



**THE APPLICATION OF SUBTITLING STRATEGIES AND
READABILITY OF ITS RESULTS IN INDONESIAN
SUBTITLE OF *HACHIKO: A DOG'S TALE* MOVIE**

a Final Project

Submitted in Partial Fulfillment of the Requirements for the Degree of
Sarjana Pendidikan in English

by

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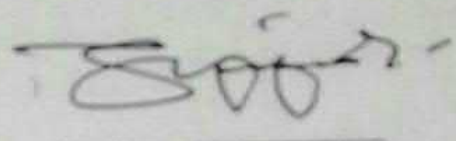
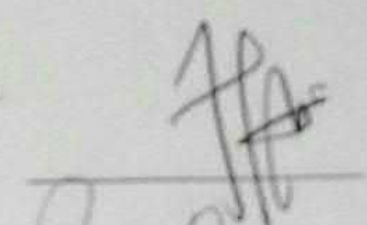
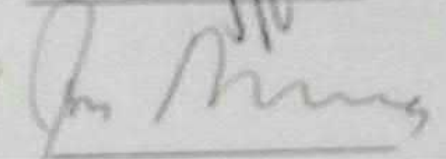
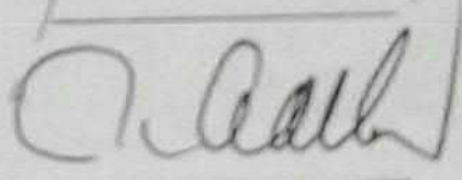
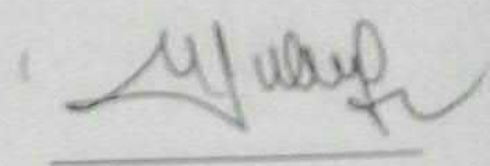
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APPROVAL

This final project, entitled **SUBTITLING STRATEGIES AND READABILITY IN INDONESIAN SUBTITLE OF *HACHIKO: A DOG'S TALE* MOVIE** has been approved by the Board of Examination and officially verified by the Dean of Language and Arts Faculty of State University of Semarang on September 2019

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Semarang, Agustus 2019

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MOTTO AND DEDICATION

IT ALWAYS SEEMS IMPOSSIBLE UNTIL IT'S DONE.

-NELSON MANDELA-

To: My beloved mother (Sri Jumiya)
 My beloved father (Hanthomy)
 My beloved sister (Tiara)
 My beloved brother (Chandra)

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Finally, I realize that this final project is far from being perfect. However, I had tried to do my best. Yet, I hope this little of piece of papers will become some help for those who were concerned in this study.

Nadya Adinda A.L

ABSTRACT

Larashati, Nadya Adinda Ayu. 2019. *The Application of Subtitling Strategies and Readability of its Results in Indonesian Subtitle of "Hachiko: A Dog's Tale" Movie* Final Project. English Department, Faculty of Languages and Arts, Semarang State University. Advisor: Dr. Issy Yuliasri, M.Pd

Keywords: Subtitle, Movie, Readability, Subtitling Strategies

This research is about the analysis of subtitling strategies and the readability level in Indonesian subtitle of *Hachiko: A Dog's Tale* movie. The first aim of this study was to find out and describe the subtitling strategies applied in Indonesian subtitle of *Hachiko: A Dog's Tale* movie. The second aim was to investigate the readability level in Indonesian subtitle of *Hachiko: A Dog's Tale* movie. Then the third aim is to analyze the relations between the subtitling strategies and the readability level in Indonesian subtitle of *Hachiko: A Dog's Tale* movie. This study used a qualitative approach. The subtitling strategies were analysed by using Gottlieb's classification meanwhile the readability level was analysed by using Nababan's Translation quality assessment. The result of this study found that there are 7 out of 10 strategies proposed by Gottlieb, 41.45% of which use Paraphrase strategy, followed by transfer (27.15%), imitation (4.80%), transcription (0.11%), condensation (10.72%), decimation (7.93%), and deletion (7.84%). Meanwhile the readability rating shows that 95.04% were rated 3 or readable, 4.55% were rated 2 or less readable, and 0.41% were rated 1 or unreadable. Then the result of the relations between subtitling strategies and readability showed that paraphrase strategy was the strategy that has highest readable score which is 39.18%, and also paraphrase strategy has a highest score for less readable score which is 2.03%. While, the highest score for unreadable is transfer strategy with 0.16%. Based on the relation results, the writer can conclude that the Indonesian subtitle of *Hachiko: A Dog's Tale* movie belongs to readable subtitle.

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CHAPTER I

INTRODUCTION

This chapter introduces the foundation and general overview of the research undertaken. It consists of background of the study, reasons for choosing the topic, research problem, objectives of the study, and significance of the study.

1.1 Background of the Study

Movie has become one of the entertainment sources that can be enjoyed by everybody. There are also kinds of common movies such as local movies and foreign movies. Nowadays, foreign movies are easily distributed in Indonesia. In Indonesia itself, many people are interested in watching foreign movies especially Hollywood movies and mostly those movie are using English as a language. As we know, not all Indonesian people can understand English in that movie, so for those who do not understand the language that is used in those foreign movies, they need subtitles in order to understand the movie.

