



**ENGLISH-INDONESIAN SUBTITLING STRATEGIES AND
THE RESULTED READABILITY LEVEL OF THE
DIALOGUES IN “*THE GREATEST SHOWMAN*”**

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in English

by
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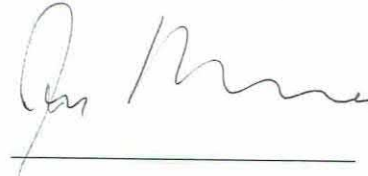
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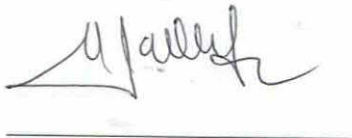
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Semarang, 30 September 2019



Fria Bintang Listiawati

MOTTO AND DEDICATION

THERE IS A WILL THERE IS A WAY

To:

My parents, Boimin and, Sularti

My beloved brother, Danang Listiyanto

My beloved friends

English Education Teachers

English Department of UNNES

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First and foremost, I would like to praise the Almighty Allah for the blessing and mercy; the kindness and divine intervention, and the strength and health that have been given during my study and in the completion of my final project.

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Writer

ABSTRACT

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Keywords: subtitling strategy, readability, relation of strategy and readability

This research attempted to find out the subtitling strategies, the readability level and the relation of subtitling strategy and the readability. The objectives of this research were describe the subtitling strategies in the movie entitled *The Greatest Showman*, analyze the translation readability level and investigate the relation between subtitling strategies and the readability. This research used descriptive qualitative method. The subtitling strategy analysis was done by using Gottlieb (1992) theory, the readability level was analyzed using Nababan (2010) and the writer investigates the relation between them. The result of this study found that there were 289 data subtitles and there were 6 strategies: (1) Transfer (2) Paraphrase (3) Condensation (4) Imitation (5) Decimation (6) Deletion. The most frequent strategy used in this movie was transfer strategy which found in 103 data while the rarest strategy used in this movie was deletion which found in 6. In terms of readability level, the writer got 4335 data as the total data from all of the respondents (15). Most of them gave score 3 or very readable in the subtitle. There are 3470 data rated as very readable, 745 data were readable enough and 120 data were unreadable. The strategy that categorized as most readable subtitle was transfer strategy and the most unreadable subtitle was imitation strategy.

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LIST OF ABBREVIATIONS

ST	= Source Text
TT	= Target Text
BT	= Back Translation

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CHAPTER I

INTRODUCTION

Chapter I will introduce the basics of the study. It consists of background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study and outline of the study.

1.1 Background of the study

Movie is a familiar literary work in Indonesia. Besides watching Indonesian movies, people in Indonesia often watch foreign movies. In fact, foreign movies are more in demand than Indonesian movies. According to the data from Pusbangfilm the number of foreign movies viewers reached 64.86 million in 2016. This number has increased steadily until 2017 reaching 67.71 million and reaching 82.94 million viewers in 2018. Moreover, the researcher also found a survey conducted by Saiful Mujani Research & Consulting (SMRC), that most Indonesian people prefer to watch foreign movies especially Hollywood movies than Indonesian movies itself. The survey conducted on October 2015 stated that 82.6% people in Indonesia watched Hollywood movies, 7.7% watched Korean movies, 1.7% watched Indian movies, 1.5% watched Mandarin movies and only 3.2% watched Indonesian movies. Many Hollywood movies played on cinemas in Indonesia and were available for download as well, such as: Deadpool, Captain America Civil War, Batman V Superman: Dawn of Justice, The Greatest Showman, Suicide Squad etc.

As we know that, Hollywood movies use English as a means of communication. In order to make Indonesian people understand the content of the Hollywood movie or foreign movies, Indonesian people need subtitle in Bahasa Indonesia. Subtitle is a text at the bottom of the TV screen as a translation of the words (dialogue) what the characters in the movie talking about. According to Gottlieb in Jelic (2012), subtitle is defined as "diamestic translation in a polysemiotic media (including films, TV, video, and DVD) in the form of one or more lines of written text presented on the screen in sync with the original verbal content".

Subtitle is very important for Indonesian viewers in understanding the foreign movies. Subtitle can convey a message from the movies so, it is very beneficial for Indonesian people who watch foreign movies. Although, subtitle is very important in the movies, making a good subtitle is not a simple job. Subtitling has some obstacles and limitations so, a subtitler must be careful in doing this job. Many of the subtitlers have tried various ways to solve the obstacles but there is still no best solution for this problem. Those obstacles in the process of translation are caused by the different language system in word levels, grammatical system, and linguistic levels. In other words, each language has a different structure, grammar, vocabulary, etc. Each country cultivates a different tradition of translating movies because it depends on several factors, such as historical circumstances, traditions, the technique to which is accustomed for both the source and the target viewer. Translating the subtitle of the movie not only concerns in the grammatical sentence but also in the utterances. The meaning of the utterances in target text

should be as close as possible with the source text in order to make a readable subtitle. Because of these obstacles, the use of subtitling strategies in subtitling is important in order to make a good quality of subtitle. For example, Gottlieb (1992) proposed 10 subtitling strategies. (1) Expansion, (2) Paraphrase (3) Transfer (4) Imitation (5) Transcription (6) Dislocation (7) Condensation (8) Decimation (9) Deletion (10) Resignation.

Moreover, Ramael and Robert (2017) stated that there are 2 central issues determining the quality of intralingual subtitle, they are form-related and content-related quality issues. Form-related quality consists of formatting, spotting and readability and content-related quality consist of content and translation; grammar, spelling and punctuation; readability and appropriateness. Readability aspect is an important thing that must be considered by the subtitler. The readable subtitle will greatly affect the audience's understanding about the movie. The readable subtitle can help the viewer to understand the message and plot of the movie and make them interested to know more about the story of the movie. But the interpretation process will be a problem if it can not be translated well in order to get good understanding. The unreadable subtitle will make viewers uninterested with the story. A good understanding of the readability concept will help the translator in doing the translation work. In this study, the researcher will focus on the subtitling strategy used in this movie and the readability of the Indonesian subtitle of *The Greatest Showman* and the relation of subtitling strategy and the readability level.

1.2 Reasons for choosing the topic

Like what I have explained before that foreign movies especially Hollywood movies have dominated the movies industry in Indonesia. The audiences come from various ages and groups, not only adults or teenagers but also children. Almost all of Hollywood movies are produced in English, which are difficult to understand by mostly Indonesian because the difference of language used. Therefore, the creativity in using the subtitling strategies in subtitling is important in order to make a good quality of subtitle.

Watching a movie is an entertaining, enjoyable and fun activity. Why? because watching movies often brings us in a unique imagination about the movies. One of the biggest attractions of foreign movies for Indonesian people is the high-quality pictures of foreign movies themselves. Some scenes show impossible thing to be real. In movies, we do not only watch the movie but also become part of the story.

