

## CHAPTER IV FINDINGS AND DISCUSSIONS

This chapter is the central part of the research which provides the description and analysis of data. This section presents findings and discussion that answer the questions of this research stated in Chapter I, including the explanation of the classification of subtitling strategy that are found in the subtitle of *Rumah Dara* film.

### 4.1 Subtitling strategies found in the English subtitles of Indonesian film entitled *Rumah Dara*.

The first aim of this research is to identify subtitling strategies in the English subtitle of *Rumah Dara*. Each subtitle used in the dialogues has been analyzed and classified based on the classification of subtitling strategy proposed by Gotlieb (1994) which cover expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. To summarize, the data are presented in Table 4.1.

**Table 4 1 Configuration table of the classification of subtitling strategy**

No.	Subtitling Strategy	Frequency	Percentage
1	Transfer	277	42.55%
2	Imitation	94	14.44%
3	Condensation	73	11.21%
4	Paraphrase	71	10.91%
5	Deletion	63	9.68%
6	Decimation	36	5.53%
7	Expansion	20	3.07%

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<b>8</b>	Transcription	8	1.23%
<b>9</b>	Dislocation	5	0.77%
<b>10</b>	Resignation	4	0.61%
<b>Total</b>		651	100%

The table above shows that the highest strategy is transfer with the frequency of 277 times or 42.55%. The second highest strategy is registered to imitation with the frequency of 94 times or 14.44%. The third highest strategy is condensation with the frequency of 73 times or 11.21%. The fourth highest strategy is registered to paraphrase with the frequency of 71 times or 10.91%. The fifth highest strategy is deletion with the frequency of 63 times or 10.91%. The sixth highest strategy is decimation with the frequency of 36 times or 5.53%. The seventh highest strategy is expansion with the frequency of 8 times or 1.23%. The ninth highest strategy is transcription with the frequency of 5 times or 0.77%. Meanwhile, the least strategy found in the subtitles is resignation with the frequency of 4 times or 0.61%. To be more specific, each strategy above is elaborated in the following points.

#### **4.1.1 Transfer**

Transfer is the most dominant strategy found in the subtitle and dialogues with the frequency of 277 or 42.55% of the total proportion. Through the use of transfer strategy, the translator does not employ additional explanation while producing subtitle. Due to the absence of additional explanation, this strategy has potential to maintain the structure of the original text and full source text expression in the target language. Therefore, transfer strategy has been regarded as the most accurate strategy of the other strategies because it makes word-for-word translation (Hauglund, 2011). Newmark (1988) has defined a word-for-word translation as the process of translating the source language exactly the same into the target language without changing its structures. In addition, Ghaemi and Benyamin (2010) state that the reason for transfer strategy is considered to be the most accurate one is because it shows the process of complete translation from the

source text into the target text without ignoring the original structure. The illustration of transfer strategy is presented in [4:1]

[4:1] Dialogue : *Aku akan ngomong sama dia sekarang.*  
Subtitle : I'll talk to her now.

(Source: *Rumah Dara*)

Example [4:1] above indicates that the discovery of transfer strategy is due to the employment of word-to-word translation found in the dialogue. The process of word-to-word translation still maintains the syntactic and grammatical structures. Therefore, both the Indonesian dialogue and English subtitles still maintain the same meaning because they share the similar lexical items.

#### 4.1.2 Imitation

Imitation is the second most-frequently found strategy with the frequency of 94 or 14.44% of the total proportion. Imitation is the strategy in translation that is used to re-write the original text of source language which deals with name of place, name of person or things, name of company or institutions, and etc. (Ghaemi & Benyamin, 2010). Hence, imitation strategy produces an identical expression to source language.

The examples of the imitation strategy can be seen in [4:2] and [4:3].

[4:2] Dialogue : *Hmm... kita mau ke **Jakarta**.*  
Subtitle : We're going to **Jakarta**.

[4:3] Dialogue : *Ini **Arman**.*  
Subtitle : This is **Arman**.

(Source: *Rumah Dara*)

Example [4:2] shows a name of place called *Jakarta*. It refers to a name of place in Indonesia. It is the capital city of Indonesia, located in northwest coast Java Island. Imitation strategy is also found in the film when a character called another character. It is illustrated in [4:3] which presents the name of person, *Arman*. The names refer to the characters in the film.

### 4.1.3 Condensation

Condensation is the third highest dominant strategy found in the subtitle and dialogue being analyzed. It occurs as many as 73 times at being 11.21% of the total proportion. According to Gotlieb (1994), condensation is defined as “a reduction of the message of source language (SL) without reducing its meaningful context” (p.166). As the result, condensation has capacity to shorten the text as effective as possible (Ghaemi & Benyamin, 2010). However, the text is still understandable.

The examples of the condensation strategy can be seen in [4:4].

[4:4]	Dialogue	: <i>Asli ini tempat parah deh. Parah asli!</i>
	Subtitle	: [Ø]This place's just whacked, for real!