The subtitle has become an important tool for delivering the meaning of movie dialogue to the target audience when they watch a foreign movie. According to Khalaf (2016) “subtitling is a type of translation, particularly in the audiovisual filed which includes dubbing, voice- over and audio description”. Subtitling itself is done by translating the source language (SL) to the target language (TL). Therefore, subtitling cannot be separated from the term of translation since it is a type of translation. Translation is very important when someone wants to make

subtitle of a movie because it is a process changing the word, phrase, and clause of the source language into the target language without changing the meaning. A person who makes subtitles can be called as subtitler or subtitle maker. To be a subtitle maker is not an easy work to do. According to Schwarz in Ghaemi and Benyamin (2010) “the main problem in subtitling is caused by the difference between the speed of the spoken language and the speed in reading, both the speed of the spoken language and the speed in reading require a reduction of the text”. Based on that statement, the subtitler should know how to create a subtitle that suitable between the spoken language in the movie and the speed of reading. The subtitler can reduce or add the text to make a proportional subtitle. Not only pay attention to the suitability between spoken language and the speed of reading but also the subtitler should pay attention to how matching the subtitle with the visual image. Because if it is not, it will make the target audience confuse and should replay the movie again to read the subtitle.

In subtitling, the subtitler should concern on the readability of their work. Since the subtitle is going to be read by the target audience, so the subtitle itself must readable. If it is not, it can make the target audience can not catch the meaning of the movie. As stated by Nababan (1999) “readability is how easily written materials can be read and understood”. Another statement comes from Sakri in Aveline (2015) stated that “the best subtitle is the one the viewer can catch the meaning of the dialogue as they read”. From those statements, we can say that the subtitle should readable in order to make the target audience

understand the movie. As the target audiences read the subtitle, they should directly understand the meaning of the movie, so the subtitle can be considered as a good subtitle.

In making a good subtitle, the subtitler can use some strategies by Gottlieb in Ghaemi and Benyamin (2010) that proposed ten detailed subtitling strategies such as extension, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation. Those strategies can help the translator to make a good subtitle which can be easily understood by the target audience. If the translator did not use any of strategies and just translate the movie dialogue randomly it can make the subtitle incoherent and hard to understand by the target audiences.

In this study, the writers will analyze the subtitling strategies that the translator used in *Hachiko: A Dog's Tale* movie and the readability rating of its English-Indonesian subtitle. *Hachiko: A Dog's Tale* movie is one of many drama movies taken from the true story and the duration of the movie itself is appropriate to analyze which is 101 minutes length.

1.2 Reasons for Choosing the Topic

First, the writer chooses *Hachiko: A Dog's Tale* as the object of the study because this movie is a family movie which is appropriate at any age to watch. This movie also has a quite high rating that is 8,1/10 according to www.imdb.com. *Hachiko: A Dog's Tale* also nominated as the best foreign drama movie in Russian National Movie Award 2010. Moreover, this movie has not

been used in the research before that related to subtitling strategies and readability levels. Second, the writer wants to analyse the subtitling strategies that the translator used in this movie, the writer also wants to practice her knowledge about subtitling strategies by analysing this movie. Furthermore, this study also investigating about the readability rating in movie subtitle which is this study also needs some informants of the target audience to fill the questionnaire about the readability rating. The readability can make sure if the target audiences understand the meaning of the movie. Last, this study is expected to give some useful information related to subtitling strategies and readability rating.

1.3 Research Problem

Based on the research background of the study, the problems proposed in the research are:

1. How is the application of subtitling strategies in subtitling *Hachiko: A Dog's Tale* movie from English to Indonesian?
2. How is the readability level of the application of subtitling strategies in subtitling *Hachiko: A Dog's Tale* movie from English to Indonesian?
3. How is the relation between subtitling strategies and readability of English-Indonesia subtitle of *Hachiko: A Dog's Tale* movie?

1.4 Purpose of the Study

The purposes of this study are:

1. To describe the application of subtitling strategies in subtitling *Hachiko: A Dog's Tale* movie from English to Indonesian.
2. To investigate the readability level of the application of subtitling strategies in subtitling *Hachiko: A Dog's Tale* movie from English to Indonesian
3. To show the relationship between the subtitling strategies and readability of English-Indonesian subtitle of *Hachiko: A Dog's Tale* movie.

1.5 Significance of the Study

1. Theoretically: This study is going to analyze subtitling strategies and the readability level in English - Indonesian the subtitle of *Hachiko: A Dog's Tale*. The writer hopes that this study can enrich the previous theories of subtitling strategies in a movie and can give a contribution to the translation field. Moreover, this study also investigates the readability of subtitle so the writer hopes that this study can increase the theory about readability before.

2. Practically: This study is expected to give better understanding about subtitling strategies and the readability rating of movie subtitle. The writer also hopes this study can be a reference for those who want to analyze subtitling strategies and readability rating in a different movie.

3. Pedagogically: This study is expected to give more information, explanation, and example of each subtitling strategy to the readers who are being studied about it. This study also expected to give deeper comprehension about readability rating in the subtitle.

1.6 Outline of the Report

This study consists of five chapters. Each chapter is presented as follows:

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 the theoretical of related literature, which provides the definition of translation, subtitle, subtitling strategies, subtitling process, translation quality assessment and readability.