One of the criteria a qualified translation is readable. That means to everyone who watches the movie would understand the movie well through the translation results in the form of a subtitle. The unreadable subtitle will make viewers uninterested with the story.

The Greatest Showman is a musical genre movie, directed by Michael Gracey, written by Jenny Bicksand Bill Condon and starring Hugh Jackman, Zac Efron, Michelle Williams, Rebecca Ferguson, and Zendaya. This film is inspired by the true story of P. T. Barnum's creation of the Barnum & Bailey Circus and the lives of its star attractions.

The Greatest Showman is a good movie. This movie has an extraordinary wisdom that implied in it. Telling a true story of Barnum, someone who was poor and be littled by everyone. Barnum never despaired and complained about his life. He always fought for a better life and made his dream comes true. Finally, he was at the top of his career as a leader of circus show and being a successful person, but he became an arrogant and greedy person. He ignored the circus that he built and looked for another business which more profitable. One day, the circus building was on fire and Barnum lost all of his properties. But he did give up. In his downturn, he reorganized his business and tried to improve relations with his family so, that in the end the circus became successful for the second time so, people began to know circus until now.

This great movie got many achievements such as nominations for Best Motion Picture - Musical or Comedy and Best Actor – Musical or Comedy for Jackman, for the song "This Is Me". This movie won the Golden Globe Award for Best Original Song at the 90th Academy Award and for Best Song Written for Visual Media at the 61st Annual Grammy Award and also this movie can be enjoyed by everybody at any age. Because of that reasons, the writer in this study wants to know the subtitling strategy used in this movie, the readability level of the subtitle and the relation of subtitling strategy and the readability.

1.3 Research Questions

Based on the background of the study above, the problems of the study are as follows:

1. How is the application of Gottlieb subtitling strategies in the movie entitled *The Greatest Showman*?
2. How is the readability level of the Indonesian subtitle of *The Greatest Showman*?
3. How is the relation of subtitling strategies and readability level of the Indonesian subtitle of *The Greatest Showman*?

1.4 Objectives of the study

Based on the research problem, this study has some goals:

1. To describe the application of subtitling strategies in the movie entitled *The Greatest Showman*.
2. To analyze the translation readability level of the Indonesian subtitle of *The Greatest Showman*.
3. To investigate the relation of subtitling strategies and readability level of the Indonesian subtitle of *The Greatest Showman*.

1.5 Significance of the study

1. Theoretical Significance
 - a. This research finding hopefully can give the contribution for those who learn English as a means of translation study, especially in the subtitling field.
 - b. These research findings are also expected to enrich the theories of subtitling in a film or movie.
2. Practical Significance

- a. This research is expected to be beneficial to the scriptwriters, producers, and the subtitles to give more attention to their translation that is important for delivering the message of the movie from certain language (English) to the certain target language (Indonesian).
- b. The result of this research can be beneficial to other researchers in order to improve their research quality, especially when they want to carry out similar or further research about translation strategies and translation readability.

1.6 Outline of the Report

This final project is organized into five chapters.

Chapter I contains the introduction of the research, which cover the background of the study, reasons for choosing the topic, problems of the research, purposes of the study, significance of the study, and outline of the report.

Chapter II contains a review of related literature, which provides a review of the previous study, theoretical review, and theoretical framework.

Then, chapter III is the method of investigation, which consists of the object of the study, roles of the researcher, type of data, the method of data collection, and method of data analysis.

Chapter IV, is the results and discussion, which consists of results and discussion of the study. And the last, chapter V, the writer would put forward her opinion in the form of conclusion and suggestion for further research.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter II consists of three main parts. The first part is a review of previous study, the second part is theoretical review, and the last part is theoretical framework.

2.1 Review of Previous Studies

In this section I would like to give the previous researches conducted by previous researchers related to the topic of this final project, I use them as references in conducting this final project. There are a lot of researches related to translation, audio-visual translation (AVT), subtitle and readability.

Translation is an interesting topic to be examined by scholars. There are a lot of researches about translation. Ordudari (2010) said that translation is an activity "to transfer a written or spoken source language texts (SL) to written or spoken target language texts (TL) equally. Or we can say that translation is a process of language changing from an original text into a text in another language without changing the meaning of the text. Furthermore, Toury (as cited in James 2001) defines translation as "A kind of activity which inevitably involves at least two languages and two cultural traditions". Crystal (as cited in Krishna Regmi, 2010) defines translation as "A process where the meaning and expression in one language (source) is turned with the meaning of another (target) whether the medium is spoken, written or signed". Based on those statements of the definition of translation, the writer may say that in doing a translation, translators

reconstructing or reproducing the meaning inside the source language text (cultural traditions and expression) into the form of target language text.

According to Toury's and Crystal's statements, translation is not only translating the language from the original language into the target language but involves a whole set of extralinguistic also such as expressions and cultural traditions. Then this complexity caused many problems faced during the translation process, especially cultural gaps. In his paper, Wu (2008) explained about cultural gaps usually faced during the translation process. According to Wu, cultural difference always caused gaps and problems. The culture always involves and influences the way of life of a group that is why different group reflects a different culture. Wu also discussed that there were four main gaps in the translation process, first was cultural background, non-equivalence, extension and the last gap is a derivation.

Bardaji (2009) in her paper stated the way to overcome the problems and difficulties in doing a translation. Bardaji discussed translation procedures, techniques, and strategies. She proposed the three terms as translation process operators. Translation process operators help translators to negotiate difficulties during the translation process.

Bardaji (2009) displayed several experts' definition of translation procedures, technique procedures, translation methods, and translation strategies. Bardaji drew a conclusion that there are pairs of terms which share a similar concept, that translation processes and strategic processes both of them have similar conceptual meaning. Cited from Bardaji (2009, p.165), Kiraly (1995) explained that

the translation process, or 'processing phenomena', includes 'minor' process which later we can call as 'strategies'. Furthermore, translation strategies and translation techniques also included in a similar discussion.

In dealing with some problems in translation Krings (1986) stated that translation strategy is plan arranged for solving these problems. In line with Krings, there are some experts stated their translation strategies (p. 18). Furthermore, in a book entitled *In Other Words*, Mona Baker (1992) lists eight translation strategies : (1) Translation by a more general word (superordinate) (2) Translation by a more neutral/less expressive word (3) Translation by cultural substitution (4) Translation using a loan word or loan word plus explanation (5) Translation by paraphrase using a related word (6) Translation by paraphrase using unrelated words (7) Translation by omission (8) Translation by illustration (pp. 26-42)

Applying translation techniques, and strategies can be a good solution to overcome translation problems and difficulties but, in order to produce a good translation we also need revising and editing in the result of the translation.

