



**SUBTITLING STRATEGIES USED IN
*INSIDE OUT MOVIE***

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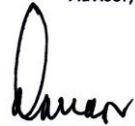
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This journal has been approved by Board of Advisors, English Study Program, Faculty of Humanities, Dian Nuswantoro University on 5 August 2016.

Advisor,

A handwritten signature in black ink, appearing to read 'Achmad Basari', written in a cursive style.

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SUBTITLING STRATEGIES USED IN *INSIDE OUT* MOVIE

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This thesis is given a title Subtitling Strategies used in *Inside Out* movie. The researcher used descriptive qualitative method to analyze the types of subtitling strategies used to translate the utterances in *Inside Out* movie. This research used Gottlieb's framework (1992:166). Based on the analysis that has been done, the researcher found 268 utterances. The most frequently subtitling strategy used is transfer strategy with 149 occurrences (55.60%). To understanding the translation text, transfer is the easiest strategy to be easily conceive for children. In the movie, almost all of the utterances in the source language are translated correctly and completely into the target language in order to make the audiences easy to understand the subtitle of the movie. Meanwhile, the other types of subtitling strategies found are paraphrase with 90 occurrences (33.59%), 14 (5.22%) occurrences of deletion, imitation with 9 occurrences (3.36%), expansion consisting of 4 occurrences (1.49%); and the subtitling strategies in the types of dislocation and decimation with the same total occurrences and percentage, 1 occurrence (0.37%).

Keywords : *Insie Out, Subtitling Strategies, Translation, Utterances*

INTRODUCTION

Film industries not only produce movies that require a good quality, but also face a translation problem since only small percentage of the world's population understand English. When facing a translation problem, a translator is an important thing to solve translation problems. Translator is a person who translates written messages from one language to another. To conduct a translation is not an easy thing to do. When translating a text, the translator has some rules. They not only transfer the idea from the source language to the target language but they also establish an equivalent translation from English to Indonesian. Moreover, the research of this study is to analyze the strategies that the translator used in transferring words from source text to target text. The uncommon word chosen in the movie is making the audience confused with the meaning. Therefore, this study was conducted to deal with the confusion happening in the movie goers.

One of the ways to translate the foreign films and television programs are subtitling. Subtitling is a textual version of dialogues, which is not found in films only, but also in television programs. Subtitling is very important in the film, because subtitling has given many contributions. They are usually displayed at the bottom of the screen. Through subtitling, the audience of the foreign film can enjoy the film by reading the translated

text on the bottom of screen without ambiguous thinking. One might say that subtitling is more authentic, since it does not hide the original sound. As the major method of translating films, subtitling involves the least interference with the original. In other words, it contributes to experience the flavor of the foreign language. Subtitling is a way to translate the foreign film without tampering the original soundtrack and dialogues, as is the case in dubbing.

There are many films attaching subtitles from other countries, languages enjoyed by the people in Indonesia. One of them is the film entitled *Inside Out*. It is a 2015 American 3D computer-animated comedy-drama adventure film produced by Pixar Animation Studios and released by Walt Disney Pictures. *Inside Out* movie also won in the 87th Academy Awards or Oscars for the category of Best Animation Movie. This movie was directed and co-written by Pete Docter. This one is set in the mind of a young girl, Riley Andersen (Kaitlyn Dias), where five personified emotions—Joy (Amy Poehler), Sadness (Phyllis Smith), Fear (Bill Hader), Anger (Lewis Black), and Disgust (Mindy Kaling)—try to lead her through life as she moves with her parents (Diane Lane and Kyle MacLachlan) to a new city. The film was co-directed and co-written by Ronnie del Carmen and produced by Jonas Rivera, with music composed by Michael Giacchino.

Regarding this study, the researcher decided to choose *Inside Out* movie as data to be analyzed by using subtitling strategies. It is a popular animation movie in 2015 which is included in the Box Office. The film with the original concept full of imagination, decorated with beautiful animation, and has a meaningful story as well as entertaining, so that the researcher wanted to analyze the movie. Besides it is an interesting study, the researcher is also challenged to conduct this research in analyzing *Inside Out* movie focusing on subtitling strategies.

