



**SUBTITLING STRATEGIES IN
THE *NEW GIRL SEASON 1 (PILOT) MOVIE***

JOURNAL ARTICLE

**Submitted in partial fulfillment of the requirements
for the degree of *Sarjana Sastra (S.S.)***

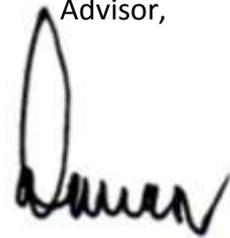
**By
Nirmala Widyanovita
Achmad Basari S.S, M.Pd**

**ENGLISH STUDY PROGRAM FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
SEMARANG
2016**

ADVISOR'S APPROVAL

This thesis has been approved by the advisor on July 19, 2016 to be examined by the board of examiners.

Advisor,

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

Achmad Basari, SS., M.Pd.

SUBTITLING STRATEGIES IN THE *NEW GIRL SEASON 1 (PILOT)* MOVIE

Nirmala Widyanovita, Achmad Basari S.S, M.Pd
Dian Nuswantoro University

ABSTRACT

This thesis is entitled *Subtitling Strategies in New Girl Season 1 (Pilot)*. This study analyzed subtitling strategies that are used in *New Girl Season 1 (Pilot)* movie. The researcher used descriptive – qualitative method during the research since the aim of this study is to find out the subtitling strategies that are used in *New Girl Season 1 (Pilot)*. The researcher studied the utterances of *New Girl Season 1 (Pilot)* movie as the unit of analysis. The result of this research shows that not all of parts subtitling strategies are used. The strategies used are expansion strategy (6,06%), paraphrase strategy (18,18%), transfer strategy (37,87%), imitation strategy (10,10%), condensation strategy (3,03%), decimation strategy (0,50%) and deletion strategy (18,68%). Transfer is dominated, because these utterances contain transfer strategy.

Keywords: *Subtitle, Subtitling Strategies, New Girl Season 1 (pilot), Translation, Translation Strategies*

INTRODUCTION

Language is one of the most important things in life because language is instrument to communicate among people. With language, people can communicate with each other easily. There are many languages used in the world. Every country usually has its own language. To make people easier to communicate with people from other countries, English is chosen as universal language. However, not everyone can speak English. That is why a translator is needed to translate one language to another language.

English has become the international language and almost all of the countries in this world use English as their language although it is not as the primary language, including in Indonesia. It is a kind of language consist of two, first is oral or spoken language which is a primary language whereas written language is secondary language. The oral language is more expressive than the written one because in oral language human build their expressive and relax language by using their body language.

Western society has already expanded their invasion of knowledge, information, and entertainment in multimedia. Those are coming in form of TV programs, videos, songs, and movies that have an original language and culture. Movie which is as one of the entertainments and also becomes the communication tools because movies are transferring ideas and might be one of the information sources which has extended influence. In this modern era, film industry has recently become an extremely popular media to gather the audience. The film industry not only produces movies which has a good quality, but also faced a translation

problem since only small percentage of the world's population understands English. When faced a translation problem, translator is important thing to solve translation problem. 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 in texts, the translator have some rules. They not only just transfer the idea from the source language to the target language but they also should establish an equivalent translation from English to Indonesian since they have different system and structure, consequently, a growing need to find appropriate screen translation approaches (Audiovisual Translation).

Audiovisual Translation (AVT) is majoring into subtitle and dubbing. Each of them interferes with the original text to a different extent. Dubbing is known as a method translating film by modifying the source text largely and making it familiar to the target audience. It is the methods which the foreign dialogue is adjusted to the mouth and movements of the actor in the film and its aim is seen as making the audience feel as if they are listening to actors actually speaking the target language. On the other hand, subtitling is supplying translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen (Szarkowska, 2005).

One of the ways to translate the foreign film and television program is subtitling. Subtitling is textual versions of the dialogue which is not 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 methods of translating films, subtitling involves the least interference with the original. In the other words, it is the most neutral, minimally mediated method. Therefore, 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.

Translation is the comprehension of the meaning of a text and the subsequent production of an equivalent text, likewise called a "translation," because that communicates the same message in another language. The text that is called the source text and the language that is translated into is called target language. The product is sometimes called the target text. Beside that, translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. A translated version of a text is an individual or a computer program that renders a text into another language is called a translator. The discipline concerned with issues related to the production of translations is called translation studies.

Translating subtitle texts, utterances or conversation in a film appeared on screen is not an easy task for the translators. Hatim and Mason (in Venuti 2000) in *Politeness in Screen Translating* state that there are four kinds of difficulties working on subtitling. The first one is the shift in mode from speech to writing. The second is the factor which governs the medium or channel in which meaning is to be conveyed. The third one is the reduction of the source text as a consequence of (2) above and last but not least is the requirement of matching the visual image.