Schjodager, Rasmussen, and Thomsen (2008) who conducted a survey of a good translation got a conclusion that editing and revising process was important things to do in doing a translation. They analyzed the data and identified a set of objectives for revision that was formulated by the respondents and can be related to quality parameters:

- To assure that the text is composed coherently and logically;
- To assure that the text is based on the standard of the organization/company;
- To examine that the text or the result of the translation is correct;

- To adjust the text in order to make it more appropriate to its target group;
- To adjust the text linguistically (amelioration);
- To spar with, train or provide feedback to colleagues or freelancer (including the translators). (Schjoldager et al. 2008)

Moreover, Hernandez-Morin (2009) conducted a survey to professional revisers in France about the quality parameter when revising a translation. They felt were vital when revising a translation: accuracy, functional appropriateness, editorial quality, linguistic coding, and others. Based on the respondents editorial quality was the most important thing in revising a translation then followed by accuracy, linguistic coding, and functional appropriateness.

The development of technology creates a new branch of translation. Audiovisual translation or AVT is a recent branch arises because of technological development. AVT is translation in electronic media. Generally speaking, “audiovisual language transfer denotes the process by which a film or television programme is made comprehensible to a target audience that is unfamiliar with the original’s source language” (Luyken, 1991:11). There have been many studies related to AVT. Gambier (2006); Chiaro (2010); Chaume (2013); Cho (2014); and Matkivska (2014) are the researchers who conduct research in the field of translation especially in Audio-visual translation (AVT). In their studies, the researchers explained general knowledge about AVT. Audio-visual translation has been a recent field of research compared to other fields of translation, such as literary translation and technical translation. The thing that makes AVT as a new field of research is that AVT involves media and technology as it is a part of AVT.

Gambier (2006) explained that the distribution of AVT media is involved in the computer and telecommunication industries. Thus, the development of AVT is donated by the development of technology.

Likewise, translation for the screen and translating print is different enough. She then explained that products for a screen are entirely audiovisual in nature. In a storybook, elements such as pictures, photographs, graphs, and diagrams, are provided to complement or enhance the verbal content. On the other hand, in products for screen such as films, TV series, documentaries, and sitcoms, there are complex visual codes. Actors' movements, facial expressions, and gesture to scenery, costumes and use of lighting and color are examples of visual codes in products for the screen (Chiaro, 2010, p.142).

The terminology of audiovisual translation may increase confusions to other similar terminologies. Many translation experts use different terminologies which, in the end, refer to AVT. Several examples of terminology are 'film translation', 'film and TV translation', 'screen translation', and 'multimedia translation' (Cho, 2014, pp.377-378). Despite various terminologies used, Chiaro (2010) gave a conclusion that "screen translation, or audiovisual translation, is concerned mainly with conveying the verbal audio codes of an audiovisual product into other languages" (p. 142).

It can be implied then that AVT can be categorized as a popular field in translation studies among scholars. AVT is limited in terms of the modes of transfer and of the genre studies due to its recent appearance (Alvarenga, Araújo, & Franco, 2002). In their paper, Alvarenga, Araújo, & Franco (2002) stated that there is not

much attention for figures concerning factual programs. It means that AVT constantly involves in fictional literature, such as movies and TV series. Studies of AVT in factual situation, such as in documentary and interview, are rarely studied and observed. The researchers assumed that the translation of factual situation will result in little interest and that it may represent a real challenge for any translator.

Modes in audiovisual translation, according to Chaume (2013), can be understood as all types of transfer of audiovisual texts between two languages and cultures (interlingual) or within the same language and culture (intralingual). By this definition, Chaume (2013) divided the modes in AVT into two main groups, they are revoicing (modes based on recording and inserting a new soundtrack and subsequent sound synchronisation) and captioning (modes based on a written translated or transcribed text inserted on or next to the screen where the original text is shown). On the other hand, Chiaro (2010) used different terms to categorize the modes in AVT. Based on Chiaro (2010) the two most widespread modalities adopted for translating products for the screen are dubbing and subtitling.

Karamitraoglou (2000) defines subtitling as a translation of the spoken (written) source text of an AVT product into a written target text which is added on to the images of the original product at the bottom of the screen. Gottlieb in his research stated that subtitling can be defined as the rendering in a different language of verbal messages in filmic media, in the shape of one or more line of written text presented on the screen in sync with the original written message.

Shuttleworth and Cowie (1997) define subtitling as “the process of providing synchronized captions for film and television dialogues” (p. 161).

Another researcher defines subtitling as supplementing the original voice sound track by adding written text on the screen. So, the main role in subtitling is to facilitate an access for the foreign viewers on audiovisual product in a foreign language. (O'connell, 2007, p. 169)

Gottlieb (2002) presents two general categories for the subtitling: intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing, or for language learners. Gottlieb describes it as vertical, 'in the sense that it involves taking speech down in writing, changing mode but not language. Interlingual subtitling is the type of language transfer that (1) simultaneously presents the translated and the original verbal elements and, at the same time, (2) transforms speech into writing. Interlingual subtitling can be defined as:

- 1) the rendering in a different language
- 2) of verbal messages
- 3) in filmic media,
- 4) in the shape of one or more lines of written text,
- 5) presented on the screen,
- 6) and in sync with the original verbal message.

Cintas and Ramael (2010) added another two classifications for subtitling: (pp. 19-21)

1. According to time:

- a. Prepared subtitle (offline subtitling): it is a complete work which is done before running the program or broadcast.
- b. Live subtitling (online subtitling): it can be done by interpreters who have a special skill in typing (Stenographer) or sometimes it is done by software of speech recognition during machine translation process.

2. According to technical parameters:

- a. Opened subtitle: it is a stacked subtitle to image and cannot be removed from it.
- b. Close subtitle: it is a subtitle which can be add or removed from the program according to the desire of viewers.

According to Bernschütz (2010), the process of subtitling can be divided into three phases. In the first phase, the original language script is split into scenes. In the second phase, the text is extracted and translated. The third phase comprises the substantive part of the process: professionals attempt to time the translated part to the film.

Díaz-Cintas and Remael (2007) have explained the detail about the subtitling process of movies. First of all, a client (most usually a production or distribution company) contacts a subtitling company and applies for a translation. The subtitling company then choose a particular translator who will do the translation. Someone has to watch the copy of the given movie to make sure there is no damage to it or other problems. There needs to be a working copy of the film made. The client may, for example, provide only certain scenes with dialogues to the subtitling company in order to preserve the movie from illegal copying. Next,

spot/timing takes place, which means that a professional determines when subtitles will appear and disappear. Sometimes the film can be provided already with a spotting list. Then the translator is given the copy of the film and a dialogue list (sometimes only one of these two is actually sent and the translator has to work only from the written dialogue or from the images and soundtrack). It is very useful for the translator to watch the whole movie before starting to actually translate, because it is good to think about several issues first, such as the actual meaning of some words that tend to have polysemous meaning in the source language, realizing the gender and number of certain nouns or pronouns (e.g. "you" in English), deciding whether formal or informal form of address will be used in the target language, etc. When this all is done, the subtitles may be put into the film. The movie is then screened in a cinema, broadcasted on television or sold on DVD. (pp. 30-34)

The finished product of the work is a subtitle. It is to read and understand in a few seconds when it is visible on the screen. We can conclude that the subtitles should be high quality, so the target audience can understand the gist information of a movie.