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

Chapter IV is the results and discussion, which consist of the description and results 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 consists of three main parts. They are review of previous study, review of theoretical studies, and theoretical framework. In the review of theoretical studies, it explains the theories related to this research, they are translation, subtitle, subtitling process, subtitling strategies, translation quality assessment, and readability.

2.1 Review of Previous Study

Some researchers have been conducted a study which related to subtitling strategies and readability in movie subtitling. These studies will be a reference for the writer in doing her study. The following studies are:

Studies about subtitling strategies have conducted by some researchers such as Nugroho (2018), Aveline (2015), Lestarian (2011), Simanjuntak, & Basari (2013). The similarity among those studies they use Gottlieb theory in Ghaemi & Benyamin (2010) about subtitling strategy as theoretical framework, while the differences are in Aveline (2015) and Nugroho (2018). Aveline (2015) analyzed about the readability of the movie, she used Nababan's readability rating. Readability in this research refers to the understanding level of target audience toward the story of movie subtitle and she found that Indonesian subtitle in *Maleficient the movie* (object of the study) is very readable translation. Very readable here means the informants can easily catch and understand the meaning of the subtitle without any difficulties. Meanwhile, Nugroho (2018) analyzed the

relationship between the visual representation of the movie and its subtitle. He found that the relationship between visual representation with the subtitle mainly functioned to maintain narrative flow, and to bridge the cultural gaps. The rest of studies are focused on subtitling strategies.

Study about subtitling strategy also conducted by Rismaya (2017), she used the theory from Mona Baker about the eight strategies on translation. The object of her study is Taylor Swift's song lyrics of 1989 album. In her study, she found six strategies used by the translator to translate the songs. The most used strategy was translation by a more neutral/less expressive word. Rismaya also researched about the singability of the song in the album and she found that the translations of the songs were not singability. It seemed that the translated lyrics of the songs were intended to provide the readers of the website with the meaning of the song lyrics only, without regard to the singability.

There are also studies that related to subtitling strategies, even though it discussed the translation techniques. The translation techniques itself is a media to help the translator in the way producing translation product. The translation techniques studies are conducted by Sarasmara (2018), Wibowo (2018), Fatoni (2017), Dirgamaya (2018), & Wijanarko (2018). Those studies used Molina and Albir's theory about translation techniques as their underlying theory. The purpose of their study mostly talked about what kind of translation techniques were used in their object of study. For Fatoni (2017), he used novel as their object instead of movie. He researched about collocation in Agatha Christie's *The ABC*

Murders novel. He found that, out of 18 techniques that Molina and Albir proposed he just found 13 techniques that translator used. The most technique which the translator used was literal translation. While the rest researchers that I mentioned before used movies as their object of study.

The study from Ghaemi & Benyamin (2010) identified the interlingual strategies in English to Persian subtitling and determined their frequency. The theory that the researchers used was Gottlieb's subtitling strategy theory. Here, the researchers used 5 Persian subtitles from American movie. Their findings indicated that all strategies proposed by Gottlieb were applicable to English-Persian subtitling of English films.

Lovihandrie, Mujiyanto, & Sutopo (2018) used a novel as their object. This study aimed at investigating the strategies which Indonesian translator used for translating the taboo words in Silvia Day's novel entitled '*Bared to You*'. In making this study, the researcher was used Batistella's frameworks (2005) to analyze the classification of taboo words, Brownlie (2007), Robinson (2006), and Davoodi's framework (2004) were used to analyze the translation strategies, while Nida and Taber's framework (2000) was used to analyze the equivalence of translation.

BAK & GWÓŹDŹ (2016), Rohmah (2014), Hastuti (2015), Michael (2012) have done the research about subtitling strategy and theory that they used was Gottlieb theory. They used movie and television series as their object of study. In Rohmah (2014), she analyzed about slang expressions which appeared on Indonesian subtitle of television series entitled *Hannah Montana Season 4*. She

found 7 strategies applied to translate slang expressions in this series. The most strategy that the translator used is transfer with 34,95%. While the rest researchers as I mentioned before, were analyzed the whole subtitle into subtitling strategy.

The research about translation strategies was conducted by Khasanah (2016) and Ardhani (2015). The similarity between those studies they used novel as their object of the study and the theory that they used was Baker's theory (1992). In Khasanah (2016) study, she only focused on idiomatic expression found in the novel entitled *Rainbow Troops* by Andrea Hirata. Her finding was idiom of similar meaning and form (32 items), idiom of similar meaning but dissimilar form (27 items), translation by paraphrase (24 items) and translation by omission (2 items). While Ardhani (2015) focused on the translation strategies used in the English-Indonesian translation of the *Secret Life of Ms Wiz* by Terence Blacker. Her finding was idiom with similar meaning and form (16.7%); idiom with similar meaning but dissimilar form (33.3%); translation by paraphrase (38,3%); translation by omission (0.8%); and literal translation (10,8%).