Besides that, there are some constraints of subtitle that must be obeyed. Gottlieb (1992:164) discusses in different terminology, what he calls the formal (quantitative) and textual (qualitative) constraint of subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor (a maximum of two lines are allowed, with approximately 35 characters per line) and the time factor. The time factor in particular, plays a pivotal role in the decisions translators have to make, although traditionally five to six seconds have been considered to be sufficient for reading a two-line sentence.

RESEARCH METHOD

Data and Subject

The data of this research were taken from *New Girl Season 1 (Pilot)* movie. The data of this study are English Indonesian subtitles from the dialogue of original movie. The translated or subtitled version of the movie into Indonesian can be found in the internet by download.

Unit of Analysis

The unit of analysis of this research is every utterance which has one subtitling strategy classified into subtitling strategies by Gottlieb (1992) found in *New Girl Season 1 (Pilot)* movie subtitles. The Source Language is English, and the Target Language is Indonesian as the data to be analyzed.

Data Collection and Analysis Method

The first step of collecting the data is Downloading the serial movie "New Girl Season 1 (Pilot)" in internet. The second step is watching the serial movie "New Girl Season 1 (Pilot)" several times to comprehend the whole story. The next step is downloading the script of the source language of the movie. And the last step is Classifying the English and Indonesian note the target language of the movie that contains subtitling strategies as the data beside the source language script.

After the data had been collected, then the researcher classifying and categorizing the types of subtitling strategies based on eleven classifications proposed by Gottlieb (1992). The second step is analyzing the types of subtitle strategies. And the last step is drawing conclusions according to the result.

FINDING AND DISCUSSION

Finding

The data of this research is the whole subtitle in *New Girl Season 1 (Pilot)* movie. The researcher prepared two data in English version and Indonesian version. The researcher selected the subtitle from two version then classified the data based on subtitling strategies by Gottlieb (1992:164). The result of the analysis of subtitling strategies in *New Girl Season 1 (Pilot)* movie is presented in the table.

No.	Subtitling Strategies	Data	Percentage
1.	Expansion	12	6,41%
2.	Paraphrase	36	19,25%
3.	Transfer	75	40,10%
4.	Imitation	20	10,69%
5.	Condensation	6	3,20%
6.	Decimation	1	0,53%
7.	Deletion	37	19,78%
	Total	187	100%

The researcher found expansion (6,41%), partaphrase (19,25%), transfer (40,10%), imitation (10,69%), condensation (3,20%), decimation (0,53%), and deletion (19,78%). The transfer strategies shows the highest percentage and very dominant in the *New Girl Season 1 (Pilot)* movie.

Discussion

According to the data, in this sub chapter, the researcher identifies and describes the subtitling strategies types and the analyzed data are presented based on the data which can be seen in the appendix from *New Girl Season 1 (Pilot)* movie.

Expansion Strategy

Excerpt 1

SL : *He (Spencer) says he has this fantasy*

TL : *Dia bilang dia punya fantasi **seperti** ini.*

The translator used expansion strategy to translate the source language *He says he has this fantasy* into *Dia bilang dia punya fantasi seperti ini*. The translator added the word **seperti** in the target language because from the scene where the utterance appears, the main character (Jess) said with her friend that Spencer (her boy friend) has a fantasy like she is talking about dropping her coat on the ground, and the translator translated the utterance by adding the word *seperti* to describe what Jess was doing in front of Spencer.

Paraphrase Strategy

Excerpt 2

SL : **Oh, my God.** *There's something in the basement.*

TL : **Astaga,** *ada sesuatu di ruang bawah tanah.*

The translator used paraphrase strategy to translate this utterance. Literally, it says *Oh, Tuhanku*. On the other hand, the phrase *Astaga* is meant to represent the meaning *Oh, my God* in the source language. By the context of the scene, it represents to the utterance which appears when the main character talks about she in the first movie.

Transfer Strategy

Excerpt 3

SL : ***Let me just run down there in my underwear.***

TL : ***Biar aku turun ke bawah dengan celandalamku.***

Transfer strategy is used in the source language and the target language from the utterance in this scene. The meaning of the utterance has the same meaning as meaning the subtitle and the context of story in this scene. Besides that, the form of the utterance from the source language and the target language does not change, there are imperative forms.

