

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter presents the research findings and discussion. In this chapter, the presentation of findings is in line with the formulated research questions, they are: kind of subtitling strategy found in Nightcrawler movie and kind of strategies mostly occurred in Nightcrawler Movie. The discussion section is globally explained after presenting the data based on Henrik Gottlieb (1992:166)

#### **A. Findings**

This section presents the findings derived from research problems. In which the first question concerns with kinds of subtitling strategies found in Nightcrawler movie. The second research question concerned with what kind of strategies mostly occurred in Nightcrawler Movie.

##### **1. The kinds of subtitling strategy that found in Nightcrawler Movie.**

The researcher observed the “Nightcrawler” movie several times to write down the Indonesian subtitle, the researcher only collected the dialogues that were said by all characters in the “Nightcrawler” movie, there are 12 characters in this movie. In other to get the real dialogue, the researcher browsed in internet to find movie script in (Nightcrawler film’s website). Then the researcher read and compared the dialogue on film scripts with Indonesian subtitles of the film (see appendix 1). The researcher also checked on dictionary, like idiom dictionary. The last, the

researcher collected relevant theories from internet and library that related to analysis for supporting the primary data.

Subtitling strategy found in *Nightcrawler Movie*,

- a. Condensation**, the subtitler shorten the text to avoid miss understanding by using condensation strategy. Although the translation become shorter, it does not lose the meaning. Sometimes pragmatic effect can be lost by using this strategy. Therefore, the real aim of the text must be conveyed. These are the translation cases where the strategy is used:

**Excerpt 330** (00:56:24,182)

**SL:** *I don't mind saying that* i'm trying to bring you stories that happen here, *on the ground*.

**TL:** Aku mencoba membawakanmu cerita yang terjadi disini.

It could be seen in that the sentences "*I don't mind saying that*" and the sentence "*on the ground*" in the source dialogue was not translated in the Indonesia subtitle. The subtitler might taught that those phrase did not need to be translated into Indonesia. Although it was not translated, the subtitle still conveyed the meaning of the source dialogue.

**Excerpt 418 (01:10:49,613)**

**SL:** Can't do it. *Never happen*. There's the matter of precedent.

10's my last, best offer

**TL:** Tidak bisa lagi. Ini soal harga. 10 ribu tawaran terbaikku yang terakhir.

From the example above, condensation strategy was used by the subtitler to make the text brief by missing unnecessary sentence. It was found in the phrase "*never happen*" in the source language. The phrase "*never happen*" which means "*tidak pernah terjadi*" was not translated into Indonesia subtitle. Meanwhile, the meaning of the source dialogue was maintained by the subtitler.

**Excerpt 548 (01:33:17,627)**

**SL:** *I'd say they're* 30. Maybe *perhaps* 35.

**TL:** 30, mungkin 35

The condensation strategy was found in the example above, the Indonesia subtitle was condensed by the subtitler. It could be seen from the sample above that the phrase "*I'd say they're*" which means "*saya katakan mereka ada*" in Indonesia, but it was not translated into Indonesia subtitle. without changing the meaning of the source dialogue

To sum up, condensation strategy was chosen by the subtitler because he/she wanted to make the subtitle brief by missing

unnecessary words or phrases in the source dialogue. Those unnecessary utterances can be deleted without changing the meaning of the source dialogue, because the real aim of the story must be conveyed.

- b. Decimation**, is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted, is used to translate when the actors are quarrelling with the fast speaking and use taboo word. So, the subtitler is also condensing the sentence because the sentence have difficulty absorbing unstructured written text quickly.

**Excerpt 66 (00:15:31,599)**

**SL:** Had a great  *fucking*  angle till you crowded in.

**TL:** Aku dapat sudut pandang bagus tapi kau mengacaukannya

Decimation is omitting important element that are confusing the audience and some taboo words. The subtitler used the decimation strategy to translate the phrase “ *fucking angle* ” in the source language “ *Had a great fucking angle till you crowded in* ”. In the target language, the word “ *fucking* ” is not found. The strategy deletes word “ *fucking* ” because it is included into taboo word and it does not corrupt the meaning and it is readable by the target audience.