All types of translation have their own challenges or difficulties. Subtitling as a part of this field has its own formal (quantitative) and contextual (qualitative) restrictions. The textual restrictions are those which imposed on the subtitle on the subtitle by the visual context, while the formal deals with the way of presenting the subtitle (Gottlieb, 1992). "The number of possible audiovisual translation problems is endless and a list that would count for each one of them can never be finite". Based

on Khalaf (2016) there are many challenges which surround the subtitling process and it can be classified into three main types (Technical, Cultural and Linguistic). (Karangmitroglon, 2000, p. 104)

To overcome these obstacles, a subtitler may use a certain strategy, technique, or method. One of popular discussion in translation studies is research related to subtitling strategies. The researcher had collected several studies done by many researchers, they are Irmawati (2012); Fitri (2013); Simanjuntak & Basari (2013); Matkivska (2014); Aveline (2015); Mono, Saragih, Nababan, & Lubis (2015); Warachananan & Roongrattanakool (2015); Arjomandi & Kafipour (2016); Fajaressa (2016); Iskartina (2016); and S., Sofwan, & Kalisa (2017).

The researchers mentioned above had conducted researches deal with translation strategies, mostly in AVT. The types of data are varied, from movies, novels, to songs. The researchers also used different translation strategies proposed by different translation experts, such as Mona Baker, Newmark, and Malone.

There are also many strategies for dealing with subtitling challenges. The first attempt to put standard strategies to overcome subtitling challenges was by Vinay and Darbelnet (1958) who displayed impressive subtitling strategies which developed later on by other scholars (Leppihalme, 1994, p.94). subtitling strategies are classified into two levels, the macro-strategies and micro-strategies. Macro-strategies formulate the overall framework of the translation, while the micro-strategies deal with individual translation problems on word and sentence levels (Schjoldager, 2008, p.89).

Gottlieb (1992) proposes ten detailed subtitling strategies on the micro level: (1) Extension (2) Paraphrase (3) Transfer (4) imitation (5) Transcription (6) Dislocation (7) Condensation (8) Decimation (9) Deletion (10) Resignation. Moreover, Schjoldager (2008, p.92) develops Gottlieb's strategies and proposes twelve types of subtitling strategies on the micro level: (1) Direct transfer (2) Calque (3) Direct translation (4) Oblique translation (5) Explication (6) Paraphrase (7) Condensation (8) Adaptation (9) Addition (10) Deletion (11) Substitution (12) Permutation.

Some descriptive studies have been done in the field of translation quality assessment in some years back, whether they took ACR-based (Accuracy, Clarity, and Readability), AAR-based (Accuracy, Acceptability, and Readability), or ACN-based (Accuracy, Clarity, and Naturalness) (Ardi, 2010; Yeni, 2012; and Rosita, 2013). These three studies discuss translation quality assessment categories in different way with different source of text, historical novel, food terms, and beverage terms in respected that various scholars from different school of thought have proposed criteria or model for translation assessment differently aiming to provide a systematic method to evaluate translation. Carroll and Ivarsson in Robert and Ramael (2016) drawn the translation quality parameters in the Code of Good Subtitling Practice, such as: (1) content and transfer (including accuracy, completeness, logic) (2) grammar, spelling and punctuation (3) readability (4) appropriateness.

One of the criteria a qualified translation is readable. That means to everyone who watches the movie would understand the movie well through the translation results in the form of a subtitle. There are many research about

readability. There are some research found how to measure the readability of a translation. Haliday in Fiederer and O'Brien (2009) proposed a scale to measure the readability level. There are 4 scales for scoring readability. Score 4 for high readable, score 3 for readable, score 2 for only small part readable, and the last score 1 for unreadable. Nababan (2010) proposed 3 scales for scoring readability. Score 3 for very readable, score 2 for readable enough and score 1 for unreadable.

2.2 Theoretical Review

2.2.1 Definition of Translation

Many experts have been defined as the definition of translation. Baker (2011) said that for some professional translators, translation is an art, which requires aptitude practice and general knowledge – nothing more (p. 3)

Based on Catford (1965) translation is defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (p. 20). Here, Catford said that the important thing in process of translation is a way to find the equivalent meaning between source language (SL) and target language (TL) and the readers or listeners can understand and does not misunderstanding with the meaning of translation product. Translators would try their best to produce good translation so that the meaning could be delivered well to the people who want to understand the meaning of the source language. Another definition is explained by Newmark (1988), he says that "Translation is rendering the meaning of a text into another language in the way the author intended the text" (p. 5). Here, Newmark said the translation is the way to find the equivalence meaning from source text into target text. Furthermore, Toury (as cited in James

2001) defines translation as "A kind of activity which inevitably involves at least two languages and two cultural traditions". Crystal (as cited in Krishna Regmi, 2010) defines translation as "A process where the meaning and expression in one language (source) is turned with the meaning of another (target) whether the medium is spoken, written or signed". Based on those statements of the definition of translation, the writer may say that in doing a translation, translators reconstructing or reproducing the meaning inside the source language text (cultural traditions and expression) into the form of target language text. Those definitions of translation explain that translation is a kind of process of transferring meaning (cultural tradition and expression) from one language into another without changing the message of the source text.

2.2.2 Translation Process

In translation, there are some processes that should be faced by translators. Several experts have been explained the process of translation in order to produce a good translation.

Principally, there are 3 basic steps in translation. First is understanding, second is transferring and third is reconstructing. The translator should understand the meaning of Source Language (SL) after that the translator transfers the meaning of Source Language (SC) into Target Language (TL). The last, translator reconstructs the new sentences in Target Language (TL) based on the meaning of Source Language (SL).

The first expert that explained his research about the process of translation is Nida and Taber. Nida and Taber (1982) explained the process of translation in 3

stages. First, analyzing SL into grammatical relationships and the meanings of the words and combination of the words to the TL, transferring the meaning from SL to the TL, and at last by restructuring the grammatical structure into the appropriate TL forms in order to create an equivalent target text (TT) (p. 33).

Detail information about the process of translation is explained by Bell (1991), which simply put in figure 2.1 is a process of translation offered.

