



**THE USE OF SUBTITLING STRATEGIES AND THE ACHIEVED
ACCURACY OF THE INDONESIAN SUBTITLES
OF “TOMB RAIDER”**

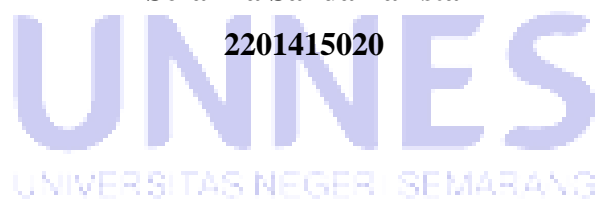
A final Project

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

by

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ENGLISH DEPARTMENT

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UNIVERSITAS NEGERI SEMARANG


2020


APPROVAL


This final project was approved by the Board of Examiners of English Department of the Faculty of Languages and Arts of Universitas Negeri Semarang on February 2020

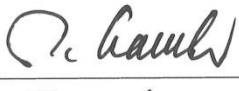
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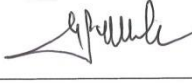
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STATEMENT OF ORIGINALITY

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Declare that this final project entitled *The Use of Subtitling Strategies And the Achieved Accuracy of the Indonesian Subtitles of "Tomb Raider"* is my own work. It is submitted as my partial fulfillment of the requirements for the degree of Sarjana pendidikan. This study is done through guidance, discussion, and examination. Furthermore, this final project had not been conducted in any form of another degree or diploma at any university. All information which have already mentioned in this study from published or unpublished work are acknowledged within the text and list of references are provided in references.

Semarang, 24 February 2020



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MOTTO AND DEDICATION

“Go easy on yourself, for the outcome of all affairs is determined by God’s decree. If something meant to go elsewhere, it was never come your way, but if it yours by destiny, from you it cannot flee.”

(Umar bin Al-Khattab)

“Your success and happiness lies in you. Resolve to keep happy, and you joy; and you shall form an invincible host against difficulties.”

(Helen Keller)

Dedicated to :

My beloved father (Kateman)

My beloved mother (Murni Lestari)

My beloved brother (Bagas Risky Nurrahman)

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ACKNOWLEDGEMENT

First and foremost, I would like to express my gratitude to Allah SWT, the Almighty for the blessing, health, and inspirations to reach the completion of this final project.

My deepest gratitude also goes to my one and only honorable advisor, Prof. Dr. Issy Yuliasri, M.Pd, for her guidance, suggestions, and knowledge during the consultation. I have been fortunate to have her as my advisor. A million thanks is also delivered to all my lecturers of English Department of UNNES for all guidance during my study.

I would like to give my deepest gratitude to all my friends in English Education Rombel one, E.community, Wisma Al-Huda Boarding House and all for my best friends during I conducted my study in Unnes.

Most importantly, none of this would have been possible without the love and the prays of my father, my mother, and my brother. I am truly blessed to have them in my life.

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 was become some help for those who were concerned in this study.

Serafika Sanda Farista

ABSTRACT

Farista, Serafika Sanda. 2020. *The Use of Subtitling Strategies and the Achieved Accuracy of the Indonesian Subtitles of "Tomb Raider"*. Final Project, English Department, Faculty of Languages and Arts, Universitas Negeri Semarang. Advisor : Prof. Dr. Issy Yuliasri, M.Pd.

Keywords : subtitle, movie, accuracy, subtitling strategies

This study aimed to investigate the analysis of subtitling strategies and the accuracy level in Indonesian subtitle of *Tomb Raider*. It used qualitative approach. Subtitling strategies were analyzed by using Nababan's Translation quality assessment. I involved three raters from English lecturers in Universitas Negeri Semarang. The result of this study showed that there were 663 data, there are 7 out of 10 strategies proposed by Gottlieb, 76.62% of which use Transfer strategy, followed by Deletion 8.60%, Imitation 7.09%, Paraphrase 5.13%, Decimation 1.51%, Transcription 0.60%, and Expansion 0.45%. Meanwhile, the accuracy rating shows that 90.45% were rated 3 or accurate, 9.30% were rated 2 or less accurate, and 0.25% were rated 1 or inaccurate. Then the result of the relations between subtitling strategies and accuracy showed that imitation has the highest accuration score which is 97.87%, while transcription strategy has the highest score of 33.33% for less accurate score. Then, the last score for inaccurate is deletion strategy with 1.17%. Based on the relations results, I concluded that the Indonesian subtitle of *Tomb Raider* belongs to accurately subtitle.



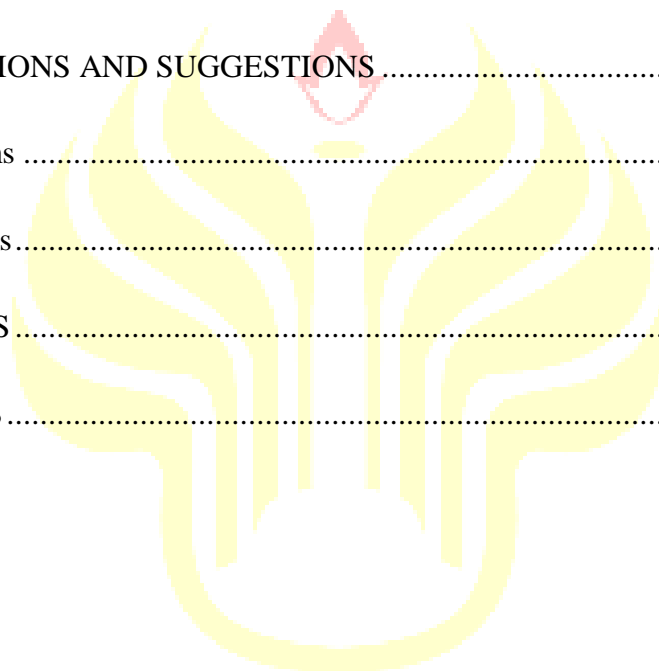
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CHAPTER I

INTRODUCTION

This chapter is an introduction to the final project. It consists of a background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and the outline of the final project.