**Excerpt 169 (00:29:11,217)**

**SL:** I made a mistake! *Shit!*

**TL:** Aku salah

Decimation is omitting important element that are confusing the audience and some taboo words. The subtitler used the decimation strategy to translate the phrase “*shit*” in the source language “*I made a mistake! Shit!*”. In the target language, the phrase “*shit*” is not found. The strategy deletes phrase “*shit*” because it is included into taboo word and it was represented by “*I made a mistake*” which in TL could be translated “*aku salah*”

**Excerpt 242 (00:43:47,293)**

**SL:** Saturday’s your night off, *isn’t it?*

**TL:** Hari sabtu kau libur kan?

From the sentence above, the source dialogue was not translated by word-to-word translation. The decimation strategy was chosen by the subtitler to make the Indonesia subtitle more briefer without changing the meaning of source dialogue. It could be seen that the phrase “*Saturday’s your night off, isn’t it?*” was represented by “*Hari sabtu kau libur kan?*”. Therefore, this strategy was chosen to make it simple and shorter.

From the samples, we can assume that this strategy is similar to the strategy of condensation. In this strategy, the subtitler was condensing the source language into the shorter utterance without changing the message in order to make it brief and clear.

Different from deletion strategy that delete some word which carry less semantic meaning. Decimation strategy is used any taboo words or to make the subtitle simple and shorter. So, the subtitler is also condensing the sentence because the sentence have difficulty absorbing unstructured to target language this stratgey used in order to make it brief and clear to target language.

- c. **Deletion**, The subtitler used deletion strategy to eliminate the part of the word which carry less semantic meaning. Therefore, it was deleted without changing the information to the TL audience. These are the some examples where the strategy is used:

**Excerpt 7 (00:03:18,533)**

**SL:** *Because* there's a broken gate back there and you're trespassing.

**TL:** Ada gerbang yang rusak disana, dan kau menerobos.

The subtitler translate the sentence by using deletion strategy. This strategy is used to delete the word “*because*” in the source language “*Because* there's a broken gate back there and you're trespassing”, into the target language “Ada gerbang yang rusak disana, dan kau menerobos”. The word “*because*” is not displayed and translated by

the subtitler because it is not necessary to translate and displayed and also without translated the word “*because*” the interlocutor in the scene where the utterance appears understand what the actor said. Besides, deleting the word “*because*” does not corrupt the meaning and it is readable by the target audience.

**Excerpt 160 (00:28:27,613)**

**SL:** Structure fire

Seat belt. *Seat belt. Seat belt*

**TL:** Ada kebakaran

Sabuk pengaman

The subtitler used the deletion strategy to translate the phrase “*seat belt*” in the source language “*Seat belt. Seat belt. Seat belt*”, in the target language, the second and third phrase “*seat belt*” is not found. Instead, the word “*sabuk pengaman*” is used to represent the meaning phrase in the source language. The strategy deletes two of phrase “*seat belt*” because it is not translated twice into the target language and it makes the target language simpler.

**Excerpt 314 (00:53:52,097)**

**SL:** Did i read it? *Yeah*. I read it.

**TL:** Apa aku membacanya? Aku membacanya

The subtitler translate the sentence by using deletion strategy. This strategy is used to delete the word “*Yeah*” in

the source language “Did i read it? *Yeah*. I read it” into the target language “Apa aku membacanya? Aku membacanya”. The word “*Yeah*” is not displayed and translated by the subtitler because it is not necessary to translate and displayed and also without translated the word “*Yeah*” the interlocutor in the scene where the sentence appears understand what the main actor said. Besides, deleting the word “*Yeah*” does not corrupt the meaning and it is readable by the target audience.

In the conclusion, this strategy is used to delete some word which carry less semantic meaning. Although it was not translated into the TL, it still makes the meaning of the source dialogue clearer to the audience.

- d. Expansion**, is used when the original text (SL) requires an addition explanation in translation because of some cultural nuance not retrievable in TL.

**Excerpt 124 (00:24:49,723)**

**SL:** I don't know, week here, week there

**TL:** Entahlah, seminggu *kerja* disini, seminggu *kerja* di sana

In the sentence “I don't know, week here, week there” the translator used expansion strategy to translate it into “Entahlah, seminggu *kerja* disini, seminggu *kerja* di sana” because in the target language the word “*kerja*” is added to describe the situation that happened in that scene. The actor



named Rick did an interview with the main actor, Lou when he ask about his other job before applying a job in Lou's company, so Rick answered I don't know, week here, week there.

