	Indonesian subtitle	English subtitles
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145	<i>Tomi, Angga, ikut dia.</i>	<i>Tomi, Angga, go with him.</i>
259	<i>Rama. Masuk.</i>	<i>Rama. Get in.</i>

4.1.7 Resignation

Resignation strategy was used 7 times in the translation. *Resignation* is a strategy that is used when facing “untranslatable elements” (Eriksen, 2010). This occurred because sometimes there is element in source text that is cannot be created with the same effect in target text language. Taylor (2000, p. 10) described this strategy adopted when no translation solution can be found and meaning is inevitably lost.

This strategy was employed in the following Indonesian and English subtitle number 91 and 218 in the appendices.

Table 4.6

Examples of Resignation

No	Indonesian subtitle	English subtitles
91	<i>Seru juga tuh semalam pertandingannya.</i>	<i>What a game.</i>
218	<i>.....macam petasan lempar saja.....</i>	<i>.....you end.....</i>

4.1.8 Decimation

Decimation strategy was applied 5 times in the material. According to Erikson (2010), *decimation strategy* reduces the words of the source text by omitting the words which might cause a degree of a semantic loss in the target text, but still tries to convey the meaning of the source text. Taylor (2000, p.10) declared that *decimation strategy* is an extreme form of *condensation strategy* where potentially important element omitted for reasons of speed discourse. Thus, the translator uses

this strategy because of the difficulty to absorb utterances and written text unstructured quickly.

The translation showed that *decimation strategy* was applied if the dialogues speed were fast and if the dialogues length is short or medium. This strategy was done by deleting some parts of the dialogues. However, it was still conveyed by translating a part of the dialogue.

The following instance shows the examples of *decimation* for fast and short dialogue.

Table 4.7

Examples of Decimation

No	Indonesian subtitle	English subtitles
241	<i>Lu ngomong begini bukan karena lu pengen gue balik ke rumah kan?</i>	<i>Are you expecting me to leave?</i>
248	<i>Ini gak apa-apa. Ini pas sama gue.</i>	<i>No, this suits me.</i>
273	<i>Orang kayak dia tinggal ditodong langsung bertekuk lutut.</i>	<i>Man like him should be kneeled.</i>

4.1.9 Deletion

Deletion strategy occurred 2 times in the material. *Deletion* refers to the total elimination of parts of a text (Taylor, 2000, p.10). *Deletion strategy* occurs in fast speech with less importance (Eriksen, 2010). According to Schjoldager (2008, p. 108), *deletion* is eliminating one or more units of meaning that exist in source text (ST) to be translated into target text (TT).

In the translation, it was found that most of the dialogues that were deleted are short dialogue. Examples of *deletion* were found in the Indonesian and English subtitle number 27 and 165 in the appendices.

Table 4.8
Examples of Deletion

No	Indonesian subtitle	English subtitles
27	<i>Lho!</i>	<i>None</i>
165	<i>Diam lu!</i>	<i>None</i>

4.1.10 Transcription

The use of this strategy cannot be found within the overall of the dialogues. This strategy is used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language (Taylor, 2000, p.10). Ghaemi & Benyamin (2010) also said that this strategy is used where there is an anomalous speech, such as nonstandard speech like dialect or a pronunciation with a specific emphasis on a syllable.

4.2 The Translation Quality of *The Raid: Redemption* Movie Subtitle

As mentioned in chapter I, one of the aims of this research was to analyze the quality of translation of *The Raid: Redemption* movie subtitle. This research used the characteristics of a good translation theory as proposed by Larson (cited in Anari and Bouali, 2009, p. 80).

As indicated in the previous section, the translation quality of *The Raid: Redemption* movie subtitles were acceptable since the translation fulfilled the criteria of a good translation proposed by Larson (cited in Anari and Bouali, 2009, p. 80) which are *natural*, *accurate*, and *communicative*.

4.2.1 Natural

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The use of natural form by the translator which aim is to make the target text received well in the target language recipient is called *natural*. Based on Larson (cited in Anari and Bouali, 2009, p. 80), *natural* means the translator uses natural form appropriately. It means that the changes that occurred between source text (ST) and target text (TT) may be as close as possible to the meaning of the target text (TT).

Example of *natural* translation in *The Raid: Redemption* is in Indonesian and English subtitle number 6 in the appendices. It is showed that the source text (Indonesian subtitle) transferred as close as possible to the target text (English subtitle).

Indonesian subtitle : *Tunggu Ayah pulang, ya?*

English subtitle : *Wait for Daddy home, all right?*

Opposite with *natural* translation, *unnatural translation* means source text meaning is not same with target text meaning. In translation, there were some dissimilarity meanings of source text and the target text. The examples are in the following table.

Table 4.9
Examples of Dissimilarity Meaning

No	Indonesian subtitle	English subtitle
158	Tolong, buka pintunya! Tolong, buka pintunya! <u>Ini ada yang luka.</u>	Please, open the door! Please, open the door! <u>We're wounded.</u>
160	Demi Tuhan, <u>lihat mata saya.</u>	For the sake of God, <u>look at my face.</u>
169	<u>Mereka</u> ini bikin saya muak saja!	<u>All of you</u> make me fed up!