1.1 Background of the Study

Movie is one of entertainment and also become the communication tools, because movies are transferring ideas and might be one of the information sources which had extended influence. In this modern era, film industry had recently become an extremely popular media to gather the audience. The movie industry not only produces movies which had a good quality, but also it faced a translation problem since an only a small percentage of the world population understood English.

So, subtitles are needed in order to understand when watching the movie.

Subtitle is very useful for people who watch foreign movies because it can convey the message from the movies. However, making a good subtitle is quite complicated because there are several constraints in creating it. According to (Diaz et al., 2017), there are three kinds of technical constraints in making subtitles. Those constraints are in the context of space, time, as well as presentation. In the context of space, the translators are not allowed to make a long explanation due to the limit of space in the movie. In the context of the time, the translator had to adjust the time with the length of the words. In the context of

the presentation, the translator had to be readable which was make the viewing experience becomes more enjoyable.

Many movies from foreign countries used the English language. Most Indonesian people like watching movies but many of them do not master English well. It can be a barrier for them in enjoying the movies. that is why we need a subtitle in understanding the movie. Sometimes if the characters said some rude words, it shown in the subtitles. So, the other expression through oral expression transferred into written expression. The role of movie translation in the form of subtitles is needed to overcome the problem. The subtitle helped the viewer to understand the story of the movies. Traditionally, there existed two types of subtitles, there are interlingual subtitles, which imply transfer from a source language (SL) to a target language (TL), and intralingual subtitles, for which there is no change of language (Díaz Cintas, 2003). In interlingual subtitles, a translator can apply some strategies in translating the source language (SL) subtitle into the target language (TL). According to Gottlieb (1992: 166), the subtitle strategies that can be applied are expansion, 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 audiences. If the translator did not use any strategies and just translate the dialogue randomly it can make the subtitle incoherent and hard to understand by the target audiences.

In this study, I was focused on the accuracy of the Indonesian subtitle of *Tomb Raider*. Assessing the accuracy of a translation is very important because it

was reveal whether or not the translation communicates the same meaning as the meaning of the source language. If the accuracy level is great, the readers get the same amount of information about the source language. Subtitling strategy analysis is needed in order to know the varieties of strategies that was be found in the movie. Meanwhile, the accuracy analysis is used to make sure that the audience was reveal whether or not the translation communicates the same meaning as the meaning of the source language.

1.2 Reasons for Choosing the Topic

There are several reasons become my point of considerations in choosing this topic. First, *Tomb Raider* is an action movie which makes it acceptable and the movie plot is compatible with teenager and adult people. The duration of the movie it self is about 118 minutes long, it means not too long nor too short. then, people can enjoy it without being afraid of getting bored. *Tomb Raider* had a rating of 6.3/10 on www.imdb.com and that makes this movie a perfect subject for I's research. Moreover, this movie had not been used in the research before that related to subtitling strategies and accuracy levels. Second, I wanted to analyze the subtitling strategies that the translator used in this movie, I also want to practice new knowledge about subtitling strategies by analysing this movie. Furthermore, this study also investigating about the rating accuracy in movie subtitle, which means the study needs some informants of the target audience to fill the questionnaire about the accuracy rating. Last, this study is expected to give some useful information related to subtitling strategies and accuracy rating.

1.3 Reserach Problems

Based on the focus of the study above, I intends to propose the statement of the problem below:

1. How are the use of subtitling strategies in “*Tomb Raider*”?
2. How is the accuracy of the Indonesian subtitles of “*Tomb Raider*”?
3. How is the relation between the use of subtitling strategies and the accuracy of the Indonesian subtitles?

1.4 Objectives of the Study

Based on the problem stated, the objectives of the study are:

1. To describe the strategies used in subtitling of “*Tomb Raider*”.
2. To describe the accuracy of the Indonesian subtitles of “*Tomb Raider*”.
4. To show the relation between the use of subtitling strategies and the accuracy of the Indonesian subtitles?

1.5 Significance of the Study

I hope that this research was given some certain benefits, as follows:

1. Theoretically: This study is going to analyze subtitling strategies and the accuracy level in English - Indonesian the subtitle of *Tomb raider*. I hope 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 accuracy of subtitles. So, I hope that this study can increase the theory about accuracy before.

2. Practically: this study is hoped to able to enrich translators' knowledge in making accurate translation by using the appropriate strategy on each word, phrase and sentence.
3. Pedagogically: This study is expected to give more information, explanation, and example of each subtitling strategy to the audience who are being studied about it. This study also expected to give deeper comprehension about accuracy rating in the subtitle.

1.6 Limitation of the Study

In this study, I focused on analyzing the subtitling strategies and the accuracy of *Tomb Raider* subtitle from www.subscene.com. The subtitling strategies was be analyzed using the subtitling strategies by Gottlieb (1992), while the accuracy of the subtitle was be analyzed using the accuracy assessment instrument by Nababan and Nuraeni (2012).