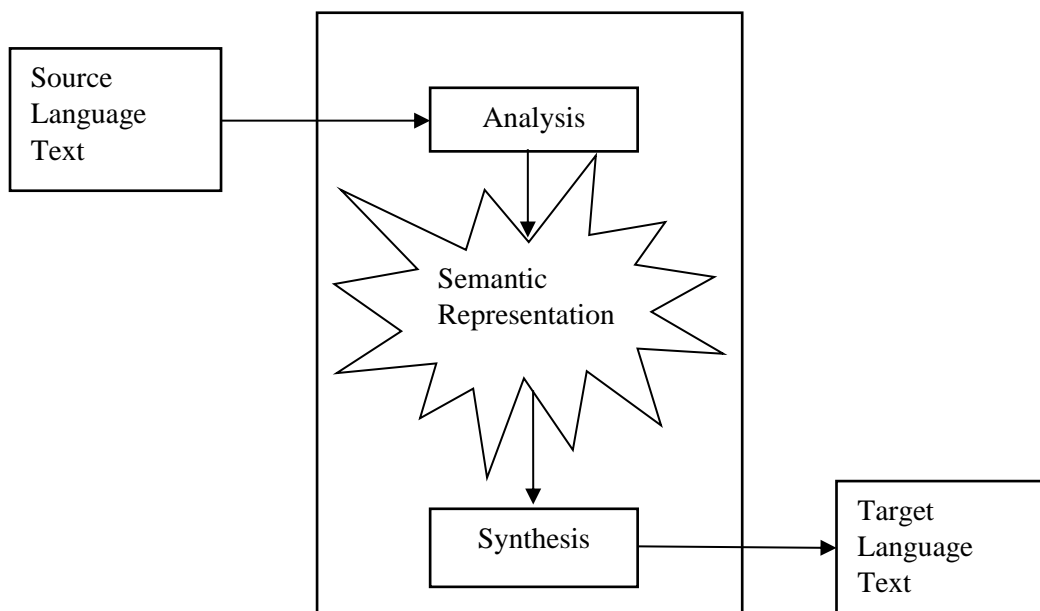


Figure 2.1 Bell's Translation Process

The translator learns the source language text. Then analyzes the semantic of the symbolism that is expressed through the lingual units such as words, phrases, clauses, sentences. The aim of this analysis is to catch the meaning contained in it. Next, he/she translates it into the target language. Then the result is the target language text.

The process of translation is not as simple as the figure above. In the point of fact, the translation process is very complex, as stated by the Bell (1991), the first thing, the translator did a syntactic analysis to identify the parts that form of the

clause. The syntactic analysis phase is then continued with the semantic analysis, in order to determine the meaning contained in the parts that make up the clause. The determination of the meaning should always be associated with the context. Next, translators do pragmatics analysis to find out; (1) the purpose of the source language text, (2) the thematic structure of the source language text, and (3) the style of the text of the source language (p. 59).

Not only doing syntax, semantics, and pragmatics of language source texts analysis, translators also do the synthesis of syntax, semantics, and pragmatics in the target language. If the translator received no constraint in synthesizing, the translator can produce translations. If the translator has not managed to translate its meaning or message properly, he/she returns to the initial phase. Thus it can be said that the translation process is a cycle, which can be repeated until the translator is convinced that he/she has managed to find a match for the text of the source language into the target language (Bell, 1991, pp. 45-60).

2.2.3 Definition of Subtitle

Dubbing and subtitling are two methods used in terms of Audio Visual Translation (AVT). Dubbing and subtitling are the types of audio-visual communication media such as film and television. In dubbing, the translated text is spoken by the target country's voice talents. According to Bernschütz (2010), it is hard for the translator to translate the original text into the target language while matching the lip movements. It is better for the translators to do "acting"; they attempt to lip-synch the text in order to get fairly similar lip movements. Pronunciation also matters, for the text spoken by the voice talent is allowed to be neither longer, nor shorter than

that of the original actor. According to those factors, we can conclude that dubbing is more difficult to do than subtitling. Regarding this research, the writer only focuses on subtitles in the movie.

The activity of subtitling is the process of translation where one language as a source language is transferred into other languages as the target language. Karamitraoglou (2000) defines subtitling as a translation of the spoken (written) source text of an AVT product into a written target text which is added on to the images of the original product at the bottom of the screen.

Gottlieb (2002) presents two general categories for the subtitling: intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing, or for language learners. Gottlieb describes it as vertical, 'in the sense that it involves taking speech down in writing, changing mode but not language. Interlingual subtitling is the type of language transfer that (1) simultaneously presents the translated and the original verbal elements and, at the same time, (2) transforms speech into writing. Interlingual subtitling can be defined as :

1. the rendering in a different language
2. of verbal messages
3. in filmic media,
4. in the shape of one or more lines of written text,
5. presented on the screen,
6. and in sync with the original verbal message.

From those definitions, we can conclude that subtitle can be defined as transcription of film or TV dialogue that is used to help the target audience in understanding a movie which appears continuously in the bottom of the screen.

2.2.4 Subtitling Process

According to Bernschütz (2010), the process of subtitling can be divided into three phases. In the first phase, the original language script is split into scenes. In the second phase, the text is extracted and translated. The third phase comprises the substantive part of the process: professionals attempt to time the translated part to the film.

Díaz-Cintas and Remael (2007) have explained the detail about the subtitling process of movies. First of all, a client (most usually a production or distribution company) contacts a subtitling company and applies for a translation. The subtitling company then choose a particular translator who will do the translation. Someone has to watch the copy of the given movie to make sure there is no damage to it or other problems. There needs to be a working copy of the film made. The client may, for example, provide only certain scenes with dialogues to the subtitling company in order to preserve the movie from illegal copying. Next, spot/timing takes place, which means that a professional determines when subtitles will appear and disappear. Sometimes the film can be provided already with a spotting list. Then the translator is given the copy of the film and a dialogue list (sometimes only one of these two is actually sent and the translator has to work only from the written dialogue or from the images and soundtrack). It is very useful for the translator to watch the whole movie before starting to actually translate,

because it is good to think about several issues first, such as the actual meaning of some words that tend to have polysemous meaning in the source language, realizing the gender and number of certain nouns or pronouns (e.g. "you" in English), deciding whether formal or informal form of address will be used in the target language, etc. When this all is done, the subtitles may be put into the film. The movie is then screened in a cinema, broadcasted on television or sold on DVD (pp. 30-34).

The finished product of the work is a subtitle. It is to read and understand in a few seconds when it is visible on the screen. We can conclude that the subtitles should be of high quality, so the target audience can understand the gist information of a movie.

2.2.5 Subtitling Strategies

Being a success in subtitling is the goal of the translator. Luyken in Lever (2010) stated: "an accurate assessment of audience literacy and of the viewers" (p. 32) knowledge of the subject matter is therefore essential to the success of subtitling". As a form of audiovisual translation, subtitling process is not without flaws. Aside from having to comply with differences between the linguistic system of the source and of the target language, subtitling is naturally limited by various technical matters, like the maximum length of a subtitle and its screen duration. Therefore, Lever (2010) added, the translator must ensure the subtitles that disappeared from the screen by the time the frame changes (p. 33). Krings in Ordudari (2007) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task."