In Indonesian and English subtitle number 158, the Indonesian subtitle said “*Ini ada yang luka*”, meanwhile the English subtitle transferred it as “*We’re wounded*”. Taken from Oxford Dictionary, *We* means I and another person or other

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people. However, the dialogue “*Ini ada yang luka*” referred to Rama’s friend. Thus, it should be “*He is wounded*”.

In Indonesian subtitle number 160, it can be seen that “*lihat mata saya*” in Indonesian subtitle was rendered to “*look at my face*” in English subtitle. *Face* as taken from Oxford Dictionary has meaning as front part of the head, whereas the dialogue mentioned *mata* not *muka*.

Indonesian subtitle number 169, showed the mistake from Indonesian subtitle to English subtitle. The dialogue mentioned *mereka* or they in English. However, the subtitle rendered it as *all of you* or *kalian* in bahasa Indonesia.

From the examples above, there is little error in the translation, but overall the translation from source text (Indonesian subtitle) to target text (English subtitle) can be interpreted well.

4.2.2 Accurate

Almost the same with *natural translation*, *accurate translation* comes if the translator translates the text as exact as possible (Larson, cited in Anari and Bouali, 2009, p. 80). Furthermore, Robinson (2007, p. 161) stated that *accurate* means truly conveying the informational content of the source text to the target text.

Example of *accurate translation* in *The Raid: Redemption* was in Indonesian and English subtitle number 59 in the appendices. The example below showed that the meaning between source text (Indonesian subtitle) and target text (English subtitle) was the same.

Indonesian subtitle	: <i>Mau jadi jagoan?! Silahkan. Jangan dekat-dekat!</i>
English subtitle	: <i>Wanna be a hero? Go ahead. Don't step any closer!</i>

There were also found *inaccurate translation* in the translation. Rahimi (2004, p. 55) said that translation will be considered *inaccurate* if it contains the following cases: first, it is inadvertently omitting some pieces of information, second, it adds

information which is not really in the source text, and third, it commits mistakes during the analysis of the source text resulting in a different meaning. In the translation, there was only one dialogue (Indonesian subtitle) which has not been rendered exactly well into the English subtitle. It was Indonesian and English subtitle number 315 in the appendices.

Indonesian subtitle : *Sementara Lu, bisa gue korting.*

English subtitle : *Meanwhile, you can get some discounts from me.*

From the example above, it can be seen that the meaning between dialogue and subtitle was not the same. “*Meanwhile, you can get some discounts from me*” can be translated into bahasa Indonesia as “*Sementara Lu, bisa dapat korting dari gue*”. If we see the dialogue “*Sementara Lu, bisa gue korting*”, it should become “*Meanwhile, I can get some discount from you*” in English.

On the whole, the accurateness of the translation in the subtitle was good, because the viewer can understand the meaning easily. The weakness was only in Indonesian and English subtitle number 315 as mentioned above.

4.2.3 Communicative

Communicative means the translator clarifies the meaning understandably to the intended receptor (cited in Anari and Bouali, 2009, p. 80). It means that Indonesian subtitle was delivered to the English subtitle with clear explanation to make the intended receptor understand well. It can be done by adding information to the English subtitle (target text).

Examples of adding information from source text (Indonesian subtitle) to the target text (English subtitle) in order to make a *communicative translation* were in Indonesian and English subtitle number 191 and 233 as shown in the following table.

Table 4.10

Example of Adding Information

No	Indonesian subtitle	English subtitle
191	<i>Gak ada jalan keluar. Satu-satunya jalan keluar adalah jalan masuk.</i>	<i>There's no way out. The only one is your entrance, <u>with full force.</u></i>
233	<i>Yang gue tahu nih, orang-orang di sini udah hampir selesai ngumpulin seragam teman-teman lu nih.</i>	<i>Last time I checked, my friends here are almost done. <u>But, look at your friends.</u></i>

From Indonesian and English subtitle number 191, it was added *with full force* in English subtitle to give further information about the situation. It was a conversation between Rama (police) and a man who helped him. A man told him there was no way out from that apartment except the entrance gate. The subtitle added “*with full force*” to emphasize that many people keep vigil that entrance gate.

Then from Indonesian and English subtitle number 233, it can be seen that in English subtitle there was an added clause “*But, look at your friends*” to make a clear explanation about the situation. The situation was in a room where Andi and Rama (police) talked to each other about the condition outside. Andi told Rama that his friends were almost killed all of the police. The subtitle added “*But, look at your friends*” to tell that Rama’s team could not kill Andi’s team.

Thus, the judgment of *communicative* translation was good because the translation can give a clear understanding to the viewer.

4.3 Concluding Remark

This chapter has presented the translating strategies which are used in the subtitles. *Paraphrase* was applied 165 times in the subtitles. The second-mostly used strategy was *transfer* that was used 143 times. In the third rank, there was *expansion* with the use of 44 times. Then followed by *dislocation* (43 times), *condensation* (27 times), *imitation* (18), *resignation* (7 times), *decimation* (5 times), the least-used strategy was *deletion* that was applied twice. *Transcription strategy* was not used at

all in the subtitles. Then this chapter also has presented the quality of translation in term of *naturalness, accuracy, and communicative*. The next section will present conclusion and suggestion.