**Excerpt 180 (00:30:52,485)**

**SL:** False evidence appearing real

**TL:** False evidence appearing real (*maksudnya ketakutan hanya ada di pikiran*)

The strategy used in the sentence above is expansion strategy. The phrase "False evidence appearing real" was translated into "False evidence appearing real (*maksudnya ketakutan hanya ada di pikiran*)". The explanation word in the bracket was purposively added by the subtitler to clarify the dialogue. For some people in TL, the phrase "False evidence appearing real" was not strange, but for most of the TL speakers this phrase could be unusual; therefore, the subtitler tries to retain the phrase "False evidence appearing real" by explaining the word that contain punchline with bracket.

**Excerpt 464 (01:20:16,113)**

**SL:** I know alarms mean someone's in trouble

**TL:** Aku tahu *jika* alarm *bunyi* berarti seseorang sedang dalam kesulitan

The strategy used in the sentence above is expansion strategy. This strategy is used to translate the source language “I know alarms mean someone’s in trouble” into the target language “Aku tahu *jika* alarm *bunyi* berarti seseorang sedang dalam kesulitan”. The subtitler added the word “*jika*” and “*bunyi*” into the target language as the meaning from expansion strategy. The word “*jika*” and “*bunyi*” is used to explain the meaning of the word “*alarm*” in the source language.

In the conclusion, the expansion strategy was chosen by the subtitler when when the original text (SL) requires an addition explanation in translation because of some cultural nuance not retrievable in TL.

- e. **Imitation**, maintains the same forms, typically with names of people and places, re-writing the word the original text. Imitation is usually used to deal with the name of person, place, names of magazine, journals, newspapers, the titles of as yet untranslated literary works, name of company and institutions, addresses, etc. These are the some examples where the strategy is used:

**Excerpt 221** (00:39:52,725)

**SL:** *Bed, Bath and Beyond*, that’s a good store

**TL :** *Bed, bath and beyond*, toko yang bagus

**Excerpt 269** (00:47:14,666)

**SL:** In fact, I'd say you're much prettier than *Lisa Mays*

**TL:** Bahkan menurutku kau lebih cantik daripada *Lisa Mays*

**Excerpt 342** (00:59:02,373)

**SL:** To get to a van crash on *Moorpark*? Who cares?

**TL:** Ke kecelakaan mobil di *Moorpark*? Siapa peduli?

**Excerpt 444** (01:19:27,130)

**SL:** I'm *detective frontieri*, this is *detective Lieberman*

**TL:** aku *detective frontieri*, dan ini mitraku *Detective Lieberman*.

The imitation strategy can be found in “*Detective Frontieri and Detective Lieberman, Liya mays*” from the SL in the example above, because they were a name of characters in the story. The words “*Bed, Bath and Beyond and Moorpark*” were also not translated in the TL because they were a name of places in the movie. Therefore, this strategy was chosen because the subtitler did not have to translate it.

In the conclusion, the imitation strategy was chosen by the subtitler when there was a name of a person or a place found in the source dialogue. The subtitler was not translated them into another forms, thus, the Indonesian subtitle will maintain the same forms with the source languages of the dialogue.

- f. **Paraphrase**, is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language, In other words, when the subtitler does not use the

same syntactical rules in subtitling the dialogue, the subtitler changes the structures of the subtitle and makes it easier to understand and readable by the audience.

**Excerpt 62 (00:13:51,499)**

**SL:** *I don't know*, what's going on?

**TL:** *Entahlah*, apa yang terjadi?

The paraphrase strategy is used to translate the clause *i don't know* into *entahlah*. If the source language is translated literally, it says *aku tidak tahu*. On the other hand, the phrase *entahlah* means to represent the meaning of *i don't know* in the source language.

**Excerpt 437 (01:18:02,379)**

**SL:** we're getting *a ton of heat* from the police out here on the video

**TL:** Nina, kita dapatkan *pernyataan keras* dari polisi disini tentang video itu.

The use of paraphrase strategy could be seen on "*a ton of heat*" which was translated into "*pernyataan keras*". "*A ton of heat*" which was a figurative language meaning "*to receive criticism (for something)*" or "*to receive punishment*" (*idiom dictionary*) so the subtitler translated it "*pernyataan keras*" which had a similar meaning.