(Source: *Rumah Dara*)

Example [4:4] indicates condensation in the word *asli*. The reason for the word *asli* is considered to be categorized as condensation because it is omitted in the translational process of the target language -i.e. English. In the target language, it should be translated into *seriously* or *truly*. In this case, the condensation strategy is used to avoid repetition of the word *asli* contained in the phrase *parah asli*.

#### 4.1.4 Paraphrase

Paraphrase is the fourth highest dominant strategy found in the subtitle and dialogue being analyzed. It occurs as many as 71 times at being 10.91% of the total proportion. Paraphrase is defined as “alteration of source language (SL) message into target language (TL) in order to provide an acceptable meaning as well as TL form” (p.166). This strategy is used when the translator does not use the same syntactic rules in subtitling the dialogue. In other words, the translator changes the structure of subtitle in order to make it easier to be understood by the target language viewers. There is also an alteration of message in source language (SL) to target language (TL), where the phraseology of the original text cannot be rendered or reconstructed in the same way in target text or target language (Ghaemi & Benyamin, 2010). The illustration of paraphrase is presented in [4:5]

[4:5]	Dialogue	: <i>Kan aku juga <b>deket</b> sama Ladya.</i>
	Subtitle	: She’s <b>practically a sister</b> to me

(Source: *Rumah Dara*)

Example [4:5] presents paraphrase in the word *deket*. The paraphrase of the word *deket* occurs in the conversation when Aji gives up to Ladya about giving advices for her future. Therefore, his wife, Astrid, asks him to let her talk to Ladya since she is Ladya’s sister in law. In this case, the word *deket* is paraphrased into *practically a sister*. The reason for the word *deket* can be translated into the phrase *practically a sister* using the paraphrase strategy is because they are influenced by context.

#### 4.1.5 Deletion

Deletion is the fifth most-frequently found strategy with the frequency of 63 or 9.86% of the total proportion. Gotlieb (1994) states that deletion strategy refers to

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deliberate exclusion part of the whole message in the source language (SL), especially less important aspects, such as those having non-verbal context, leaving the most important message to be expressed intact. Eriksen (2010) adds that deletion strategy often occurs in fast speech.

Deletion strategy is applied by deleting the whole translation of dialogue in any subtitle. The data analysis shows that the examples of the deletion strategy can be found in the subtitle displayed in the film *Rumah Dara*. Deletion strategy in the film involves the deletion of noun class such as name of person. To be more specific, the examples of the deletion strategy are presented in Table 4.2.5.1.

**Table 4.2 Deletion strategy in translating noun class (i.e. the character's name)**

Examples	Dialogues	Subtitle
[4:6]	<i>Ladya</i>	-
[4:7]	<i>Jim!</i>	-
[4:8]	<i>Alam!</i>	-
[4:9]	<i>Adjie!</i>	-
[4:10]	<i>Kooo!</i>	-
[4:11]	<i>Astrid!</i>	-

(Source: *Rumah Dara*)

As Table 4.2 presents above, deletion strategy is applied to delete the character's name which has been repeated several times either in the fast speech or general situation. The example of the character's name that is being deleted, found in the film, is Ladya. The data analysis shows that in the subtitle, the character Ladya is absent. The process of deletion occurs when the character speaks or says the word quickly, or the character is talking together with another character and his or her utterance is less important.

Furthermore, several dialogues are not translated because they are uttered quickly so that the dialogues seem to be impossible to be translated into English. The reason for the dialogues is considered to be hard to translate because they

overlap one another. Further, the example of the deletion strategy in fast speech is presented in Table 4.3.

**Table 4.3 Deletion strategy in fast speech in *Rumah Dara***

Examples	Dialogues	Subtitles
[4:12]	<i>Duh Guys! Guys! Please!</i>	-
[4:13]	<i>Udah Jim, gak apa-apa Jim!</i>	-
[4:14]	<i>Terus Jim, terus Jim...kosong.. kosong..</i>	-
[4:15]	<i>Ais Jim!</i>	-
[4:16]	<i>Ko, ga usah macem-macem deh Ko!</i>	-
[4:17]	<i>Tar Mbak ya.</i>	-
[4:18]	<i>Kasian lah Jiii...</i>	-
[4:19]	<i>Sebentar aja, kalian pasti lapar.</i>	-
[4:20]	<i>Lam! Heh Lam!</i>	-
[4:21]	<i>Ahh...aduh! aduh!</i>	-

(Source: *Rumah Dara*)

In addition to deleting the repetition of the characters' name and words uttered in fast speech, deletion strategy can be found in short dialogues or subtitles consisting of one simple word. The examples of the deletion strategy in short dialogues and subtitles are presented in Table 4.4.

**Table 4.4 Deletion strategy in short dialogues and subtitles found in *Rumah Dara***

Examples	Dialogues	Subtitles
[4:22]	<i>Betul</i>	-
[4:23]	<i>Yah?</i>	-
[4:24]	<i>Boleh.</i>	-
[4:25]	<i>Oh ya?</i>	-

(Source: *Rumah Dara*)

Based on the data above, this research concludes that deletion strategy can be found in fast speech, conversation or subtitle which consists of words that carry less semantic meaning. Even though the subtitle is not translated into the target language, it still maintains the same meaning or the information.