1.7 Outline of the Final Project

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

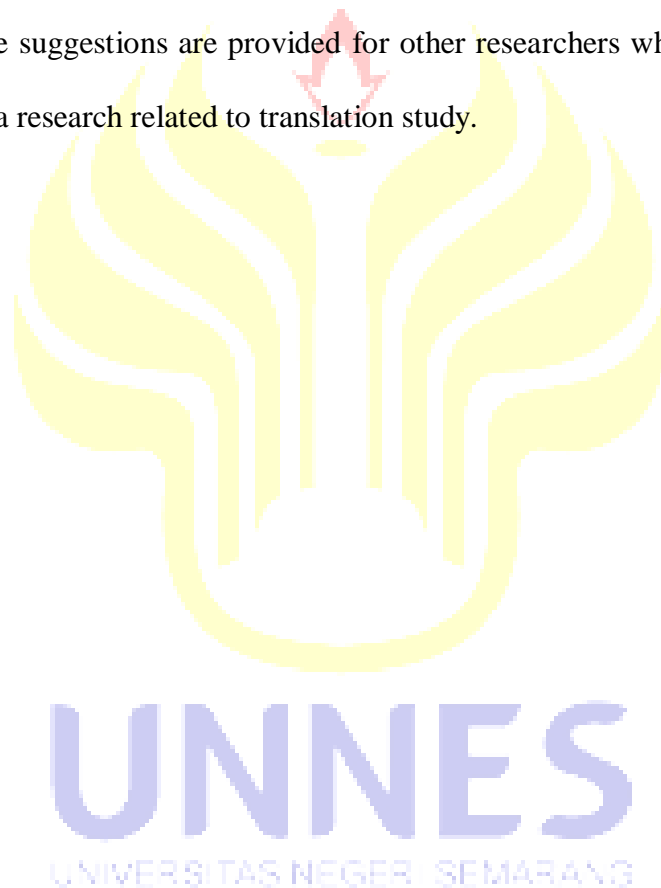
Chapter I is the introduction consists of the background of the study, reasons for choosing the topic, research of the problems, objectives of the study, significances of the study, limitation of the study and outline of the final project.

Chapter II is a review of related literature, consists of previous studies, theoretical review and Theoretical Framework.

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

Chapter IV is findings and discussions. This chapter shows the results and detailed description of the study. The frequency and percentage of each translation strategies and its accuracy could be found in the findings.

Chapter V is conclusions and suggestions. This chapter concludes the study and provides suggestions. The conclusions are not only concludes the study but also show the importance of translation strategies and the accuracy in subtitles. Some suggestions are provided for other researchers who are interested in conducting a research related to translation study.



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 translations, subtitle, subtitling process, audiovisual translations.

2.1 Review of Previous Studies

Some researchers have been conducted a study which related to subtitling strategies and accuracy in movie subtitling. These studies was be a reference for I in doing her study. The following studies are: Studies about subtitling strategies have conducted by some researchers such as Irmawati (2012), Fathi & Moghimizadeh (2014), BAŁ&GWÓŹDŹ (2016), Moghaddam, Sukhteh, & Far (2017), & Kianbakht (2015) have done research that mainly discusses translation strategies as proposed by Gottlieb. Translation undeniably has become significant in daily human life. In a more specific area, translation in a movie. Translation itself was automatically needs a translator. Translator's role could be very determining whether the translation result is good or not. That's why I had mentioned above undergone study with various subjects including movie, television series, etc. I try to categorize these related studies into two categories, which is the similarities between these five related studies and the differences. In the studies which have been conducted by those five researchers, all of them used translation strategies as proposed by Gottlieb. The differences are Irmawati (2012) only studied on the linguistic form of deletion strategy in *Just Go With it Movie*,

the linguistic forms include verb, noun, adjective, adverb, pronoun, preposition, conjunction, and interjection. It is found that pronoun is the most common linguistic form with total 27 data. BAĀK & GWÓŹDŹ (2016), & Kianbakht (2015) in general overview in their research use a television series and a movie, but to be more specific, Kianbakht (2015) also analyze the humor in the *Annie Hall* movie by Woody Allen, based on Schimtz' (2002) categorization of humor. The result found that transfer strategy is the most used strategy in the humorous elements of the film. Fathi & Moghimizadeh (2014) analyzed the verbal cultural signs in the 'A Separation Iranian film. Verbal cultural signs itself is like a tradition or culture that every country. So, it would be tremendous huge cliff for translator to translate this and put it in the subtitle. In the result findings, it is shown that transfer strategy was used by the translator to translate potential meaning of cultural sign completely and accurately. Moghaddam, Sukhteh, & Far (2017) only analyzed the explication of a translation in a film from English (SL) to Persian (TL), and also count the frequent used strategy. And it could be concluded that it is also transfer strategy was used the most in translating the film from English into Persian.

Translation strategies research have also been conducted by several researchers as follow, Ghaemi & Benyamin (2010), Simanjutak & Basari (2016) and Taylor (2000). In common these four researchers used Gottlieb's translation strategy (1992) when undergone their research. A number of similarities have been found by I. Transfer strategy is the most used strategy in three of the research's findings, except for Simanjutak & Basari research which found expansion strategy frequently used in their data. The final result can be inferred

that a movie subtitle has to contain ideational meaning, interpersonal, and the whole text meaning so it could be accepted by the audience, and yes, it could be culturally accepted on each country perspectives.