RESEARCH METHOD

Data and Subject

The data of this study were Subtitling Strategies Used in *Inside Out* Movie.

Unit of Analysis

The researcher focuses on every utterance which has subtitling strategy classified into subtitling strategies by Gottlieb (199: 166) in *Inside Out* movie subtitles. The Source Language is English, and the Target Language is Indonesian as the data to be analyzed.

Techniques of Data Collection

Before analysing the data, the researcher searching and downloading *Inside Out* movie on the internet. Downloading both script of the source language and target language of the movie next, watching the *Inside Out* to compare with the target language in whole stories of the movie after that the researcher identifying the subtitles that contain the subtitling strategies based on Gottlieb. And the last, noting and classifying the target and the source languages of the movie that containing the subtitling strategies.

FINDING AND DISCUSSION

Finding

No.	Subtitling Strategies	Data	Percentage
1.	Transfer	149	55.60%
2.	Paraphrase	90	33.59%
3.	Deletion	14	5.22%
4.	Imitation	9	3.36%
5.	Expansion	4	1.49%
6.	Dislocation	1	0.37%
7.	Decimation	1	0.37%
Total		268	100%

Based on the table 4.1 above, it can be seen that the subtitling strategies used in the subtitle text of *Inside Out* movie are transfer, paraphrase, deletion, imitation, expansion, dislocation and decimation. However, there also other types of subtitling strategies which are not found in the movie, which are transcription, condensation and resignation.

From the table 4.1, the highest frequency of subtitling strategies found by the researcher is transfer which has 149 numbers of data with 55.60%. It means that most of utterances of the source language are translated completely and correctly into the target language. Besides, the next type of subtitling strategies is paraphrase which has 90 numbers of data with the percentage of 33.59%. The researcher also found 14 numbers of data with 5.22% which are included into deletion; 9 numbers of data with 3.36% which are included into imitation; expansion consisting of 4 numbers of data with 1.49%; and the subtitling strategies in the types of dislocation and decimation have the same total numbers and percentage, 1 number and 0.37%.

Discussion of the Findings

As explained in the findings, the researcher identifies and describes the types of subtitling strategies, and the analyzed data are presented based on the data of *Inside Out* movie. The data presented are only some data to be analyzed.

Expansion

Expansion is used when the dialog in the SL need an explanation to gain the audience comprehension because they cannot retrieve the culture nuance of the SL.

Excerpt 1

Source Language	Target Language
0:11:46.61>>0:11:48.93 Oh, yeah, the spoon stood up in the soup by itself.	0:11:45.84>>0:11:48.82 Oh, ya, sendoknya berdiri sendiri di dalam mangkuk supnya.

The table above shows that the translator used expansion strategy to translate the source language *Oh, yeah, the spoon is stood up in the soup by itself* into the target language *Oh, ya, sendoknya berdiri sendiri di dalam mangkuk supnya*. Here, the translator added the word *mangkuk* in the target language since the scene of the movie where the utterance shows up, Riley is talking with her mom to remember the memory when they were eating soup together and suddenly the spoon is stood up. Therefore, the translator translated the utterance by adding the word *mangkuk* applied in the target language to describe that the spoon is stood up in the soup bowl. It is meant to make the audiences clearly understand about the meaning of the utterance.

Excerpt 2

Source Language	Target Language
0:07:17.01>>0:07:18.37 Things couldn't be better.	0:07:16.80>>0:07:18.62 Tak ada yang lebih baik dari ini .

It can be seen that the utterance used in the source language is *Things couldn't be better* translated into the target language *Tak ada yang lebih baik dari ini*. Moreover, the words *dari ini* are added by the translator in translating the utterance to show a comparison between Riley's past life and her future life. It means that it is the best thing Riley ever had. Hence, the translator decided to add the word *dari ini* to make a clear understanding against the situation occurs in the movie.

Paraphrase

Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL, in other words, the translation in the TL is syntactically different from the SL but the meaning is still maintained to be comprehended by the audience.