#### 4.1.6 Decimation

Decimation is the sixth most-frequently strategy found in *Rumah Dara*. It occurs as many as 36 times or 5.53% of the total proportion. This strategy is an extensive reduction of message which is followed by the reduction of its important expression and parts (Gotlieb, 1994). Decimation strategy, however, still tries to convey or render the meaning and the message of source text. Eriksen (2010) defines that decimation is a process of reducing the wording of the source text in the target-text subtitle by omitting words that might cause semantic lost in the target text. This strategy also occurs in fast speech.

The examples of the decimation strategy are found in [4:26] and [4:27]

[4:26] Dialogue: *Mana mic-nya? Mana mic? Mic-nya mana dong? Mana dong?*  
Subtitle: Where's the mike? Let's crash this place!

(Source: *Rumah Dara*)

Decimation strategy, in *Rumah Dara*, is found when one of the club guests asks for a microphone. He wants to sing together with his friends, and asks to the waitress for it. The translator might translate the subtitle into four parts –i.e. *Mana mic-nya?* (part one), *Mana mic?* (part two), *Mic-nya mana dong?* (part three), and *Mana dong?* (part four)- because the dialogue consists of four parts. However, the dialogue is only translated into a shorter sentence by deleting the repetitional phrase of *mana mic-nya? Miana mic?* and *Mana dong?*. The translator also adds



a sentence which is intended to give information about what the club guest has requested through the sentence **Let's crash this place**. The translator adds the phrase **Let's crash this place** into the subtitle to indicate that the speaker wants to have fun in club. Thus, this additional phrase is added by the translator to deliver the ideas of the dialogue.

In addition, another example of the decimation strategy can be seen in [4:27].

[4:27]	Dialogue	: <i>Gue udah tahu kok Jie. Astrid udah nelfon gue.</i>
	Subtitle	: [Ø] .Astrid called me about this.

(Source: *Rumah Dara*)

This conversation happens when Ladya and Adjie are talking about Aji's plan to go to Australia. Ladya has known the information from Astrid and she does not need further explanation from Adjie. In the example above, the use of decimation strategy can be seen in the SL dialogue *Gue udah tahu kok, Jie. Astrid udah nelfon gue* which is briefly translated into **Astrid called me about this**. The English subtitles represent the message in the SL dialogue that Astrid has informed Ladya about the plan.

Moreover, decimation strategy is similar to condensation strategy. The translator or the subtitler is condensing the SL dialogue in order to make the subtitles brief and easy to understand.

#### 4.1.7 Expansion

Expansion is the seventh most-frequently strategy found in *Rumah Dara*. It happens as many as 20 or 3.07% of the total proportion. The translator uses this strategy when the cultural nuance in the target language cannot be rendered. Therefore, the original text or the source language (SL) needs additional explanation. Furthermore, Dasterdji and Rahekhoda (2010) state that expansion is

a translation strategy which causes the target text longer than the source text. Sometimes, this strategy resembles addition.

According to Baker (as cited in Kenny, 2007, p. 183), expansion is a strategy dealing with normalization, which means “a tendency to exaggerate features of the target language and to conform to its typical patterns.” The term of normalization is used to transform a canonical word or text into another word or text which can be understood by the target language reader (Baker 1996). Zang and Liu (2009) state that expansion strategy is used to avoid ambiguity in the dialogue so that the target language viewers can understand the message being delivered. Moreover, expansion strategy provides supplementary explanation or information in order to make the translation comprehensible and acceptable in the target language.

The examples of the expansion strategy can be seen in [4:28] and [4:29].

[4:28]	Dialogue	: <i>Besok pagi aku <b>jalan</b>.</i>
	Subtitle	: We'll be <b>flying</b> tomorrow

(Source: *Rumah Dara*)

Example [4:40] indicates expansion in *Rumah Dara*. Expansion here involves the words *jalan* as the source language and **flying** as the target language. The word *jalan* in the dialogue is translated into **flying** because the translation has normalized the dialogue. According to KBBI (2006), the word *jalan* means “cara (akal, syarat, ikhtiar, dan sebagainya) untuk melakukan (mengerjakan, mencari, mencapai) sesuatu. Meanwhile, according to Cambridge (2008), the word **flying** means “travel by air”.

Based on the definitions above, this research infers that the translation of the word *jalan* into **flying** seems to be accurate because the word **flying** shows the way how the character will go to Australia that is by air or using airplane. By looking at the discussion, this research concludes that context is important for the translator to create an appropriate translation in target text, in order to avoid the ambiguity and give a suitable word choice of the target text. The situation of the

conversation is Ladya asks Astrid about her plan to go to Australia. Astrid says that her depart to Australia is tomorrow. That is to say, Astrid and Adjie are going to Australia tomorrow by plane. Thus, the word **flying** seems to be the proper translation for the word *jalan*.

[4:29] Dialogue : *Maaf, Pak. Tadi saya tanya gak ada yang kaya gituan.*  
Subtitle : I'm sorry. We don't serve **what you've requested**.