The increasing impact of audiovisual media and film industry in particular has led researchers to think of audiovisual translation strategies. Huge investments in film industry need global markets. Hence, there is a need for qualified translations and systematic studies dedicated to this area are in great demand. This study aimed to investigate translation strategies adopted in the translation of two awards-winning dramas. The selection criterion is based on winning international awards or compliments received in the target community. Although some may argue that these successes are rooted in the selected movies ideologies, the role of an accurate translation in transferring such elements is undeniable. Zahra Amirian, Assistant Professor.

The next study was done by Simanjuntak & Basari (2016) entitled Subtitling Strategies in "*Real Steel*" movie. This study was about to find the subtitle strategies used in Real Steel movie. The objectives of the study were to describe the subtitle strategies in Real Steel movie and which strategies that mostly used in the movie. The study was a descriptive qualitative study. The study's theoretical framework was based on Gottlieb's (1992) classification of subtitling strategies. There are ten subtitling strategies; are expansion, paraphrase, transfer, imitation, transcription, deletion, dislocation, condensation, decimation and resignation.

Moreover, the researcher also found other previous studies related to subtitling strategies of movies. The first is about subtitling which conducted by Dhari & Suarnajaya (2017), Dastjerdi & Rahekhoda (2010), Hastuti (2015), Cahyaningtyas (2013), Khalaf (2018). Those studies focused on subtitling strategies analysis which proposed by Gottlieb (1992) and find out the most frequently strategies used in the movies.

Savitri (2018) analyzed the students' translation quality (accuracy, readability, and acceptability) in translating an informative text. She used Nababan's scale of translation quality. The result of the study indicated that the translation quality was fair as it was not great but also not bad. The study also had a similarity with Surgawi (2015) about the translation quality of the pretest. The similarity of these two studies is the method that is qualitative descriptive method and Nababan's scale of translation quality. The difference between these two researches is the object they used and the result of the study. Savitri used an informative text while Surgawi used a pretest in her study. The result of Surgawi's research indicates that the translation quality was not fair as it was not great but bad.

The next previous studies are about the subtitling strategies and the quality. A study entitled "An Analysis of Subtitling Strategies Used in *Wonder Woman* Movie". It is conducted by Kusumawardani (2018). This study was a descriptive qualitative analysis. The objectives of this study were to identify the subtitling strategy used in *Wonder Women* movie and to describe the subtitle quality used on the *Wonder Woman* movie. The framework theory of the study is

by Gottlieb's (1992); expansion, paraphrase, transfer, imitation, transcription, deletion, dislocation, condensation, decimation and resignation.

Translators usually use some procedures in the process of translation in order to solve the specific translation problems. There have been some studies discussed about translation procedures, such as Dewi (2014), Hadithya (2014), Walinski (2015), Fedora (2015), Siregar (2016), Hanif (2017), and Nurlaila (2017). I used some previous studies to support this study. One of related studies about translation procedures conducted by Sari and Yuliasri (2017) in their study entitled Translation Procedures of Physics Terms in The Physics Bilingual Book for Senior High School Year XI. Their study attempted to analyze the use translation procedures and their accuracy. They found out that there were 119 data of Physics terms and three translation procedures found in this study. The translation procedure mostly used was equivalence, followed by calque and transposition. In terms of accuracy, three raters found that around 99,15% of the data were translated accurately, whereas the rest 0,84% of the data were inaccurately translated. The translation procedure with the highest accuracy was equivalence, followed by calque and transposition. Thus, the equivalence procedure was mostly used and had the highest accuracy rating in this research, followed by calque and transposition.

Moreover, other previous studies are about subtitling strategies and quality. Those studies were conducted by Yasuka (2015), Akbar (2016), Putri (2017), Fikri (2017), Sulistyani (2018), and Ramadania (2017). Those objective's

studies were to analyze the subtitling strategies (Gottlieb's) and the quality (Nababan's).

2.2 Theoretical Review

2.2.1 Definition of Translation

There are a lot of theories about the definition of translation. Each of them are different one to another.

Plenty of definitions come from many experts relating to translation. Translation is an ambiguous term. It contains at the same time the idea of translation production and that of translation product. Translation studies is enough to convey the idea that objects have been as various as the representations they have been given (Hewson and Martin, 1991, p.1). Catford (in Hartono 2017, p.9) stated that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). The second definition is a little hard to be understood, because it is being said 'replacement', what kind of things should have been replaced. But, it is clear enough in the word 'equivalent' could refer to the information with the exact and same proportion of meaning. The definition is also supported by this statement "translation is the transfer of the message or language from the source language into the target language and acceptable in its meaning with regard equivalence" (Mutiaras, Sofwan, & Kalisa, 2017).

According to Gile (1995, p. 22) another case is the translation of a text in a foreign language into one's own language for easier personal use at a later stage. Based on Gile's statement translator nowadays used translation for their personal

use, such as translating film dialogues into the form of Indonesia subtitle and sell it to a television broadcaster, film distributor, etc. It's already become a common industry in this country since translator and subtitler had increased rapidly throughout the years.

Purwanti & Mujiyanto (2015) in their journal said that translating is not a neutral process. There are various tendencies, considerations, and concern of the translator when doing the translation process. Tendencies mean it is the orientation of the translator when translating the text. Purwanti and Mujiyanto (2015) also added the orientation leads to two different things those are source language (SL) oriented and target language (TL) oriented; this explanation essence was to describe translator's orientation, whether they maintain the original knowledge, cultures and language or make it simple to the target language so it could be easily understood.