From the statements above, there is a conclusion that translation strategies are about a procedure of translation that used to solve problems in rendering message from one language to another language in translation process based on the purpose of translation itself. Therefore, we need strategies to overcome problems. A well-known set of subtitling strategies is proposed by Gottlieb (1992), are as follows:

- (1) Expansion. Characteristics of this strategy are expanded expression and adequate rendering. This strategy is used when the subtitler puts an additional explanation to the subtitle because of some cultural nuance not retrievable in the target language. For example :

SL: *...we would collapse like a bunch of broccoli...*

TL : *...kita akan runtuh seperti seporsi brokoli rebus...*

The phrase “*...we would collapse like a bunch of broccoli..*” was translated into “*...Kita akan runtuh seperti seporsi brokoli rebus...*”. The word “rebus” and “seporsi” added by the subtitler to clarify the dialogue. For some people in TL, word “*seikat brokoli*” didn't make sense with the context of the sentence or unusual, therefore, the subtitler tries to add the word “rebus” and translate the word “bunch” into “seporsi” not “seikat”.

- (2) Paraphrase. Characteristics of this strategy are altered expression and adequate rendering. This strategy is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, the subtitler using this strategy to changes the structures of the subtitle and in order to make it easier to understand and readable by the audience. This strategy usually used to translate non-visualized language-specific phenomena.

Example: SL: *She's a black-hearted person and I'm done with her.*

TL: *Dia orang yang berhati jahat dan aku sudah tak mau berurusan dengannya.*

The use of paraphrase strategy could be seen on "*black-hearted*" which was translated into "*berhati jahat*". "*black-hearted*" which was a figurative language meaning "*disposed to doing or wishing evil*" or "*without any moral quality or goodness*", and black was close to the dark and evil world so the subtitler translated it "*berhati jahat*" which had a similar meaning.

- (3) Transfer. Characteristics of this strategy are a full expression and adequate rendering. this strategy used when the subtitler translates the source text completely and accurately. There is no added explanation or modifying of view because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text. This strategy usually used to translate 'neutral' discourse – slow tempo.

Example: SL: *I need a glass of hot coffee.*

TL: *Aku butuh segelas kopi panas.*

There is no addition or deletion in that phrase. The subtitler translates the dialogue literally. "*I need a glass of hot coffee*" which was translated "*Aku butuh segelas kopi panas*" and was very similar in the syntax and meaning.

Transfer strategy was used in this translation process because all the words were translated.

- (4) Imitation. Characteristics of this strategy are identical expression and equivalent rendering. This strategy maintains the same forms, typically with names of people, places and international greetings.

Example: SL: *Are you Ariana Grande?*

TL: *Apakah kamu Ariana Grande?*

“*Ariana Grande*” was the name of a person; therefore, the subtitler did not have to translate it.

- (5) Transcription. Characteristics of this strategy are an anomalous expression and adequate rendering. 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.

Example: SL: *The decision is yours, meu filho.*

TL : *Keputusannya ada di tanganmu, anakku.*

It could be seen in the word “*meu filho*” which was translated into “*anakku*”.

The word “*meu filho*” was a third language which was a Spanish word meaning my child.

- (6) Dislocation. Characteristics of this strategy are the differing expression and adjusted content. This strategy is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

Example: SL: *Spider-pig, spider-pig, can he swing from a web? No, he can't he's a pig!*

TL: *Babi labalaba, babi labalaba, dapatkah dia berayun dari jaringnya? Tidak bisa, dia seekor babi.*

(The Simpsons Movie, 2007)

It could be seen that the translator translates it word-to-word without changing the content because the effect is more important.

- (7) Condensation. Characteristics of this strategy are condensed expression and concise rendering. This strategy would seem to be the typical strategy used,

that is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed.

Example: SL: *I have nothing to do with you. That's enough.*

TL : *Aku sudah tidak ada urusan apapun denganmu.*

It could clearly be seen that the subtitler used condensation strategy, if it was translated into word-to-word the sentence structure in TL, the meaning is the same as SL text.

- (8) Decimation. Characteristics of this strategy are an abridged expression and reduced content. This strategy is used to translate when the actors are quarreling with fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly.

Example: SL: *You're not, by any chance, referring to Edward, are you?*

TL: *Maksud anda Edward?*

The phrase “*You're not, by any chance, referring to Edward, are you?*” was translated “*Maksud anda Edward?*” It was not translated word-to-word because it was represented by “*are you?*” which in TL could be translated “*maksud anda?*”.

- (9) Deletion. This strategy is more extreme than condensation, the characteristics of this strategy are omitted expression and no verbal content. This strategy refers to the total elimination of parts of a text.

Example: SL: *It's done.*

TL: *Selesai.*

The words “*it’s done*” into “*selesai*”. The word “*it’s*” in this term carries less semantic meaning; therefore, it can be deleted without changing the information to the audience.

(10) Resignation. Characteristics of this strategy are the differing expression and distorted content. This strategy describes the strategy adopted when no translation solution can be found and meaning is inevitably lost or we can use this strategy when there are an ‘untranslatable’ elements.

Example: Dialogue: Beyotch!
 Subtitle : - (No Translation)
 (Malibu’s Most Wanted, 2004)

The translator uses the resignation strategy when there is no solution in translating the meaning of source text.

2.2.6 The Distinction of Translation and Subtitling

Subtitling differs from the translation of written texts. So, how it differs? Tornqvist (1998) in his book mentioned four main differences between translating written texts and subtitling, which can be stated as the criteria of subtitling field and he states (p. 10):

1. The reader of translated text does not compare the source text with the target, while in the subtitle, this comparison happens automatically especially if the viewers speaks the source language.
2. The translator of written text has more space to add explanations, footnotes, etc, when there is something difficult in the source text while the subtitler cannot do this.

3. The inter-textual translation involves translation from written text to written one, but subtitling involves the translation from spoken language into written text.
4. In subtitling, extended messages have to be condensed to subtitling requirements which written texts have more space to present them.

2.2.7 The Definition of Readability

Readability refers to the level of ease of a text to be understood (Sakri in Nababan, 1999). In line with Sakri, Richard et al in Nababan (1999) stated that readability is how easily written materials can be read and understood. From the two definitions above the writer can conclude that readability is the easy degree a written text to be read and caught its content by the readers (p. 62).

In the beginning, the readability is only related to the reading activity. Then the readability is also used in translation because translating is always related to reading. Basically, in the translation context, the readability is not only related to the readability of the target language text. This is appropriate with the reality of every translation process which always involves two languages at once.

The readability of a text is determined by some factors. According to Richard in Nababan (1999), readability depends on the average length of the sentence, the number of a new word (p.62). He (1999: 63) also suggests the same factors as stated below (Richard in Nababan, 1999, p. 63):

Readability, consist of, depending on the vocabulary and sentence structure chosen by the author. The writing that contains many uncommon words is more difficult to understand than those using

everyday vocabulary, which is known by readers in general. Likewise, long multiple sentences structure will make the reader very difficult to understand. The difficulty here is related to the content that is difficult to be understood. The hard understandable content, within certain limits, can be presented in simple language so that the description has of high readability.

Besides those factors, there are other factors, such as the use of the foreign word and traditional proverbs (culture word), ambiguous word and sentence, and the incomplete sentence will also cause a low readability level.