(Source: *Rumah Dara*)

In this case, the phrase *yang kaya gituan* has ambiguity and does not have clear reference: what kind of thing is *yang kaya gituan*. Hence, the translator provided supplementary explanation or information in order to make the translation comprehensible and acceptable. The phrase *yang kaya gituan* is translated into **what you've requested** thus, the phrase has a reference. The situation of this conversation is when the club guest asked for the dessert to the waitress which is not available there. They used casual or informal language during the conversation.

#### 4.1.8 Transcription

Transcription is the eighth most-frequently strategy found in *Rumah Dara*. It occurs as many as 8 times or 1.23% of the total proportion. Transcription strategy consists of the preservation of irregularities, typicality, and peculiarities of source language (SL) in the target language (Gotlieb, 1994). Moreover, translation strategy is used to translate the dialogue when the source language (SL) consists of unusual terms, use of third language, and nonsense language. The unusual terms or the third language is translated in original form of source language.

The examples of the transcription strategy are found in [4:30], [4:31], [4:32], and [4:33].

[4:30] Dialogue : *Ladya....Ladya please!*  
Subtitle : Ladya....Ladya please!

[4:31] Dialogue : *Oh Shit!*  
Subtitle : Oh Shit!

(Source: *Rumah Dara*)

From the examples [4:30] and [4:31], it can be seen that the SL dialogues are in English in which they have been already stated in the form of target language, i.e. English. Here, the translator only needs to re-write the dialogue since English is considered as foreign language. In this case, Indonesia is considered to be the source language and English as the target language. However, since the existences of Dutch and Sundanesse in the data, Indonesia is not considered as the only source language. Therefore, this research discovers that *Rumah Dara* uses three different languages as the source languages. The example of Dutch as the source language can be seen in [4:32], while for Sundanesse can be seen in [4:33].

[4:32] Dialogue : *Arman, brengen ze naar beneden.*  
Subtitle : Arman, bring them downstairs.

[4:33] Dialogue : *Itu bantuan, Kang!*  
Subtitle : We're so screwed.

(Source: *Rumah Dara*)

Example [4:32] shows that the character speaks Dutch. The translator tends to translate the dialogue into English without giving an additional explanation of the dialogue. It is aimed to deliver the context of the dialogue in an effective way. In addition, example [4:33], "*Itu bantuan, Kang!*" indicates that someone asks for help: "*Itu bantuan*" means "please help him or her" while **Kang**

is Sundanese proper name for a man. However, instead of translating the dialogue into **Please help him** or **Please help her**, the translator translated it into “*We’re so screwed.*” which indicates confusion. The situation of conversation is definitely chaotic, and everyone is disoriented.

#### 4.1.9 Dislocation

Dislocation is the ninth most-frequently strategy found in *Rumah Dara*. It happens as many as 5 times or 0.77% of the total proportion. Dislocation strategy facilitates the change of particular message in source language (SL) into target language (TL) expression in order to produce the same effect on the target language viewers. This strategy is applied when the product of translation results in the same effects (i.e. between target and source languages), which in turn those effects will be able to maintain the context (Ghaemi & Benyamin, 2010). Furthermore, Erickson (2010) states that dislocation strategy produces different effects on target text, but still adjust to the content of source text.

The examples of the dislocation strategy can be seen in [4:34] and [4:35].

[4:34]	Dialogue	: <i>Balik lagi semua kejadian <b>kecelakaan</b> <b>mama</b> <b>papa...</b></i>
	Subtitle	: I thought back of <b>mom and dad....their accident</b>

(Source: *Rumah Dara*)

The translator translates the dialogue in different structure, i.e. from SL to TL. The translation of phrase *mama sama papa* is put before the word *kecelakaan*. The translation is supposed to be **I thought back of mom and dad’s accident**. The subtitle still has the same effect as the dialogue but using a different expression.

[4:35] Dialogue : *Iya iya gue diem!*  
Subtitle : I'll shut up **o-okay!**

(Source: *Rumah Dara*)

The phrase in the first part of example [4:35], “*Iya iya*”, is translated into “*o-okay*” and is put in the end of the utterance. The subtitle is still same with the dialogue with different effect of expression. Furthermore, dislocation can be applied in a dialect or swear words. Klaudy (as cited in Pozdílková, 2012, p.10-11) explains two procedures of applying dislocation strategy, they are specification or generalization. Specification is when a source language (SL) unit with a more general meaning is replaced by target language (TL) unit with more specific meaning, while generalization occurs when source language (SL) unit with specific meaning is replaced by a target language (TL) unit with a more general meaning.

The example of the subtitle which contains dialect or swear word can be seen in [4:36].

[4:36] Dialogue : *Mampus lo!*  
Subtitle : Die bitch!

(Source: *Rumah Dara*)

From this example, the dialogue *Mampus lo!* is translated into **Die bitch!** because if the swear word is translated literally into the target language; the subtitle might not have the same effect as in the source language due to the effect is the main aim in dislocation strategy.