The writer also found several studies which related to translation and readability. Those studies have been conducted by Religia (2015), Wardhani (2016), Ensefalani (2018), Prayuda (2017), Rizkiyani (2018), & Pertiwi (2018). They analyzed about translation techniques which proposed by Molina and Albir (2002) and the readability rating. The objectives of their study mostly talked about what techniques that the translator used and how is the readability of the translation results. Religia (2015) focused on translation techniques in translating complex sentences found in *The Adventure of Sherlock Holmes: A Scandal in*

Bohemia novel. He also identified the readability rating with the theory from FOG Gunning's Index and found that the text was readable enough for the informants. Wardhani (2016), & Rizkiyani (2018) focused on the technique in translating culture-specific items (CSI) found in the novel. While Ensefalani (2018) used *Lucy* the movie as her object and analyzed the translation technique which found in the English-Indonesian subtitle of *Lucy* the movie, she also identified the readability using Nababan's readability rating. Then, Pertiwi (2018) used dialogue in the novel of *Looking for Alaska* written by John Green to analyze the translation technique which the translator applied in it, while for analyzing the readability she used the theory from Nababan readability rating.

Lv, Zhu, & Ning (2014), Mohan Raj S N & Rajendran S (2005), Suzanne (2016) have been conducted a study about translating subtitles. Lv, Zhu, & Ning (2014) analyzed subtitle translation of foreign movies and TV series under Skopos theory. Vermeer in Lv, Zhu, & Ning (2014) stated that "The Skopos rule is a general rule, and translation strategies and methods are determined by the purpose and the intended function of the target text". In this study, they found the translation rules in Skopos theory played an instructive role in the guidance of subtitle translation with different rules targeting varied types of movies and TV shows. While Mohan Raj S N & Rajendran S (2005) in their study aimed to give an outline about the salient features of subtitling with special reference to Malayalam-English. They also explained strategy in subtitling that proposed by Yu-Jie Cheng (2014) that such as equivalent translation, condensation, omission, paraphrase, expansion, neutralization, generalization, adaptation, resignation, and

annotation. While Suzanne (2016) analyzed translation of emotions in subtitling of the movie *Paris à tout prix*. The objectives of this study (1) identify cases of emotions in the film; (2) investigate subtitling strategies used to translate the identified emotions in the film and highlight inherent difficulties in rendering them into the target language of the audience; and (3) make proposals aimed at improving the quality of the subtitles of the film in particular and, the quality of Cameroonian audiovisual products in general.

Khalaf (2016) in his study *An Introduction to Subtitling: Challenges and Strategies* explained what challenges that the translator faced during subtitling. He found that the challenges were technical, cultural and linguistic. Besides explained about the challenges, he also explained the strategy that the translator can use during subtitling. First, is the strategy from Gottlieb (1992) that consisted of 10 detailed subtitling strategies such as extension, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Second, is from Schjoldages (2008) he proposed 2 kinds of strategy that are macro-strategies formulate the overall framework of the translation, while the micro-strategies deal with individual translation problems on word and sentence levels

Sahariyanti (2018), & Nafisah (2018) both of them identified the translation method and they used theory from Newmark (1988). Both studies used novel as their object. Nafisah (2018) found six methods in English-Indonesian translation of Leo Tolstoy's "*God Sees the Truth, but Waits*" used by the translator such as semantic translation, communicative translation, literal translation, adaptation,

free translation, and word-for-word translation. While Sahariyanti (2018) found eight methods used in the Indonesian-English translation of a novel *Paper Towns* by John Green such as word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation.

Sari (2016), & Mustofa (2017) also conducted a study in the field of translation procedure. Both of them used novel as their object of the study. The difference between those was the theory that they used. Sari (2014) used Vinay and Darbelnet theory in Hatim and Munday (2004:30) while Mustofa (2017) used Machali (2002) theory. Vinay and Darbelnet's in Hatim and Munday (2004:30) proposed seven procedures such as borrowing, calque and literal translation, transposition, modulation, equivalence, and adaptation. Meanwhile, Machali (2002) proposed five procedures that can be used in translating, such as transposition, modulation, adaptation, contextual conditional, and notes.

Altahri (2013) used *Harry Potter* movies as his object to analyze the strategy of subtitling cultural reference. He used theory from Diaz Cinta as theoretical framework. The study concluded that there was a complex of cultural, ideological, and technical aspects which have significant influence on subtitlers when subtitling for children, in particular from English into Arabic. The analysis showed that the Arabic subtitlers tend to use more strategies than others in dealing with cultural references.

Kartika (2017), Irnawati (2018), & Amalina (2017) have conducted a study in translation quality field. Amalina (2017) used Machali (2012) theory to assess the

quality of indirect speech in *Pride and Prejudice* novel by Jane Austen. Her finding was indirect speech translation of Austen's *Pride and Prejudice* can be considered as 'good translation'. While the other researchers Kartika (2017), & Irnawati (2018) used the theory from Nababan (2012) to describe the quality of the translation in their object. Nababan stated three criteria of translation quality that are accuracy, acceptability, and readability. Irnawati (2018) found that in the level of accuracy, 14 translations are considered as very accurate, 30 translations are accurate, 6 translations are considered as quite accurate, there is no translation is considered as less accurate and inaccurate. The analysis of the readability showed that 13 data belong to very clear, 27 data are clear, 7 data belong to quite clear, 3 data are less clear and there is no data that belong to unclear. The analysis of the acceptability showed that very acceptable with 12 data, acceptable is in 18 data, quite acceptable with 13 data, less acceptable with 7 data and there is no data belong to unacceptable.