This strategy is used by the subtitler to make the target language has sound more natural and acceptable in the target audience. Literally, the sentence “we’re getting *a ton of heat* from the police out here on the video” is translated into “Nina, kita dapatkan *pernyataan keras* dari polisi disini tentang video itu”, and the literal translation is not acceptable in the target language. It is because the context of situation does not support the meaning which is rendered literally. It is described in the scene that the reporter talked with nina about home invasion.

**Excerpt 336 (00:56:54,613)**

**SL:** I want you to get in the *goddamn game*.

**TL:** Aku ingin kau memberikan *cerita yang bagus*

The sentence above is translated by using paraphrase strategy to translate the sentence from the source and target languages. The source language “I want you to get in the *goddamn game*” has literal meaning as “aku ingin kau memberikan *permainan sialan*”. Instead, this meaning is not congruent with the context of situation on the scene.

When this sentence appears, the actor is not in a good mood about the object he is talking. Paraphrase strategy is used by the translator to make the meaning in the target

language become “Aku ingin kau memberikan *cerita yang bagus*”. It is suitable with the context from the scene.

Paraphrase strategy is applied when any change of one part of speech for another without changing the meaning of the story. The change occurred in order to make the translation clearly understandable by the viewer. The subtitler uses more expressive words to overcome the problem in translation by using this strategy. Paraphrase also occurs because the culture of the SL differs from the culture of the TL.

- g. Transfer**, translating the source text completely and accurately, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text.

These are the some examples where the strategy is used:

**Excerpt 88** (00:18:46,460)

**SL:** I need you see something

**TL:** Aku ingin kau melihat sesuatu

Transfer strategy is used to translate the source language “I need you see something” into the target language “Aku ingin kau melihat sesuatu”. The subtitler used transfer strategy without adding or deleting some words. Structurally, the sentence of the source language does not change, it can be seen that the meaning does not change from the source language into the target language. The sentence “I need you see

something” in the source language and the sentence “aku ingin kau melihat sesuatu” in the target language have the same positive form.

**Excerpt 293** (00:50:48,614)

**SL:** I want that, with you, like you want keep your job and your health insurance.

**TL:** Aku ingin itu, bersamamu, seperti kau ingin mempertahankan pekerjaan mu dan asuransi kesehatanmu.

From the sentence in this scene, it can be seen that the source and target languages used transfer strategy. The sentence “I want that, with you, like you want keep your job and your health insurance” in the source language is translated into “Aku ingin itu, bersamamu, seperti kau ingin mempertahankan pekerjaan mu dan asuransi kesehatanmu” in the target language without adding or deleting some words. The subtitler translated it literally.

**Excerpt 299** (00:51:43,302)

**SL:** You can leave

**TL:** Kau boleh pergi

The dialogue in this scene used transfer strategy to translated “You can leave” in the source language into “Kau boleh pergi” in the target language. The subtitler used this strategy because the translator translated it literally without

adding or deleting some words from the source language into target language.

Different from paraphrase strategy that applied when any change of one part of speech for another without changing the meaning of the story, transfer strategy was used in the translation process because all the words were translated literally. There is no addition or deletion of word in those samples. There is no change of the word in the SL to the TL here. It can be seen from the samples, both source dialogue and Indonesian subtitle refer to the same meaning and consist of similar lexical items.

## **2. Kind of strategies mostly occurred in Nightcrawler Movie**

In this stage, the researcher presents the frequencies of each strategies and to know what kind of subtitle strategies mostly occurred in Nightcrawler Movie. The result of the counting was transformed into percentage.

In this stage the researcher uses the patterns as follow:

$$P = \frac{F}{N} \times 100\%$$

P: Percentage

F: Frequency of each subtitling strategy

N: Overall number of subtitling.



**Table 4.1 Frequency of subtitle strategy in Nightcrawler movie**

NO	Kinds of Subtitle Strategy	F	%
1	Codensation	44	0,69%
2	Decimation	20	0,31%
3	Deletion	71	1,12%
4	Dislocation	0	0%
5	Expansion	51	0,80%
6	Imitation	86	1,36%
7	Paraphrase	166	2,63%
8	Resignation	0	0%
9	Transcription	0	0%
10	Transfer	192	3,04%
	N	647	100%

From the table 4.1, it can be seen that there are six Gottlieb's subtitling strategies being applied in the subtitle of Nightcrawler, they are paraphrase, transfer, imitation, expansion, condensation, decimation and deletion. The strategy which frequently occurred in the subtitle of this movie is transfer. The descriptions of each strategy are described below.