2.2.8 Translation Quality Assessment

Translation quality assessment (TQA) is a type of text evaluation. According to Newmark (1988), "Translation Quality Assessment is very important because it becomes a significant link between translation theory and its practice"(p. 184). Scriven in Williams (2009), a leading evaluation researcher defines it as follows: "'Evaluation' is taken to mean the determination of merit, worth, or significance." Williams (2009) stated, while assessing translation quality, the focus is on products, performance or competence, and it must be based on criteria of *goodness*. The criteria of *goodness* here means the standard in assessing the quality of the translation. The approach can be prescriptive, assessing translation against criteria of aesthetic effect, usability, and intrinsic compliance with standards of target language correctness and fidelity.

The translation quality parameters are also listed sometimes in different terms or in the Code of Good Subtitling Practice drawn up by Carroll and Ivarsson in Robert and Ramael (2016).

Table 2.1 Translation quality parameters and their counterparts in the Code of Good Subtitling Practice

Translation quality parameters used in the study	Code of Good Subtitling Practice
Content and transfer (including accuracy, completeness, logic)	- There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronized as far as possible.
Grammar, spelling, and punctuation	- The language should be grammatically correct since subtitles serve as a model for literacy. - Simple syntactic units should be used.
Readability (i.e. ease of comprehension and coherence between individual subtitles):	- When it is necessary to condense dialogue, the text must be coherent.
Appropriateness (socio-cultural features of the audience)	- Translation quality must be high with due consideration of all idiomatic and cultural nuances. - The language register must be appropriate and correspond to locution.

The Code of Good Subtitle Practice also lists a set of additional requirements specific to subtitling and dealing with content, formatting, and spotting, as shown in Table 2.2.

Table 2.2 Lists of a set additional specific requirements by Carroll and Ivarsson in Robert and Ramael (2016).

	Code of Good Subtitling Practice
Content	- All important written information in the images (signs, notices, etc.) should be translated and incorporated wherever possible. - Given the fact that many TV viewers are hearing-impaired, “superfluous” information, such as names, off-screen interjections, etc., should also be subtitled. - Songs must be subtitled where relevant. - Obvious repetition of names and common comprehensible phrases need not always be subtitled.
Formatting/segmentation	- Subtitle text must be distributed from line to line and page to page in sense blocks and/or grammatical units.

	<ul style="list-style-type: none"> - Ideally, each subtitle should be syntactically self-contained - Language distribution within and over subtitles must consider cuts and sound bridges; the subtitles must underline surprise or suspense and in no way undermine it.
Spotting	<ul style="list-style-type: none"> - It is the subtitler's job to spot the production and translate and write the subtitles in the (foreign) language required. - The in and out times of subtitles must follow the speech rhythm of the dialogue, taking cuts and sound bridges into consideration. - The duration of all subtitles within a production must adhere to a regular viewer's reading rhythm. - Spotting must reflect the rhythm of the film. - No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds. - A minimum of four frames should be left between subtitles to allow the viewer's eye to register the appearance of a new subtitle. - The number of lines in any subtitle must be limited to two. - Wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image as free as possible and in left-justified subtitles in order to reduce unnecessary eye movement. - There must be a close correlation between film dialogue and the presence of subtitles.
Others <ul style="list-style-type: none"> - before/during subtitling - after subtitling 	<ul style="list-style-type: none"> - Subtitlers must always work with a copy of the production and, if possible, a dialogue list and a glossary of atypical words and special references. - Each production should be edited by a reviser/editor. - The (main) subtitler should be acknowledged at the end of the film or, if the credits are at the beginning, then close to the credit for the scriptwriter. - The year of subtitle production and the copyright for the version should be displayed at the end of the film.

Many subtitlers only focus on the technical parameters (style guide, speed, spotting and formatting) even though the linguistic parameters (content, grammar, spelling, punctuation, readability, and appropriateness) also important in subtitling and only few subtitler that awareness about the importance of this in doing subtitling. Because the result of translation is to produce a product which can be easily

understood by the TL readers. A subtitler should be able to transfer the information/message from the SL into TL so that the subtitles itself can give a better understanding to the TL readers. To make the reader understand well, subtitles should be of high quality.

2.2.9 Translation Readability Test

In fact, the subtitler of a film could not easily translate and transfer the subtitle and the main idea of the movie well, sometimes misunderstanding and misinterpretation have happened. The requirement a film can tell how interesting the story and the message of the story are from subtitling which made by the translator. But to become a translator, they will face some problems such as making the subtitling unreadable and understandable although the translator has not known the background of the film.

Translators who have realized their roles well will produce a good translation, easy to understand by the target text readers, and can give information for the target text readers. As proposed by Kovács (2008:5) "In this respect, the text as a standalone product must also satisfy the requirements set for any information product, or product meant to be read, understood and used as information." Hartono (2013:76) also added "a good translation is the ideal translation product", it means that translations are able to produce the same effect for the source language readers and target language readers, which is understood by the reader of translated text the same as what is understood by the readers of the original text.

Simatupang (2000:131) stated the things to consider in assessing the translation product is whether the translation is accurate or not. To what extent the

meaning contained in the source text can be transferred and delivered accurately to the subtitles. Larson in Hartono (2013:83-84) has been suggested that the readability test is intended to determine the ease level of translation of a text if it is easy to understand the meaning or it is hard to understand the meaning.

Readability test is done by having an evaluator who mastered both source language and target language well, as the opinion of Simatupang (2000: 134). So he/she is not only mastered the target language well but also understand well the source language.

Some of the popular readability formulas are presented. Perhaps, the most common and the most publicized readability formula was credited to Rudolph Flesch (1948). The popularity of his formula made Flesch a leading authority on readability.

The Flesch Reading Ease Readability Formula is:

$$206.835 - (1.015 \times \text{ASL}) - (84.6 \times \text{ASW})$$

Where ASL is the Average Sentence Length (the number of words divided by the number of sentence), and ASW is the Average of Syllables per Word (the number of syllables divided by the number of words). The score ranges from 0 to 100, with 0 corresponding to the highest reading difficulty and 100 corresponding to the lowest reading difficulty.

Nababan et al (2010) is also conducting a research in translation readability. In assessing the readability of the translation, he uses *Readability-rating instrument*. In this instrument, the readability level of the translation which based

on 1-3 scale: (1) very readable, (2) readable enough, and (3) unreadable, We can take a look at table 2.3 for the detail of the readability scale.

Table 2.3 Readability Scale by Nababan

Scale	Criteria	Indicator
3	Very Readable	The reader can easily understand the meaning. The sentence forms in the subtitle are well known.
2	Readable Enough	The reader can understand the meaning, but there are one or two terms in the sentence form that not easy to be understood by the reader.
1	Unreadable	The translation is somewhat difficult to understand by the reader because there are terms that can not be understood by the reader. The reader or evaluator still need to reread the sentence and takes time to understand the meaning of the sentence form.