While Kartika (2017) found that 463 data were accurate, 284 data belonged to less accurate and 63 data belonged to not accurate one. The result of acceptability showed 475 data were acceptable, 283 data were less accurate and 52 belonged to not acceptable one. Then the result of readability showed 475 data were readable, 232 data belonged to less readable and 62 data belonged to not readable one.

2.2 Review of the Theoretical Study

2.2.1 Translation

There are many definitions from some experts about translation. Owji (2013) stated that "translation can be defined as encoding the meaning and form

in the target language by means of the decoded meaning and form of the source language”. Another definition comes from Larson (1984) he stated that “a translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by way of semantic structure”. Larson’s definition means translation is the process of changing the language from SL into TL without changing the meaning.

The statement from Larson above also strengthened by the theory from Catford (1965) he said that translation is “an operation performed on languages: a process of substituting a text in one language for a text in another”. From the definitions before, we can conclude translation has a purpose to deliver the message from source text to target text. It only changes the structure of the source text such as words, phrases, clauses, and even sentences but it is not changing the meaning from the source language, and the translator should know the better way to convey the meaning.

2.2.2 *Subtitle*

The definition of subtitle comes from many experts out there. In general, subtitle is a translation text of movie dialogue and usually, it is put in the bottom of the movie. First definition comes from Liu (2012) he explained that “subtitles are transcriptions of film or TV dialogues, rendering seemingly oral source texts into written target texts and giving an account of the actors’

dialogues as well as other linguistic information conveyed by the visual image and the soundtrack, such as letters, graffiti, captions, and songs”.

From the definition above, the writer concluded in making subtitle, the subtitler should pay attention to the image of the movie with the subtitle, they must be matching to each other, so that the viewers can catch the meaning of the movie. As stated by Nida in Liu (2012) “subtitles are run at a maximum speed of eight syllables per second for reading time”. Gottlieb (2004) “subtitle lines may be read left to right (e.g. with languages using Latin, Cyrillic or Greek alphabets) or right to left (e.g. with writing in Arabic or Hebrew)”. In short, translating literature work like movie is not an easy task to do, the translator should match the visual image with subtitle and he should know how to convey the meaning of spoken source language in the movie into written target language or the subtitle.

2.2.3 The Distinction between Translation and Subtitling

Translation in general is the process of changing one language into another language. The term changing in translation means is to change the word, phrase or even clause in the source language to target language, but translation is not changing the meaning of the source language. Because the most important thing in translation is to maintain the meaning of the source language, the translator usually translates the document, video, and audio. The translator should have a better understanding of both the source language and the target language otherwise the translation will not be accurate or precise. While subtitling activity

is the process of putting the translation work into video format. Subtitle itself is a tool for the target audience when they watch the foreign videos in order to understand the meaning of video itself. Subtitle is needed by the target audiences, not only for delivering meaning of the source language but also when the sound of the foreign video is mumbled and made the target audiences hard hear what is being said in the video. In short, subtitling cannot be separated by the term translation because subtitling also translating the foreign video. But the translation activity is the activity of changing the source language into target language without changing the meaning. The translation activity can be translating the document, audio or even video. But subtitling activity is the activity where the subtitler (subtitle maker) puts the translation of foreign video in the video, usually the subtitler puts the subtitler in the bottom of the video.

2.2.4 Subtitling Process

The term process means a series of actions which are carried out in order to [achieve](#) a particular result. According to Shuttleworth and Cowie in Khallaf (2016), they defined subtitling as “the process of providing synchronized captions for film and television dialogue”. Another definition comes from O’Connell in Khallaf (2016) he defined “subtitling as supplementing the original voice soundtrack by adding written text on the screen”. In other words, subtitles are needed by target audiences especially when they watch foreign movie or audiovisual products which use foreign language. Subtitles are the tools for target audiences to understand the meaning of the foreign movie.

According to Leppihalme in Khalaff (2016), there are rules for subtitling the audiovisual product, such as:

The space: Translators are restricted with limited number of characters through subtitling process about (37 + , -) characters per-line with maximum of two lines for one image.

Time: Another technical limit that the allowed time for subtitle is no longer than six seconds on the screen.

Spotting: The subtitle on the screen has to be carefully matched with the dialogue.

Position on screen: Pictures on the screen made of 720 pixels wide by 576 pixels high and the subtitle must be positioned between 10% from each frame edge to be in the central and at the bottom of the screen.

From those definitions above, subtitling is not an easy task to do. The subtitler should consider some rules in order to make a good subtitle that is readable, can be accepted by the target audiences, and accurate with the true meaning and easy to understand by the target audience

2.2.5 Subtitling Strategies

The term strategy is a method or plan chosen to achieve a certain goal. In this case, subtitling strategy can be said as a plan chosen to translate literature works such as book, novel, movie which use source language as their language origin to be the target language.

As stated by Krings (1986) stated “translation strategy as translator's potentially conscious plans for solving concrete translation problems in the

framework of a concrete translation task". Owji (2013) also stated that "a translator uses a strategy when he or she encounters a problem while translating a text; this means, when a translator translates a text literally, translation strategies may not be needed". From Owji statement we can say that translation strategy is used when the translator faced difficulties in translating literature works or in form of written text, it was different from interpreting where the interpreter should translate the source language to target language directly.