#### 4.1.10 Resignation

Resignation is the least strategy found in *Rumah Dara*. It appears 4 times or 0.61% of the total proportion. The translator can use this strategy when there is no translation solution in the target text. In addition, Ericksen (2010) refers resignation to the strategy when the target language consists of ‘untranslatable elements’ or difficult plays on word. This strategy is zero translation as a result of the inability to translate the message at all. In the film *Rumah Dara*, this strategy is found in subtitles which consist of untranslatable words or difficult play of word. Besides, the subtitle has different meaning from the original text of dialogue. The subtitles which are categorized as resignation are available in [4:37], [4:38], and [4:39].

- [4:37] Dialogue : *Ni Apaan ni? Apaan lu bawa temen segala?*  
Subtitle : Who’s this now? [Ø]
- [4:38] Dialogue : *Mbak duduk di depan deh.*  
Subtitle : [Ø] Take a seat [Ø].
- [4:39] Dialogue : *Mana pelurunya nih? Jingg!!*  
Subtitle : [Ø] Shit!

(Source: *Rumah Dara*)

It can be seen that every subtitle loses some parts. For instance in [4:37], there are two sentences: *Ni apaan ni?* and *Apaan lu bawa temen segala?*. These sentences are translated into a sentence, **Who’s this now?** which does not reflect any sentence in the dialogue. Furthermore, the subtitle number [4:38], *Mbak duduk di depan deh* which means that someone invites another to sit in the car, is translated into **Take a seat**. The subtitle does not consist of the person, *Mbak*, who is being invited by the speaker to sit, and the location where the *Mbak* should sit, *di depan* or in front of the speaker. The last example can be seen in [4:39], *Mana pelurunya nih? Jingg!!*, the dialogue is merely translated into **Shit!!**. While the other dialogue which is considered to be the main part which cannot be

translated. These examples show that the translator tends to translate the dialogue differently from the target language due to the lack of preference of the translator.

#### **4.2. The most-frequently subtitling strategies in the English subtitles of Indonesian film entitled *Rumah Dara***

The data analysis reveals that based on the statistic presentation; there are four strategies that are most frequently found. They are transfer, imitation, condensation, and paraphrase. The frequency of transfer is 42.55% out of 100%, the frequency of imitation is 14.44% out of 100%, the frequency of condensation is 11.21% out of 100%, and the frequency of paraphrase is 10.91% out of 100%. To be more specific, each of these strategies is elaborated below.

##### **4.2.1 Transfer**

Transfer is the most dominant strategy found in the subtitle and dialogues with the frequency of 277 or 42.55% of the total proportion. Through the use of transfer strategy, the translator does not employ additional explanation while producing subtitle. Due to the absence of additional explanation, this strategy has potential to maintain the structure of the original text and full source text expression in the target language. Therefore, transfer strategy has been regarded as the most accurate strategy of the other strategies because it makes word-for-word translation (Hauglund, 2011). Newmark (1988) has defined a word-for-word translation as the process of translating the source language exactly the same into the target language without changing its structures. In addition, Ghaemi and Benyamin (2010) state that the reason for transfer strategy is considered to be the most accurate one is because it shows the process of complete translation from the source text into the target text without ignoring the original structure. The illustration of transfer strategy is presented in [4:1] and [4:2].



[4:1] Dialogue : *Aku akan ngomong sama dia sekarang.*  
 Subtitle : I'll talk to her now.

[4:2] Dialogue : *Boleh saya pegang ini?*  
 Subtitle : May I touch it?

(Source: *Rumah Dara*)

Examples [4:1] and [4:2] above indicate that the discovery of transfer strategy is due to the employment of word-to-word translation found in the dialogue. The process of word-to-word translation still maintains the structure or word from the source text into target text. Both the Indonesian dialogue and English subtitles still maintain the same meaning because they share the similar lexical items. The process of the dialogue translation from Indonesian to English is presented in Table 4.1 and 4.2.

Table 4.5 the process of translating dialogue in *Rumah Dara*

<b>Dialogue</b>	<i>Aku</i>	<i>akan</i>	<i>ngomong</i>	<i>sama</i>	<i>Dia</i>	<i>Sekarang</i>
<b>Subtitle</b>	I	'll	Talk	to	Her	now

Table 4.6 the process of translating dialogue in *Rumah Dara*.

<b>Dialogue</b>	<i>boleh</i>	<i>saya</i>	<i>pegang</i>	<i>Ini?</i>
<b>Subtitle</b>	May	I	touch	It?

Beside the structure and meaning, the maintenance of source text is also obvious in the punctuation, such as exclamation or question mark. Gotlieb (as cited in Ericksen, 2010) states that by maintaining punctuations in the source text, the context or the idea of the source text can be conveyed properly. It can be seen in [4:40], [4:41], and [4:42].

[4:40]	Dialogue	: <i>Eko, jangan gitu!</i>
	Subtitle	: Eko, don't be like that!
[4:41]	Dialogue	: <i>Eh, cowo ato cewek?</i>
	Subtitle	: Ah, boy or girl?
[4:42]	Dialogue	: <i>Lu mau apa? Hah?</i>
	Subtitle	: What do you want? Huh?