Excerpt 3

Source Language	Target Language
0:03:36.49>>0:03:40.97 <i>That is not brightly colored or shaped like a dinosaur.</i>	0:03:36.36>>0:03:40.78 <i>Warnanya tidak terlalu cerah atau dibentuk seperti dinosaurus.</i>

Here, the subtitling strategy of paraphrase is used to translate a clause *That is not brightly colored or shaped like a dinosaur* into the words *Warnanya tidak terlalu cerah atau dibentuk seperti dinosaurus*. If the source language is translated literally, it will be *tidak berwarna cerah*. However, in the scene, Fear seeing a food to be eaten by Riley with the aims to saved her from unhealthy food. Before finally know if it was a broccoli, Fear observed while explaining the texture of broccoli by saying *Warnanya tidak terlalu cerah atau dibentuk seperti dinosaurus*. Hence, the word *warnanya tidak terlalu cerah* is applied in the target language for it is more understandable.

Excerpt 4

Source Language	Target Language
0:07:30.29>>0:07:32.21 Okay, <i>not what I had in mind.</i>	0:07:30.04>>0:07:32.16 Baiklah, <i>aku tak mengiranya.</i>

The utterance above is translated by using subtitling strategy of paraphrase. The source language *okay, not what I had in mind* is translated into the target language *baiklah, aku tak mengiranya*. It can be done since the situation goes when Riley's dad has a plank written 'sold' set in front of the house and ready to move. Then, all of the Riley's emotions look surprised and one of them, Joy, says *okay, not what I had in mind*. It is because she never expects that Riley's family will decide to move to another city. From the reason explained above, the clause *baiklah, aku tak mengiranya* appears in the target language. Therefore, paraphrase strategy is used since the translator does not translate literally the utterance.

Transfer

Transfer refers to the strategy of translating the SL completely and correctly into the TL.

Excerpt 5

Source Language	Target Language
0:02:30.41>>0:02:34.89 <i>It was amazing. Just Riley and me, forever.</i>	0:02:30.16>>0:02:34.64 <i>Ini mengagumkan. Hanya Riley dan diriku, selamanya.</i>

The source language *It was amazing. Just Riley and me, forever* is translated into the target language *Ini mengagumkan. Hanya Riley dan diriku, selamanya*. The utterance in the source language above is translated without deleting or adding some elements. It is translated completely and correctly into the target language, so the subtitling strategy of transfer is used to translate the utterance. The meaning of the utterance in the source

language does not change in the target language. Both of them also have the same structure and equivalence. As seen on the scene, Joy thinks that she is the only one emotion that Riley has when Riley was a baby, so the utterance is uttered in the source language.

Excerpt 6

Source Language	Target Language
0:04:11.01>>0:04:13.37 <i>Oh, airplane. We got an airplane, everybody.</i>	0:04:10.76>>0:04:13.10 <i>Oh, pesawat. Kita punya pesawat, semuanya.</i>

In the utterance above, the scene is when Riley is angry for she will not get a dessert. Then, her father feeds her and moves the spoon like a flying plan and the utterance is uttered. Here, *Oh airplane. We got an airplane, everybody* is translated correctly and completely into *Oh pesawat. Kita punya pesawat, semuanya* since the transfer strategy is used by the translator. Besides, the expression of *oh* is also translated into *oh* in the target language. There is no addition or deletion in translating the utterance and both of utterance in the source language and the target language has similar meaning.

Imitation

Imitation is used to translate the proper noun like names, places, country, and product brand.

Excerpt 7

Source Language	Target Language
0:04:07.05>>0:04:09.45 <i>Riley, Riley, here comes an airplane!</i>	0:04:07.40>>0:04:10.00 <i>Riley, Riley. Ini, pesawatnya datang.</i>

The utterance *Riley, Riley, here comes an airplane!* in the target language is translated into *Riley, Riley. Ini, pesawatnya datang* in the target language. It is *Riley* translated into *Riley* since the imitation strategy is used. The translator rewrites the name from the source language into the target language. *Riley* is a name of a girl who becomes the object in the movie.