The scale above becomes the standard to score the subtitle. Very readable here refers to the meaning of translation can be easily understood by the reader. The sentence forms in the subtitle are well known. Then, readable enough refers to the understanding level of the informants in reading the subtitle translation, who need some times to catch and understand the message and the meaning of the subtitle translation. And after that, unreadable here means the understanding level of the informants who still find the difficulties in understanding the sentence form, meaning and the sentence function of the subtitle translation although they repeat many times.

2.3 Theoretical Framework

This study focused on three points. They are the subtitling strategies employed by the subtitler, the readability of the subtitle and the realation of subtitling strategy used in the movie and the readability level. Gottlieb (1992) proposed 10 strategies

that can be used in translating subtitles, such as expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

The results will be analyzed by comparing the frequency of each score.

This figure below shows the procedure of the research.

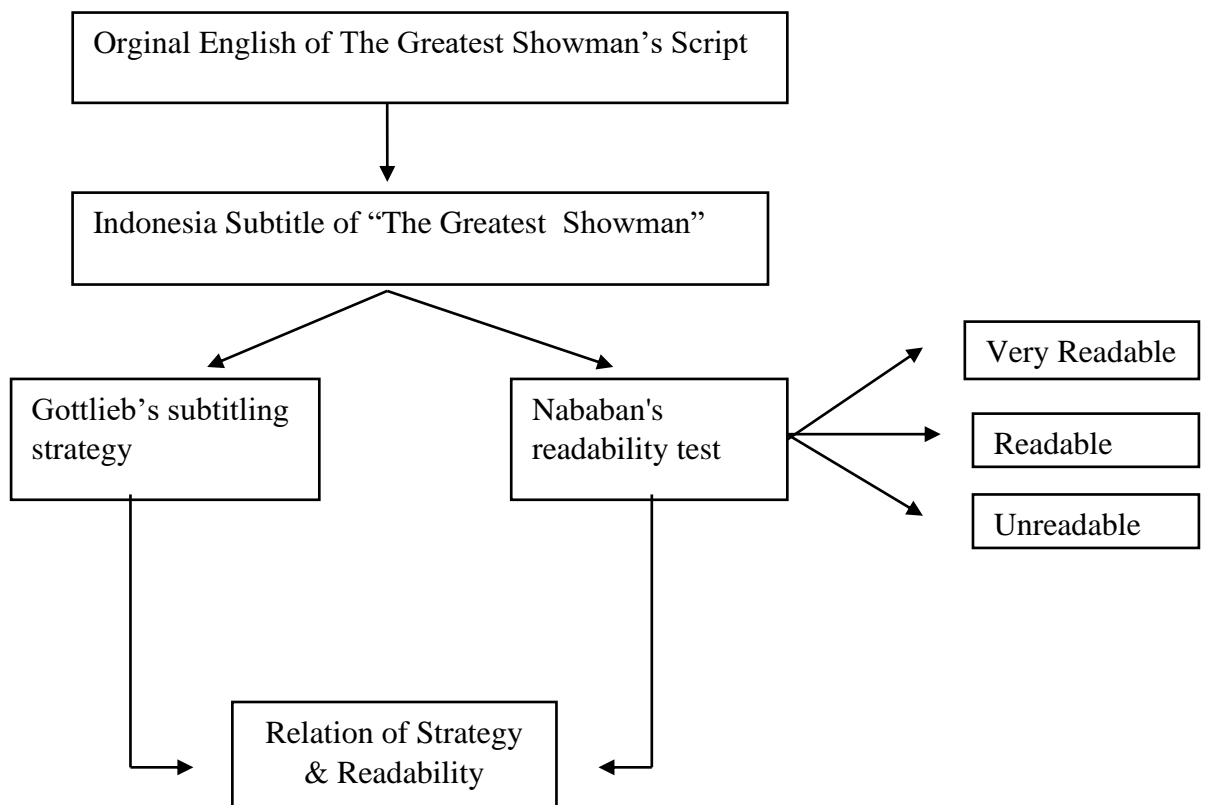


Figure 2.2 Framework of Analysis

CHAPTER V

CONCLUSSION AND SUGGESTION

This chapter presents the conclusion of the study followed by suggestions. The conclusion was drawn based on the findings and the discussions in the previous chapter, and the suggestions are addressed to some people in relation to this study.

1.1 Conclusions

The purposes of this study were to describe the subtitling strategy used in *The Geatest Showman*, analyze the redability of the Indonesia subtitle of *The Greatest Showman*, and investigate the relation of subtitling strategy and the readability level of the Indonesian subtitle of *The Greatest Showman*. As the results of analysis and discussion conducted by the writer, there are several conclusion found.

In reference to the first objective, based on the data analysis in the previous chapter, from 10 classifications of subtitling strategy by Gottlieb (1992), there are only 6 strategies found in *The Greatest Showman*. Transfer strategy 103 data, paraphrase strategy 77 data, condensation strategy 65, imitation 27 data, decimation 11 data, deletion 6 data. The most used subtitling strategy in this movie is transfer strategy occurred 103 times. The lowest used subtitling strategy in this movie is deletion strategy occurred 6 times.

To answer the second second research objective, the writer analyzed the readability level of the subtitle but before that the writer spread the questionnaires and got 4335 data as the total data from the respondents. From the total data there are 3470 data that rated as very readable subtitle, 745 data that rated as readable

enough subtitle and 120 data that rated as unreadable subtitle. So, the writer can conclude that most of the respondents gave score 3 or very readable for the subtitle, it means that the subtitle of *The Greatest Showman* is easy to understand by the viewers.

In conclusion to answer the third research question, the writer found that relating to the readability, the subtitling strategies that contribute most to very readable subtitle is transfer strategy which found in 1341 data from 1545 total data, while decimation strategy contributes most to readable enough which found in 39 data from 165 total data. The last is imitation strategy that contribute most to unreadable which found in 27 data from 405 total data.

1.2 Suggestions

There are some suggestions based on the conclusions above.

- (1) The readability level in this research was analyzed using Nababan's readability rating instrument. The writer would like to give a suggestion to the next researcher who wants to conduct a research about readability to use another theory instead of Nababan theory, such as: FOG Gunning's Readability Index, Automated Readability Index (ARI), Flesch-Kincaid Grade Level Readability Formula etc. This variation will give English learners more references about readability not only that but the writer would like also give suggestion to another researcher if they want to conduct research about subtitling quality, they can choose another aspect instead of readability aspect. It can be from the aspect of accuracy or acceptability or both of them.

(2) For the subtitler, the writer would like to give suggestion in applying imitation, condensation, and paraphrase strategy. Because based on the result of this research, those three strategies are the strategies that contributed alot to the unreadable subtitle. The subtitler should pay attention more in replacing some words in paraphrase strategy, the researcher should choose the word which as close as possible with the source text to avoid misunderstanding. In applying condensation strategy the subtitler should be careful and selective in choosing which of the word that should be deleted in order to maintain the message of the subtitle. In applying imitation strategy the subtitler should be careful and give more explanation (if it necessary) because in this strategy the subtitler maintains the word in source text and not all the viewers know the meaning of that word or the viewers feel ambiguous with that word.

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