While other experts have also another definition. One definition comes from Newmark (1988, p.55) translation is rendering the meaning of a text into another language in the way that the author intended the text. As a means of communication, translation is used for multilingual notices which have at last appeared increasingly conspicuously in public places.

2.2.2 Subtitling

Subtitling is one of the ways to translate the foreign film and television program. It is an audio-visual translation or textual versions of the dialogue which is not in films only, but also in television programs and it is usually displayed on the bottom of screen. It can be in a form of written translation of a dialog in a foreign

language. or a written rendering of the dialog in the same language.

The text in the subtitle has to be shorter than the audio, because the viewers need time to read the subtitle while at the same he or she is unaware that they are actually reading. Therefore Ivarsson and Carrol in Zhang & Liu (2009) suggest that subtitle makers need to bear in mind some regulations when producing subtitles. They should pay attention to the position of translated text, the number of lines on the screen and number of character per line. As Gottlieb in Munday (2009, p.149) states that subtitles consist of one or two lines of 30 to 40 characters (including spaces) that are displayed at the bottom of the picture, either centred or left-aligned.

Meanwhile, Liu (2012) also explains the definition of subtitles and its characteristics, not only one, but various definitions from experts and translation theorists, they are:

- a. Subtitling is a type of language transfer, one of the most common modes of audiovisual translation.
- b. 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.
- c. Subtitles or the written target texts do not replace the source texts, but appear simultaneously on the screen, along with the picture sequence, synchronized with the original dialogue and the action.

- d. Subtitles as lines of text are usually placed at the bottom of the screen, immediately below the picture itself, or left-aligned (in some countries)
- e. Subtitles are run at a maximum speed of eight syllables per second for reading time (Nida, 2005), or with an average maximum length of 35 characters, usually consisting one or two lines (Gottlieb, 2005)
- f. Still correlate with the previous statements, Gottlieb in Fathi and Moghimizadeh (2014) said that subtitles usually consist of one or two lines which usually placed at the bottom of the picture and also he provides the following definition for subtitling: the rendering in a different language of verbal message in filmic media in the shape of one or more line of written text presented on the screen. In line with the statements above, I would also want to add some. It is clear nowadays that viewer from around country watch television, and when the television displayed a foreign movies, sometimes the TV station was automatically provides subtitle at the bottom of the picture, but filmic media nowadays is not only through television. Due to the development of technologies, society with faster internet connection would prefer streaming on watch movies through their personal computer, tablet, etc. What I wants to say is that filmic media has growth in many forms, not only television, but also gadget, and computer, so people was have more access than before to watch movies and their subtitles.

2.2.3 Subtitling Strategies

The objective of interlingual subtitling is to achieve something approaching

translation equivalence (De Linde & Kay, 2016). However, subtitling an audiovisual media is not as easy as it seems. Since the two different languages have their own unique linguistic rules and different culture, there must be problems occur in the process of subtitling. The correct subtitling strategies are needed to solve these problems.

There is a common confusion among strategies, methods, and techniques in the term of translation. Therefore, it is important to distinguish them in order to get a clear view about what strategies really are. Molina & Albir (2002) explained that translation method refers to the way a particular translation process is carried out in terms of the translator's objective. The method used in a translation is highly related to the purpose of translation and might affect the whole text. The translation method used was also affect the translation technique, the way micro-units of the text are translated. However, no matter what method used in a translation, there must be problems found by the translator, whether it is caused by the difficult translation particular unit, or even the translator's gap of knowledge. Translation strategies are meant to solve these problems. Strategies in the term of translation can be defined as the procedures (conscious or unconscious, verbal or nonverbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind.

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:

SL: "I'm waiting for signal, Dad!"
 TL: "*Saya menunggu tandamu, yah!*"
 BT: "I'm waiting for signal, Dad!"

The phrase "I'm waiting for signal, Dad!" in the source language was translated into "Saya menunggu tandamu, yah!" in the target language. We can see that there is an explanation in the bracket, and this explanation refers to "waiting" which means "menunggu" in the target language. There are some people of target language that have been familiar with "waiting" in the source language. But for the rest people of target language that have not been familiar with "waiting", it was 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:

SL: "A young girl is playing with a doll in the bedroom."
 TL: "*Anak itu sedang bermain boneka di kamar.*"
 BT : "That girl is playing doll in the bedroom."

The clause above is using paraphrase strategy. We can see it from phrase "a young girl" in source language is translated into "anak" in the target language. If the translator translated the clause word by word it was be translated into "seorang anak perempuan 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:

SL :“She lived with her Grandmother.”
 TL :“*Dia tinggal dengan neneknya.*”
 BT : “She lived with her Grandmother.”

The use of transfer strategy can be seen in the clause above. In the source language “She lived with her grandmother” was translated into “Dia tinggal dengan neneknya” 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:

SL :“My name is Ana.”
 TL : “*Namaku Ana.*”
 BT : “My name is Ana.”

“Ana” 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:

SL: "You are so handsome, amour."

TL: "*Kamu sangat tampan, cinta.*"

BT : "You are so handsome, 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:

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

TL: "*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:

SL: "Let me tell you something"

TL: "*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:

SL: "Where the heck did she go?"
 TL: "*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:

SL: "Move on, guys!"
 TL: "*Pindah!*"
 BT: "Move 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:

SL: Now you got them right!