There is a famous theory about subtitling strategy that proposed by Gottlieb in Ghaemi & Benyamin (2010) he defined subtitling strategies of film are as follows:

1. Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language. For example:

ST: "I am excited about your business."
 TT: "Saya excited (tertarik) pada bisnis anda."
 BT: "I am excited about your business."

The phrase "I am excited on your business" in the source language was translated into "Saya excited (tertarik) pada bisnis anda" in the target language. We can see that there is an explanation in the bracket, and this explanation refers to "excited" which means "tertarik" in the target language. There are some people of target language that have been familiar with "excited" in the source language. But for the rest people of target language that have not been familiar with "excited", it will make them

confuse and cannot catch the meaning. Therefore, the translator made an explanation in the bracket in order to make the target audiences understand the meaning.

2. Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

For example:

ST: "A young boy is playing with a ball in the street."

TT: "Anak itu sedang bermain bola di jalan."

BT : " That boy is playing ball in the street."

The clause above is using paraphrase strategy. We can see it from phrase "a young boy" in source language is translated into "anak" in the target language. If the translator translated the clause word by word it will be translated into "seorang anak laki laki muda" in the target language and we can see that it is too broad and not effective if the translator put it in the subtitle. So, the translator used paraphrase strategy to make it brief without changing the meaning and easy to understand by the target language.

3. Transfer refers to the strategy of translating 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. For example:

ST : "She lived with her husband."

TT : "Dia tinggal dengan suaminya."

BT : "She lived with her husband."

The use of transfer strategy can be seen in the clause above. In the source

language “She lived with her husband” was translated into “Dia tinggal dengan suaminya” we can see that there is no adding explanation or modifying the point of view and the translator just translate the clause literally or word by word.

4. Imitation maintains the same forms, typically with names of people and places. For example:

ST : “My name is Dina Smith.”

TT : “Namaku Dina Smith.”

BT : “My name is Dina Smith.”

“Dina Smith” in the source language is the name of the person. Therefore the translator did not have to translate it, because it did not change the meaning in the source language and in the target language.

5. Transcription 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.

For example:

ST: “You are so beautiful, amour.”

TT: “Kamu sangat cantik, cinta.”

BT : “You are so beautiful, love.”

The word “amour” in the source language was translated into “cinta” in the target language. The word “amour” itself was a third language which was from France and the meaning is love or dear.

6. Dislocation is adopted when the original employs some sort of special effects, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content. For example:

ST: "Spider-pig, spider-pig, can he swing from a web? No, he can't hes a pig!"

TT: "Babi labalaba, babi labalaba, dapatkah dia berayun dari jaringnya? Tidak bisa, dia seekor babi."

BT: "Spider-pig, spider-pig, can he swing from a web? No, he can't hes a pig!"

Source: (The Simpsons Movie, 2007)

The applied of dislocation strategy can be seen in the phrase above. The translator translate it word by word or literally because the effect on audiovisual image is more important.

7. Condensation 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. For example:

ST: "Let me tell you something"

TT: "Kuberitahu kau sesuatu"

BT : "I tell you something"

The phrase above used condensation strategy. It can be seen that, the translator omitted the word "let" which is not translated in the target language. The word "let" itself means "biarkan" in the target language. The translator omitted it, to make the subtitle more effective and easy to understand by the target language.

8. Decimation is used to translate when the actors are quarrelling with the fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly. For example:

ST: "Where the heck did she go?"

TT: “Kemana dia pergi?”
 BT: “Where did she go?”

It could be seen that the phrase above using decimation strategy. The translator omitted “the heck” which is known as slang of the source language. It is not translated literally because “where the heck did she go?” represent “where did she go?” and the translation of target language is “Kemana dia pergi?”.

9. Deletion refers to the total elimination of parts of a text. For example:

ST: “Hold on, guys!”
 TT: “Tunggu dulu!”
 BT: “Hold on!”

The phrase above using deletion strategy, it can be seen the word “guys” in the source language was not translated in the target language. “Guys” itself means “Kawan” in the target language.

10. Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost. For example:

ST: Beyotch!
 TT: - (No Translation)
 BT : - (No Translation)

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

2.2.6 Translation Quality Assessment

There are broad and narrow definitions about translation quality. As stated by Koby (2017) the broad definition of quality translation means “A quality

translation demonstrates accuracy and fluency required for the audience and purpose and complies with all other specifications negotiated between the requester and provider, taking into account end-user needs.” While the narrow definition according to Koby (2017) means:

A high-quality translation is one in which the message embodied in the source text is transferred completely into the target text, including denotation, connotation, nuance, and style, and the target text is written in the target language using correct grammar and word order, to produce a culturally appropriate text that, in most cases, reads as if originally written by a native speaker of the target language for readers in the target culture.

From those definitions, we can say that in translating, the translator should consider the translation quality to make their work good and understandable. The broad definition of translation quality more concern on the accuracy which means the translator should convey the meaning of the source language as clearly as possible. The broad definition of translation quality also concern on the fluency. Here, the fluency means that the translation work should readable and easy to understand by the target audience. Meanwhile, the narrow definition of translation quality refers to how well the translator can deliver the source language into the target language while considering denotation, connotation, nuance and style. The translation work is in form of written text, so the translator should pay attention on the use of grammar and word order.