Excerpt 8

Source Language	Target Language
0:07:57.05>>0:08:00.09 Hey, look! The Golden Gate Bridge! Isn't that great?	0:07:56.84>>0:07:59.88 Hei, lihat! Jembatan Golden Gate ! Hebat sekali kan?

Imitation strategy is used to translate the source language *Hey, look! The Golden Gate Bridge! Isn't that great?* into the target language *Hei, lihat! Jembatan Golden Gate! Hebat sekali kan?*. The translator rewrite the words *Golden Gate*. It is the place's name where Riley's family crosses it on this scene.

Dislocation

Dislocation is adopted when the SL 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.

Excerpt 9

Source Language	Target Language
0:06:06.65>>0:06:10.18 Who's your friend who likes to play? Bing Bong, Bing Bong!	0:06:06.48>>0:06:10.00 Siapa teman yang ingin kau ajak bermain? Bing Bong, Bing Bong!

Here, to translate the utterance, the subtitling strategy of dislocation is used. It is the target language *Siapa teman yang ingin kau ajak bermain? Bing Bong, Bing Bong!* adopted from the source language *Who's your friend who likes to play? Bing Bong, Bing Bong!*. The utterance is translated by using dislocation strategy where the translation is more important than the content. Moreover, the utterance is a kind of song in the movie. The song is created by Riley to make an imagination friend called Bing Bong, who is an elephant with a dolphin's voice.

Decimation

Decimation is omitting important element that are confusing the audience and some taboo words.

Excerpt 10

Source Language	Target Language
0:08:11.13>>0:08:13.45 Oh, for Pete's sake!	0:08:10.96>>0:08:13.26 Demi Tuhan!

The expression *Oh, for Pete's sake!* in the source language is translated into *Demi Tuhan!* in the target language. The expression is uttered when the scene takes place in the crowded street. All of people are mad and screaming, and one of them is saying *Oh, for Pete's sake!*. However, it looks that the expression is confusing for the audiences, so it is translated by using decimation strategy, in which the translator prefers to omit some elements to make the audiences understand. Therefore, it makes the expression *Demi Tuhan* becoming exist in the target language.

Deletion

Deletion refers to deals with the total elimination of the parts of a text, such as repetition, filler words and question tags.

Excerpt 11

Source Language	Target Language
0:08:34.89>>0:08:36.09 Oh, no, no, no, no, this one!	0083292>>0083538 Oh! Tidak, tidak, tidak.

The translator used deletion strategy to make the utterance from the source language *Oh, no, no, no, no, this one!* into the target language *Oh! Tidak, tidak, tidak*. The utterance is deleted by this strategy is *no, this one!*. In the scene where the utterance occurs, All of Riley's emotions are still looking at some Riley's imagination houses. Then, Joy says *Oh, no, no, no, no, this one!* to show that she prefers a cake house than a tree house. Moreover, the translator used this strategy with deleting the utterance *no, this one!*. The translator does not display the utterance as without the deleted utterance, this

utterance can stand alone and get the meaning that is correlate with the context of this scene.

CONCLUSION

From the data analysis in the previous chapter, it can be concluded that the number of utterances found in is 268 occurrences. The results show that the most frequently used subtitling strategy in translating subtitle of *Inside Out* movie is transfer with 149 occurrences (55.60%).

It means that most of utterances of the source language are translated completely and correctly into the target language. The translator translated by using transfer strategy to make the audiences easy to understand the subtitle of the movie, in which the movie is also watched by children since it is an animation movie intended for all ages.

Besides, the next type of subtitling strategies is paraphrase which has 90 occurrences of data with the percentage of 33.59%. The researcher also found 14 occurrences of data with 5.22% which are included into deletion; 9 occurrences of data with 3.36% which are included into imitation; expansion consisting of 4 occurrences of data with 1.49%; and the subtitling strategies in the types of dislocation and decimation have the same total occurrences and percentage, 1 occurrence and 0.37%.

As seen above, there are some subtitling strategies which are not used by the translator. Transcription strategy is not used by the translator because it used when there exist unusual term, the third language and nonsense language in the source language. Second strategy that unused is condensation strategy. The last strategy unused is resignation because there is no occurrence in the source language cannot translated into the target language.

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