(Source: *Rumah Dara*)

The subtitles above consist of exclamation and question marks which functions as the indicator of the speaker's expressions. In subtitle [4:0], the exclamation mark is found when Eko annoys Astrid's friend, which in turn, it makes Astrid feel uncomfortable of what Eko does. Astrid asks Eko to stop annoying her friend and behave properly to others. Meanwhile, subtitle [4:41] illustrates that the character Ladya asks about the baby's gender to Astrid. Thus, the question mark is used to indicate that the dialogue is a question. Finally, subtitle [4:42] indicates that the condition of conversations is under pressure. The speakers are in a bad situation when they are separated from their friends. Therefore, the ideas of source language can be described in the subtitles through the maintenance of exclamation and questions marks.

Based on the discussion above, this research infers that all subtitles which are categorized into transfer strategy only involve word-to-word translational process. This research also infers that transfer strategy concerns accuracy in a formal equivalence. According to Nida (2001, as cited in Yang, 2010, p.78), formal equivalence focuses on the message, in both form and content. That is to say, formal equivalence takes the form and content of message into account, and provides some insight into lexical, grammatical or structural form of source text (ST) that is similar to literal translation. In conclusion, from the data analysis, the attempt to maintain the same grammatical and syntactic structures results in the accuracy of translating the source text and the avoidance of the ambiguity.

### 4.2.2 Imitation

Imitation is the second most-frequently found strategy with the frequency of 94 or 14.44% of the total proportion. Imitation is the strategy in translation that is used to re-write the original text of source language which deals with name of place, name of person or things, name of company or institutions, and etc. (Ghaemi & Benyamin, 2010). Hence, imitation strategy produces an identical expression to source language.

The examples of the imitation strategy can be seen in [4:6], [4:7], [4:43], and [4:44].

[4:6]	Dialogue	: <i>Hmm... kita mau ke <b>Jakarta</b>.</i>
	Subtitle	: We're going to <b>Jakarta</b> .
[4:7]	Dialogue	: <i>Ini <b>Arman</b>.</i>
	Subtitle	: This is <b>Arman</b> .
[4:43]	Dialogue	: <i>Ssshhh, <b>Ladya!</b></i>
	Subtitle	: Sssttt, <b>Ladya!</b>
[4:44]	Dialogue	: <i><b>Sony!</b></i>
	Subtitle	: <b>Sony!</b>

(Source: *Rumah Dara*)

Example [4:6] shows a name of place called *Jakarta*. It refers to a name of place in Indonesia. It is the capital city of Indonesia, located in northwest coast Java Island. Imitation strategy is also found in the film when a character called another character. It is illustrated in [4:7], [4:43], and [4:44] which present the names of persons including *Arman*, *Ladya*, and *Sony*. The names refer to the characters in the film. Those examples show that imitation strategy can be used to represent the names of people and place. Therefore, this research infers from the aforementioned examples that the translator or subtitler does not need to translate these words into the target text –i.e. English- or change them into other words.

Due to the absence of the translational process, the English subtitle still maintains the same forms as the source language. Based on the discussion, it can be said that imitation strategy is the translational strategy employed to re-write the same words taken from source language which contains noun class, for examples, place and person.

### 4.2.3 Condensation

Condensation is the third highest dominant strategy found in the subtitle and dialogue being analyzed. It occurs as many as 73 times at being 11.21% of the total proportion. According to Gotlieb (1994), condensation is defined as “a reduction of the message of source language (SL) without reducing its meaningful context” (p.166). As the result, condensation has capacity to shorten the text as effective as possible (Ghaemi & Benyamin, 2010). However, the text is still understandable.

The examples of the condensation strategy can be seen in [4:10] and [4:45].

[4:10]	Dialogue	: <i>Asli ini tempat parah deh. Parah asli!</i>
	Subtitle	: [Ø]This place's just whacked, for real!
[4:45]	Dialogue	: <i>Kalo [<b>kamu gak siap</b>], biar aku aja.</i>
	Subtitle	: Then [Ø], let me talk to her.

(Source: *Rumah Dara*)

Examples [4:10] indicates condensation in the word *asli*. The reason for the word *asli* is considered to be categorized as condensation because it is omitted in the translational process of the target language -i.e. English. In the target language, it should be translated into *seriously* or *truly*. In this case, the condensation strategy is used to avoid repetition of the word *asli* contained in the phrase *parah asli*. Furthermore, example [4:11] presents condensation in the clause *kamu gak siap*. The reason for the clause *kamu gak siap* is considered to

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be categorized as condensation because it is reduced in the translational process of the target language. In the target language, the clause should be translated into *if you are not ready*. In this case, the condensation strategy is employed to reduce unimportant clause. This finding is similar to Gotlieb (1994) stating that unimportant words, phrases, and clauses can be omitted as long as the meaning of the context does not change. Therefore, based on the results, this research concludes that condensation strategy is used to avoid repetition and unimportant words in the target language.