Imitation Strategy

Excerpt 4

SL : *Your stripper name's **Rebecca Johnson?***

TL : *Nama penari telanjangmu **Rebecca Johnson?***

Imitation strategy is used to translate the source language *Your stripper name's Rebecca Johnson?* into the target language *Nama penari telanjangmu Rebecca Johnson?*. The translator rewrites the words *Rebecca Johnson* into the target language. Those words are the person's name in this scene.

Condensation Strategy

Excerpt 5

SL : ***You know, we'll fix you up. We'll take you out.***

TL : ***Kau tahu, kami akan membantumu keluar dsri masalah ini.***

The utterance uses condensation strategy. The translator uses this strategy because it is the shortening of the text in the least obtrusive way possible. It can be seen when Schmidt talks with Jess that he invites Jess to hangout together with him, Coach, and nick and so Jess can forget about the problem (broken heart).

Decimation Strategy

Excerpt 6

SL : ***Do your thing, man. It was good seeing you.***

TL : ***Sampai jumpa, senang bertemu kamu.***

The translator uses decimation strategy to translate this utterance because decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted. The decimation strategy is used by the translator to give an addition to the target language to make the meaning clear in the target language.

Deletion Strategy

Excerpt 7

SL : *Look at you, in the **back** of a cab, totally naked.*

TL : *Lihat dirimu, di taksi, telanjang bulat.*

This utterance above uses deletion strategy to delete the word *back* in the source language. In the target language, the word *back* is not translated because the translator minimizes the meaning of the utterance from the source language. Perhaps, the back of a cab has two meaning. Back of a cab which has meaning in the back of a cab and the other side back of a cap has a meaning sit down in the chair in the cab.

CONCLUSION

From the data analysis in the previous chapter, it can be seen that the number of the subtitling strategies which are found in the *New Girl Season 1 (Pilot)* movie is 198 utterances (100%). The results show that there are 12 (6,06%) utterances of Expansion strategy, 36 (18,18%) utterances of Paraphrase strategy, 75 (37,87%) utterances of Transfer strategy, 20 (10,10%) utterances of Imitation strategy, 11 (5,55%) utterance of Transcription strategy, 6 (3,03%) utterance of Condensation strategy, 1 (0,50%) utterance of Decimation strategy, and 37 (18,68%) utterance of deletion strategy. There are only eight strategies out of ten strategies applied by the translator in translating subtitle in the *New Girl Season 1 (Pilot)* movie. They are expansion, paraphrase, transfer, imitation, transcription, condensation, decimation and deletion. The strategies which are not used by the translator are dislocation and resignation.

Transfer strategy is the strategy which more frequently used by the subtitler in the movie. There are many differences structural utterance between the source language and the target language, also there are useless words in the source language which is not to be translated into the target language. The second highest subtitling strategies used by the subtitler is deletion. The translator often to uses it because to translate the subtitle to be more smoothness and naturally.

REFERENCES

- Agnieszka, Szarkowska. 2005. *The Power of Film translation*. URL: <http://accurapid.com/journal/32film.htm>
- Baker, Mona. 2001. *Routledge Encyclopedia of Translation Studies*. New York: Routledge
- Bell, Roger T. 1991. *Translation and translating*. California: Longman
- Bogucki, Lukasz. 2004. *The constraint of relevance in subtitling*
http://www.jostrans.org/issue01/art_bogucki_en.php
- Catford, J.C. 1969. *Linguistic Theory of Translation*. Oxford: Oxford University Press
- Cintaz, Diaz. *Workshop: Subtitling*. 2000.
<http://www.literarytranslation.com/workshops/subtitling>
- Diaz Cintaz, J., & Remael, A. (2007). *Audio-visual translation: Subtitling*. Manchester: St. Jerome.
- Englebretson, Robert. 2003. *Searching for Structure*. Amsterdam: John Benjamins Publishing Company

- Gottlieb, H. 1992. Subtitling. "A New University Discipline". In Dollerup & Loddegaard (eds). *Teaching Translation and Interpreting: Training, talent and experience*. Philadelphia: John Benjamins Publishing Company.
- Newmark, Peter. 1988. *A Textbook of Translation*. London: Prentice Hall
- Nida, E. A., & Taber, C. R. (1974). *The theory and practice of translation*. Leiden: E.J. Brill.
- Taylor, C. (2000). *The subtitling of film: Reaching another community*. Retrieved October 25, 2011, from <http://claweb.cla.unipd.it/citatal/documenti/trieste/subtitling.rtf>
2010. *Journal Of English Studies*. Islamic Azad University, Science & Research Branch, 1(1), 39-49, Winter

Internet source :

Google.com Example Subtitling Strategies

https://en.wikipedia.org/wiki/Translation_studies