TL: - (*No Translation*)

BT : - (No Translation)

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

2.2.4 Subtitling Process

It is already explained above definitions of subtitle, but subtitling itself has also a different meaning from subtitle. According to Dries in Liu (2012) subtitling can be divided into two main categories, “inter-lingual subtitling” and “intra-lingual subtitling”; inter-lingual subtitling encompasses the communication “from one language into another language” and “from spoken dialogue into a written, condensed translation which appears on the screen”. This statement made a thought in I’s mind, the translator was have reduce some of dialogues’ original line and make it more condense to meet a conditions where the non-native language viewers can follow the text appearing below the screen.

Horbacauskiene, Kasperaviciene, and Petroniene (2016) explained that subtitling is very clearly characterized by the use of particular features: two or three lines at the bottom of the screen written and displayed for a few seconds. Because of this, subtitles should be concise, simple and straightforward as readers cannot go back to read anything they may have missed. Other experts like Khalaf (2016) also stated the definitions of subtitling, he stated that subtitling is a type of

translation, particularly in the audiovisual field which includes dubbing, voice-over and audio description. I start to think, that nowadays translation, especially in the field of subtitling becomes more modern. Technology supports this type of translation in the form of DVD or television program, and it always centered with the audiovisual translation. The translator should sharpen their goal, it is to convey the source languages into the audiences languages.

Tornqvist (1998, p.10) in Khalaf (2016) divided four main criteria of subtitling. This four main differences between translating written texts and subtitling:

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 viewer 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.

2.2.5 Audiovisual Translation

Subtitling itself is one of audiovisual translation, each other cannot be separated."The essence of the audiovisual translation (AVT) concept lays in the

fact that it is not just the text that is being translated but a more complex audio-visual material. Subtitling, as one of the AVTs, is defined as a translation practice that consists of presenting a written text and usually puts on the lower part of the screen though in some languages it may appear vertically on the right-hand side of the screen” (Pratama, 2016). Cintas and Remael in Pratama (2016) classify the AVT into five criteria, they are linguistic, time available for preparation, technical, methods of projection, and distribution format.

Okuyuz (2016) said that audiovisual translation in general and subtitling as a prominent type of audiovisual translation is delightfully studied within the scope of translation studies. So basically, audiovisual translation is one of the derivative knowledge based on the translation study itself.

2.2.6 Key Issues in Subtitling

This research also discussed about the visual representation between the movie and the subtitle. Saputra & Sutopo (2016) states that visual refers to the coding, as processed by the brain, not to the channel, as perceived by the senses. What it means the statement is that, a visual is some images, could be pictures, photograph, or a movie, in this case was scenes and shot from the movie. Moreover, representational meaning is the basic and the most fundamental implication that viewers can obtain from the pictorial elements presented in audiovisual texts (Chen & Wang, 2016). They also added that at the representational level, semiotic interplay between verbal mode and static visual images is analyzed at the unit of frame/shot by resorting to the interrelations between Representamen, Object, and Interpretant.

2.2.7 Challenges in Subtitling

In many forms of subtitle works, subtitler and translator often encounters difficulties or challenges. This means that conscious or unconsciously translator was face the challenges whether they expect it or not. We can see these challenges in general view, but if we want to be more specific it can be categorized into three. They were technical challenges, cultural challenges, and linguistic challenges.

2.2.7.1 Technical Challenges

Technical challenges are also divided into several classifications, according to Lepihalme and Cintas and Ramael in Khalaf (2016) these classifications are divided into the space, time, spotting, position on screen, and font. Below are the description of those classifications:

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

Font: The standard font type, size and colour have effects on the subtitles whether the character was be with or without shadowed background.

From the classifications above, the translator should adjust his work and consider each classification requirement. So, the translator can comprehend similar challenges in the next translation. As we know that this is not the only challenges that a translator was face, the other two challenges was be explained in the next sub-chapter.

2.2.7.2 Cultural Challenges

Hariyanto in Guerra (2012) stated that it is known that a perfect translation of culturally-bound texts is impossible. The translation focusing on the purpose of the SL text writing is, however, always possible. This can be proven with the translation of so many literary works into other languages. This statement indicates that most of every translation work cannot be separated from cultural term, because every language must have a culture or a name of something which is different with other languages. So, this cultural terms across the world is countless, and in doing a translation work, a translator would definitely face this challenges. Moreover, Newmark (1988: 95) categorized a cultural words or terms into 5. They are:

1) Ecology

Flora, fauna, winds, plains, hills: ‘honeysuckle’, ‘downs’, ‘sirocco’, ‘tundra’, ‘pampas’, *tabuleiros* (low plateau), ‘plateau’, *selva* (tropical rain forest), ‘savanna’, ‘paddy field’

2) Material Culture (artefacts)

(a) Food: ‘zabaglione’, ‘sake’, *Kaiserschmarren*

(b) Clothes: ‘anorak’, *kanga* (Africa), *seas* (South Seas), *dhoti* (India)

- (c) Houses and towns: *kampong*, *bourg*, *bourgade*, ‘chalet’, ‘low-rise’, ‘tower’
- (d) Transport: ‘bike’, ‘ricksaw’, ‘Moulton’, *cabriolet*, ‘tilbury’, *caleche*
- 3) Social culture – work and leisure
Ajah, *omah*, *condottiere*, *biwa*, *sithar*, *raga*, ‘reggae’, ‘rock’
- 4) Organisations, customs, activities, procedures, concepts
 - (a) Political and administrative
 - (b) Religious: *dharma*, *karma*, ‘temple’
 - (c) Artistic
- 5) Gestures and habits
‘Cock a snook’, ‘spitting’