#### 4.2.4 Paraphrase

Paraphrase is the fourth highest dominant strategy found in the subtitle and dialogue being analyzed. It occurs as many as 71 times at being 10.91% of the total proportion. Paraphrase is defined as “alteration of source language (SL) message into target language (TL) in order to provide an acceptable meaning as well as TL form” (p.166). This strategy is used when the translator does not use the same syntactic rules in subtitling the dialogue. In other words, the translator changes the structure of subtitle in order to make it easier to be understood by the target language reader. There is also an alteration of message in source language (SL) to target language (TL), where the phraseology of the original text cannot be rendered or reconstructed in the same way in target text or target language (Ghaemi & Benyamin, 2010). The illustration of paraphrase is presented in [4:12]

[4:12]	Dialogue	: <i>Kan aku juga <b>deket</b> sama Ladya.</i>
	Subtitle	: She’s <b>practically a sister</b> to me

(Source: *Rumah Dara*)

Example [4:12] presents paraphrase in the word *deket*. The paraphrase of the word *deket* occurs in the conversation when Aji gives up to Ladya about giving advices for her future. Therefore, his wife, Astrid, asks him to let her talk to Ladya since she is Ladya’s sister in law. In this case, the word *deket* is

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paraphrased into *practically a sister*. The reason for the word *deket* can be translated into the phrase *practically a sister* using the paraphrase strategy is because they are influenced by context. The intervention of context in the process of translation is explained by Harrak (2006) as follows:

In context: considered together with the surrounding words or circumstances.

Out of context: without the surrounding words or circumstances and so not fully understandable.

This definition stresses the contribution of context to the construction of meaning; it includes two maxims. One requires that circumstances which shape the surroundings for an event or idea be brought across to us in such a way that we can consider their tiny issues in our understanding. In this way, the process of understanding events or texts becomes smooth and soft. The other requires that we ourselves should understand text in isolation without their context. Thus, if context has such far reaching effects on meaning, if in translating text it influence the variation of meaning, it seems valuable to way out the amount of this effects to ask whether they are rudimentary in translation or not. (p.3).

That is to say, the translational process is influenced by contextual environment. In this case, the context between the word *deket* and the phrase *practically a sister* illustrates the family environment in which the character Astrid considers Ladya as her biological sister. According to KBBI (2007), the word *deket* is defined as “akrab; rapat (tentang hubungan persahabatan, persaudaraan, dan sebagainya)”. Meanwhile the word *practically* contained in the phrase *practically a sister* is defined as “very nearly”. Based on the definitions above, this research infers that the translation of the word *deket* into *practically a sister* seems to be less accurate because the word *practically* does not show that the words *very nearly* –i.e. the definition of the word *practically*- can express the family relation as the word *akrab* –i.e. the definition of the word *deket*- does. However, in this case, to express the family relation, the word *deket* can be potentially translated into *know* because the word *know* is defined as to be familiar with someone (Cambridge, 2008). Therefore, the complete translation of dialogue *Kan aku juga deket sama Ladya* is *I also know Ladya*. Based on the discussion, this research concludes that context is important for the translator to create an appropriate translation in target text, in order to avoid the ambiguity and give a suitable word choice of the target text.

In some cases, paraphrase strategy is found in a dialogue or subtitle which has certain expression such as swear word. According to Swan (as cited in Aditya,

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2011), swear word is a strong language which is expressed by certain people to emphasize strong feelings of emotions such as surprise or anger. The examples of the swear words can be found in [4:16], and [4:17]:

[4:16]	Dialogue	: <i>Anjing!</i>
	Subtitle	: <b>Bitch!</b>
[4:17]	Dialogue	: <i>Anjing!</i>
	Subtitle	: <b>Shit!</b>

(Source: *Rumah Dara*)

Based on the data above, it can be seen that the word *Anjing*, which literally means dog, is Indonesian expressions and is usually used to describe anger. These words are translated into English to make the same reference with the target text. From the explanations above, it can be concluded that paraphrase strategy found in subtitles, which need further explanation for the sake of clarity. Many dialogues in the data material have syntactic form which cannot be rendered easily, as well as the ideas of source text which are hardly to convey. In order to deliver the meaning and message of the dialogues, the film subtitler tends to put a paraphrasing word into the subtitle instead of natural translation.

#### **4.3 The contributions of Transfer as the most-frequently found strategy in *Rumah Dara* subtitle to the quality of its translation.**

Based on the discussions from 4.1 and 4.2, the data analysis reveals that transfer seems to make the quality of *Rumah Dara* translation good because the subtitles sound natural and understandable. According to Doty (2016), a translation can be considered as a good translation when it is able to make the meaning as clear as possible so that it is not ambiguous. Transfer strategy that the translator in *Rumah Dara* uses refers to the attempts of the translator to maintain the grammatical and syntactic structures, and the use of punctuation. The elaboration of these attempts is presented in the following paragraphs.

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First, the attempt at maintaining the grammatical and syntactic structures in this context is defined as the way the film translator not to delete the dialogues or give some additional information into the target language subtitles. The attempt involves the use of acceptable word choices of the target language. Acceptable word refers to any word, which is considered to be adequate or accepted in the target language, which has been chosen by the film translator. The use of acceptable word helps the translator maintain the originality of the story by providing the same reference and context as what has been uttered by the character and what is going on in the scene.