While, Larson in Thelen (2017) suggested accuracy, clarity and naturalness as criteria. This statement also supported by Nababan (2012) that the translation work can be said as a good one, if it has three criteria such as accuracy, acceptability and readability. Larson (1984) stated “the main objectives of

accuracy test are as follows; a) to check the equivalence of information in a text, b) to find another problems by comparing ST and TT, after he/she is sure about the existence of the information need. It means that this test intends to ensure that the meaning and dynamic of ST are conveyed well in TT”. Accuracy related to the meaning in the source language is conveyed correctly in the target language. In making translation work, the translator should know well the meaning in the source language so when he translate it to target language it can come up well and do not make ambiguity. Accuracy also refers to how well the translator delivers the meaning of SL into TL.

The second criterion is acceptability. Acceptability in translation refers to a translated text being relevant and accepted by the reader. According to Harjanti (2014) “acceptability refers to the translations which are equivalent with rules, norms and the culture of the target language, whether it is on macro or micro level”. From the definition above, we can say that the translation work should concern on the culture of the target language. Not only concern on the culture, but also the structure of the sentence (grammatical). The translator should know well the culture or the norms from both languages. Then, the translation work can be accepted by the target language.

The last criterion is readability. Nababan (2012) defines “readability as how easily written materials can be read and understood”. Another definition comes from Wardah (1978) “readability level is used to show how communicate or how easy to understand a particular reading text is, both in terms of its contents and forms for a group of readers”. Readability refers to the translation text that

understandable. Since the target language read the translation text, the text should be readable enough in order to make the target audience can interpret the meaning of the translation text.

As stated by Nababan (2012), there are three criterion of translation quality that are accuracy, acceptability and readability. However, in this research, the writer will focus on the readability.

2.2.7 Readability

The term readability refers to reading activity. In translation field, readability also refers to the quality of translation. Good or bad translation work can be assessed by whether or not the target readers understand the meaning from source language which has been translated to target language. As stated by Nababan (1999) “readability is important in translation because translation activity cannot be separated from reading activity”. Sakri in Nababan (1999) stated that “readability refers to the easy degree of a text to be understood”. While Richard et al in Nababan (1999) stated that “readability is how easily written materials can be read and understood”. Both definitions from Sakri and Richard et al almost the same, the important thing from the term readability is the target language must understand the meaning of the translation text.

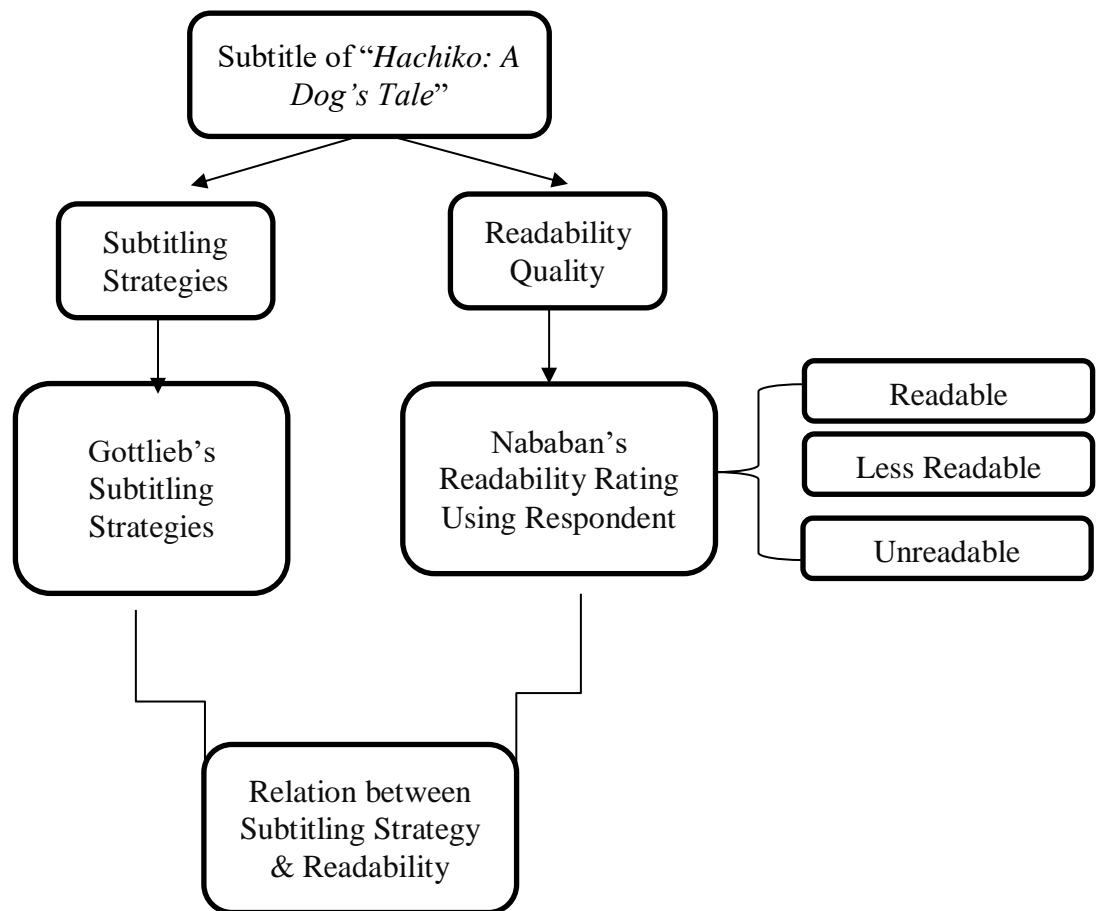
Another definition comes from Wardah (1978) “readability level is used to show how communicate or how easy to understand a particular reading text is, both in terms of its contents and forms for a group of readers”. From this definition, the writer can say that readability influences the readers’ understanding about the text. In making translation work, the translator should consider the