Another research also argues about this challenges, Cintas and Remael in Khalaf (2016) said that humor presents the most popular form of cultural challenges for subtitlers because sometimes laughter is more important than the meaning in certain TV series like American series ‘Friends’. Humor can be classified into international jokes which can be translated literally and it is easy to understand. The local or national jokes and their sub community jokes represent the main cultural challenge for the translators. We can infer that, humor holds a very high cases of cultural challenges, because the jokes should be more important than the meaning itself, but this statement perhaps only occurred in several TV series, like the one mentioned above.

2.2.7.3 Linguistic Challenges

Linguistic constraints or challenges that a translator faced, was heavily impacted

to the structural changes while translating one language to another. This is caused by the connotative meaning in the original language that have to be maintained while changing the dennotative into the target language. Cintas and Remael in Khalaf (2016) also stated this way, shed the light on the linguistic challenges which face the subtitlers and state the linguistic choice in subtitling is not random, in other words, characters in audiovisual programs or films convey certain effects through their grammar, syntax, lexicon, annotation, etc. which carries connotative meaning in addition to the denotative one.

Moreover Cintas and Remael in Khalaf (2016) classify linguistic challenges into:

1. Accents and pronunciation which require special experience or skill for the subtitler to deal with them. For example:

I think I take my chicken into the longue, ok?...Excusita, I eat my chicken in ze lounche. (Ibid in Khalaf)

- Dialects which are related to certain geographical areas like, Mancunian dialect.
- Idiolect which is a personal manner of speaking for some people.
- Sociolects which is related to a certain economic status like, south Manchester.

2. Other types of linguistic challenges are the grammatical mistakes in dialogue which have to be corrected in the subtitles as in the following example;

I ain't got no parents.....I have none of parents.

2.2.8 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 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, I was focus on the readability.

2.2.8.1 Accuracy

Accuracy is a term used in an evaluation of translation.” It refers to extent to which a translation fits with the original text by Nababan (2012, pp.44-45). It is also defined as the information content's preservation of the source text in the target text. There is an accurate translation which being generally literal than free, the actual meaning in the content of a given translation must depend on the type of equivalence. Thus, accuracy is also described as an evaluation of translation's accuracy which intended to find the content of the source language is accurately translated in the target language or not. These are three classifications of accuracy; accurate, less accurate and inaccurate.

Another definition comes from Larson (1991), Accuracy Test is the translator wants to find or makes sure that the product of translation is accurate. It

means that the translation text already conveyed the same meaning as the source text's meaning. Additionally, it is to make sure whether the meaning caught by the source text reader is similar to the meaning caught by the target language reader. In this study, I was focus on accuracy rating that proposed by Nababan (2004). The accuracy rating here divided into three categories that are accurate, less accurate and inaccurate. Accurate The informants can understand the meaning of word, technical term, phrase, clause, sentence. Less accurate means the informants can understand the meaning. But, there is still a distortion of meaning or some omitted meaning, disturbing the integrity of the message. Inaccurate means the viewer is difficult to catch the meaning and still need to reread the sentence. Meaning of words, technical terms, phrases, clauses, sentences or source text are not accurately transferred in the target text or deleted.

Table 2.1 Accuracy-Rating Instruments

Category	Score	Quality Parameter
Accurate	3	The meaning of word, technical term, phrase, clause, sentence or source text are accurately translated into target language; there is no meaning distortion.
Less Accurate	2	Most of the meanings of words, technical terms, phrases, clauses, sentences, or source language text have been accurately transitioned into target language. However, there is still distortion of meaning or some omitted meaning, disturbing the integrity of the message.
Inaccurate	1	Meaning of words, technical terms, phrases, clauses, sentences or source text are not accurately transferred in the target text or deleted.

(Source : Agiani, Nababan, Djatmika (2012, pp.50-51)

In this study, I focused on the accuracy of a subtitling. Therefore, in analysing the category of accuracy of the translated subtitling, I used the rubric proposed by Nababan, Nuraeni, and Sumardiono. Their theory in analysing the accuracy of a translation was used because it is easier to understand for those who gave the rating of the accuracy of the subtitling.

2.3 Theoretical Framework

This study is focused on two points. First of all, we were dealing with the strategies used in the Indonesian subtitle of *Tomb Raider*. There are many theories that can be found, however, we used ten strategies proposed by Gottlieb (1992). Strategies was be used in this research, therefore there are ten strategies, which are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

The second point that I focused on is the accuracy of the subtitle. Great

accuracy level is very fundamental in translating subtitle because it was effect on whether or not the audience get the same amount of information from the foreign movies. I tried to find out the accuracy of the subtitle whether it is categorized as scale 1, 2, or 3 used Nababan's accuracy-rating instruments. This research involved at least 3 English lecturers as the informants to check the accuracy of the subtitle. The theoretical framework can be seen in figure 2.1