The data analysis also reveals that maintaining the grammatical and syntactic structures results in the accuracy of translating the source text and the avoidance of the ambiguity. Maintaining the same grammatical and syntactic structures of target language to those of source languages can also lead to the word-by-word translational process. Therefore, the audiences can easily understand the whole dialogues because they can keep track of every word being translated.

Second, the attempt at maintaining the same punctuation usage shows that the translator tries to maintain the emotion that each character expresses. The usage of punctuation –i.e. exclamation mark, can convey variety of things such as passion, frustration, excitement, or joy (Price, 2013). Furthermore, Truss (2004) adds that the exclamation mark indicates strong feeling or high volume (shouting), and it is often used in warning sign. Based on the explanations of exclamation mark proposed by Price (2013) and Truss (2004), this research infers that exclamation mark can be used to describe feeling or condition that the speakers or the film characters experience. Furthermore, the character's feeling or condition can be sensed through the way the character speaks or utters the dialogues, whether the tone or the volume of the conversation is low or high volume. In *Rumah Dara*, the dialogue which has high volume occurs when the character shouts; it can be meant a warn sign, strong feeling (e.g. afraid), and condition (e.g. under pressure). The examples of maintaining exclamation mark which indicate a warn sign is presented in [4:45], strong feeling (e.g. afraid) in [4:46], and condition (e.g. under pressure) in [4:47].



- [4:45] Dialogue : *Ladya, hati-hati!*  
Subtitle : **Ladya, be careful!**
- [4:46] Dialogue : *Toloong!*  
Subtitle : **Help!**
- [4:47] Dialogue : *Jangan sakitin Astrid!*  
Subtitle : **Do not hurt Astrid!**

(Source: *Rumah Dara*)

Example [4:45] shows that the exclamation mark is found when Jimmy tries to warn Ladya to be careful of the killer when they escape from Lady Dara's house. The exclamation in this dialogue has a function as a warn sign. According to Cambridge (2008), warn means to make someone realize a possible danger or problem. The translator maintains the exclamation mark in the subtitle in order to provide the sign of danger as it is depicted on the scene, thus, the target language viewers can catch the story that the characters face a big problem. Meanwhile, example [4:46] illustrates that the character –i.e. Eko- asks for a help. Eko randomly shouts without knowing who can help him. The attempt at maintaining the exclamation mark in the subtitle indicates strong feeling of Eko that he really needs help, and emphasizes that the dialogue is uttered in high volume. Through the exclamation mark, the target language viewers can feel what Eko feels or experiences.

Finally, example [4:47] indicates that the condition of conversations is under pressure. The character Aji is in a bad situation when he is separated from his wife. Aji is really worried about Astrid and her baby, and afraid of losing them if they are getting hurt by Lady Dara. He begs Lady Daya not to hurt them and stay away from them. Therefore, the ideas of source language can be described in the subtitles through the attempt at maintaining the exclamation marks. The attempts at maintaining the exclamation mark help the target language viewers experience the same condition as the character on the scene which is full of force, oppression, and cruel.

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In addition, based on the explanations of the examples above, the attempt at maintaining the punctuation –i.e. exclamation mark in subtitle- influences the tone of the dialogues which have been uttered by the characters, whether the dialogues consist of low tone, high tone, or neutral tone. Furthermore, the translator of *Rumah Dara* tends to use the exclamation mark to deliver the ideas of the film especially when there are a lot of emotional dialogues on the scenes which consist of shouting, screaming, crying, and etc. The attempt at maintaining the exclamation mark can help the target language viewers catch, feel and experience the situation on the scene, or condition of the characters. The results of this research prove the theory of punctuation by Ghaemi and Benyamin (2010) that by maintaining punctuations in the source text such as exclamation or question mark, the context or the idea of source text can be conveyed properly.

Therefore, based on the discussion above, this research concludes that the contributions of the transfer strategy make the translation of *Rumah Dara* become a good-quality translation because this strategy keeps the originality of source language. This finding, then, corresponds to Soemarno (2003) stating that the message of original manuscript is realized into target language should be as precise as the original one. Furthermore, this research shows that through the transfer strategy, a proper product of translation –i.e. film subtitles- can be achieved and the message of source language can be conveyed properly and accurately.

#### **4.4 Concluding Remark**

This chapter has presented the analysis and discussion regarding the classification of subtitling strategy proposed by Gotlieb (1994). Referring to the analysis above, the conclusion can be drawn that all the subtitling strategies are found in the dialogue's subtitle of the Indonesian film, *Rumah Dara*, but only four strategies which consider as the most-frequently found strategies, they are transfer, imitation, condensation, and paraphrase. Moreover, the data analysis reveals that transfer appears to be able to make the quality of translation in *Rumah Dara* rather good. Transfer strategy gives a contribution to make the subtitles can be

categorized as a good-quality translation through the attempts at maintaining the grammatical structure and syntactic rules, and the use of punctuation.