readability of their work. Because if their work is not readable, the readers will hard to understand and cannot catch the true meaning of the text, it is also can make ambiguity for the readers.

In this study, the writer will focus on readability rating that proposed by Nababan (2004). The readability rating here divided into three categories that are readable, less readable and unreadable. Readable means the informants can easily understand the meaning. Less readable means the informants can understand the meaning, but there are still one or two terms in the sentence that are not easy to understand and takes time to get the point. Unreadable means the viewer is difficult to catch the meaning and still need to reread the sentence

2.3 Theoretical Framework

This study will focus on subtitling strategies proposed by Gottlieb and the readability of *Hachiko: A Dog's Tale*. For analyzing subtitling strategy the writer will analyze each clause in the transcription of the movie and divided those clauses into 10 strategies by Gottlieb. After determine and categorize each clause into those strategies, the writer will count the frequency of each strategies and see what strategy that mostly used by the translator. For analyzing the readability of subtitle, the writer will ask 15 informants to fill the questionnaire by giving score in each dialogue. The theory of readability that the writer use is from Nababan rating instrument of readability. This framework below will show the procedure of this study:



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter is the last chapter of this study. This chapter consists of the conclusion and some suggestion.

5.1 Conclusion

This study is a qualitative study that investigates the subtitling strategies and the readability in Indonesian subtitle of *Hachiko: A Dog's Tale* movie. To investigate the subtitling strategies that are used in *Hachiko: A Dog's Tale* movie, the writer used the subtitling strategies theory that is proposed by Gottlieb (1992). Gottlieb himself proposed 10 strategies in subtitling however in this study the writer just found seven strategies that are used in subtitling this movie. The seven strategies that the writer found are paraphrase, transfer, imitation, transcription, condensation, decimation, and deletion. The detailed data of each strategy are paraphrase with 371 data (41.45%), transfer with 243 data (27.15%), imitation with 43 data (4.80%), transcription with 1 data (0.11%), condensation with 96 data (10.72%), decimation with 71 data (7.93%), and deletion with 70 data (7.84%). From the detailed data above the writer can conclude the most strategy that is used in the movie subtitling is paraphrase strategy and the least strategy is transcription strategy.

This study also investigated the readability of the subtitle in *Hachiko: A Dog's Tale* movie. Readability here refers to the understanding level of the target audiences towards the story in the movie. The readability rating formula that the

writer used in this study is from Nababan (2012). In this study, the score of the readability level categorized as (3) Readable, (2) Less Readable, and (1) Unreadable. Here, the writer asked 15 respondents to give score in each subtitle line, and the results are readable translation was 12.767 (95.04%), less readable translation was 615 (4.55%), and unreadable translation was 43 (0.41%). According to the result, the writer can conclude that the Indonesian subtitle of *Hachiko: A Dog's Tale* movie is categorized as readable translation because the highest score belongs to the readable translation with 12.767 (95.04%). Readable translation itself means that words, technical terms, phrases, clauses, sentences or translated texts can be easily understood by the reader.

Moreover, this study also investigated the relations of subtitling strategy and the readability. The result was among seven strategies which applied in subtitling the *Hachiko: A Dog's Tale* movie, the paraphrase strategy is the highest strategy that is used by the subtitler and has the highest score for number 3. Overall the seven strategies that applied in subtitling *Hachiko: A Dog's Tale* movie belong to readable translation, means that the target audiences can understand the story of the movie.

5.2 Suggestions

Based on the research result, subtitling strategies are needed to make the translation of the subtitle in the movie become natural, communicative, and easily understandable by the target audience. The subtitler usually used one strategy in subtitling one sentence but in some cases, the subtitler can use

more than one strategy if it is needed to make the subtitle better. The result of this study shows that paraphrase and transfer strategy have a highest score in readability for number 1 which means that the subtitle is unreadable or the respondents have difficulties in understanding the meaning of source text. So, as translator or subtitler they have to be careful in using those strategies. Choose the proper words in subtitling the source text to make the subtitle readable for the target audiences. This study focuses on analysing the subtitling strategies and the readability in movie subtitles. The writer suggested for future researchers who want to analyse the same topic as mine which is translation, it is better if the other researchers make the topic about the relations between translation techniques with translation qualities. Translation qualities itself consist of three aspects that are readability, naturalness, and accuracy. The future researchers can choose one of the aspects and relates it with the translation techniques.

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