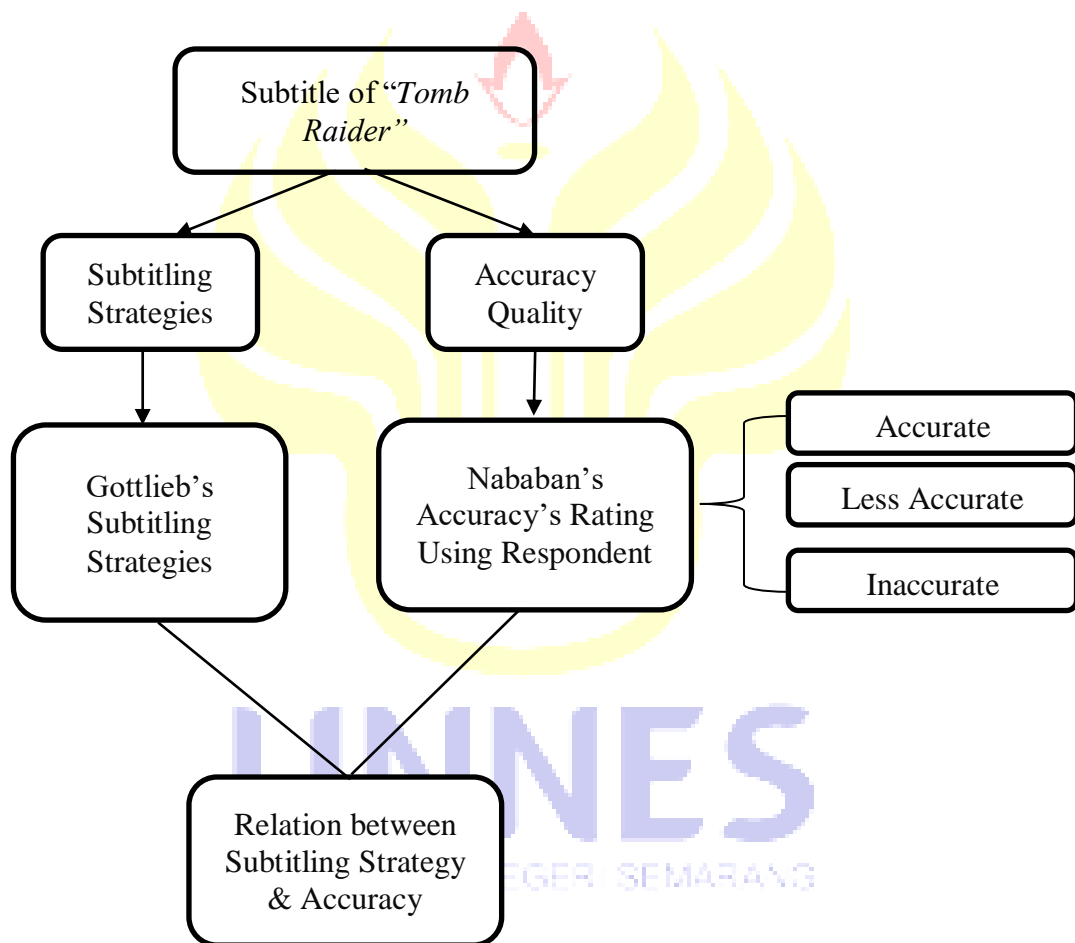


Figure 2.1 Theoretical Framework

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents conclusions based on the findings and discussions in the previous chapter. Furthermore, some suggestions are also provided. Hopefully, they were useful for the readers, not only for the translator.

5.1 Conclusions

Based on the analysis and discussion of the subtitle in *Tomb Raider (2018)* as presented in chapter IV, there are some conclusions that can be drawn as follows:

The analysis of Tomb Raider's subtitles in *Tomb Raider (2018)* showed that there were only seven subtitling strategies used to translate the subtitles from English into Indonesian. They are transfer, deletion, imitation, paraphrase, decimation, transcription, and expansion. From the movie subtitles, the total number of data was 663, with the following details: transfer was used 508 times (76.62%), Deletion was used 57 times (8.60%), Imitation was used 47 times (7.09%), Paraphrase 34 was used (5.13%), Decimation was used 10 times (1.51%), Transcription was used 4 times (0.60%), and Expansion was used 3 times (0.45%). Based on the analysis result of each strategy, the researcher can conclude that the most prominent subtitling strategy used in the movie is transfers, followed by deletion, imitation, paraphrase, decimation, transcription, and expansion.

With such use of subtitling strategies, the accuracy score is generally high. It can be seen from the result of the accuracy rating by 3 respondents. The 663 data rated by 3 respondents (which means that there are a total of 1989 data

scoring) showed that (90.45%) were rated 3, (9.30%) were rated 2, (0.25%) were rated 1. The relation showed that imitation strategy was contributing most to accurate subtitles or score 3 (97.87%), while transcription strategy was contributing most to less accurate subtitles or score 2 (33.33%) and the last is deletion strategy that contributes most to inaccurate subtitles or score 1 (1.17%). From the result, it can be concluded that the Indonesian subtitles of the Tomb Raider movie were mostly accurately.

5.2 Suggestions

After drawing conclusions related to the research, I would like to recommend some suggestions as follows:

1. Translator

Translator or subtitler the result of the translation should have the same meaning from the source language to the target language, it is suggested for the translator to find proper words and the same terms in the target language, so it can improve the better understanding for the viewers.

2. Future Researchers

For the future researchers, I suggest that future researchers examine the effect of the choice of translation strategies on other aspects of quality of translation such as readability and naturalness, especially in a movie. Because foreign movies with subtitle text was help the target viewers to understand the storyline of the movie, the quality of the translation is important.

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