1. Subtitle by using condensation strategy; there are 44 samples dialogues of 647 data. It means that there are 0,69% of 100% dialogues used condensation to translate the English subtitle into Indonesia subtitle. The percentage indicates that the subtitler used this strategy 44 times in making the subtitle. This strategy was used because the subtitler wanted to make the subtitle brief by missing unnecessary words or phrases in the source dialogue. Those unnecessary utterances can be deleted without changing the meaning of the source dialogue, because the real aim of the story must be conveyed.

2. Subtitle by using decimation strategy; there are 20 samples dialogues of 647 data. It means that there are 0,31% of 100% dialogues used decimation to translate the English subtitle into Indonesia subtitle. The percentage indicates that the subtitler used this strategy 20 times in making the subtitle.
3. Subtitle by using deletion strategy; there are 71 samples dialogues of 647 data. It means that there are 1,12% of 100% dialogues used deletion to translate the English subtitle into Indonesia subtitle. The percentage indicates that the subtitler used this strategy 71 times in making the subtitle. This strategy was used because the subtitler wanted to eliminate the part of a text which has less semantic meaning
4. Subtitle by using expansion strategy; there are 51 samples dialogues of 647 data. It means that there are 0,80% of 100% dialogues used expansion strategy to translate the English subtitle into Indonesia subtitle. This strategy was used because the subtitler wanted to make the translation more comprehensible and acceptable in the target language.
5. Subtitle by using imitation strategy; there are 86 samples dialogues of 647 data. It means that there are 1,36% of 100% dialogues used imitation strategy to translate the English subtitle into Indonesia subtitle. The percentage indicates that this strategy occurred in this study for 86 times by the subtitler in subtitling the movie.

6. Subtitle by using paraphrase strategy; there are 166 samples dialogues of 647 data. It means that there are 2,63% of 100% dialogues used paraphrase strategy to translate the English subtitle into Indonesia subtitle. The percentage indicates that this strategy occurred in this study for 166 times by the subtitler in subtitling the movie.
7. Subtitle by using transfer strategy; there are 192 samples dialogues of 647 data. It means that there are 3,04% of 100% dialogues used translate strategy to translate the English subtitle into Indonesia subtitle. The percentage indicates that this strategy occurred in this study for 192 times by the subtitler in subtitling the movie. As the researcher mentioned above, this is the most strategy used in the translation of subtitle in this movie.

## **B. Discussion**

In discussion, the researcher describes the reasons of findings about the answers of research problems. The first research problem focused on with kinds of subtitling strategy found in Nightcrawler movie. The researcher found seven kinds of subtitle strategy in Nightcrawler movie. There are 44 used condensation strategy, 192 dialogue used transfer strategy, 166 dialogue used paraphrase strategy, 86 used imitation strategy, 71 used deletion strategy, 20 used decimation strategy, and 51 used expansion strategy. The subtitler can not find the dialogues that using dislocation, resignation and transcription strategy. That findings of research is related with the theory of

Henrik Gottlieb (1992) in his book entitled *Subtitling. "A New University Discipline"*. In Dollerup & Loddegaard (eds). *Teaching Translation and Interpreting: Training, talent and experience* presented that any ten kinds of subtitle strategy to make subtitle in movie, in this research the subtitler just used seven kinds of subtitle strategy in *Nightcrawler* movie.

The second problem in this study is "Which strategies mostly occurred in the subtitling *Nightcrawler* movie ?" To answer this question, the researcher counted the frequency of each subtitle strategy in *Nightcrawler* movie script. Transfer strategy is used 192 times (3,04%). The percentage indicates that this strategy occurred in this study for 192 times by the subtitler to translate the English subtitle into Indonesia subtitle in subtitling the movie. Paraphrase strategy is used 166 or (2,63%). The percentage indicates that this strategy occurred in this study for 166 times by the subtitler to translate the English subtitle into Indonesia subtitle in subtitling the movie. Imitation strategy is used 86 times or (1,36%). The percentage indicates that this strategy occurred in this study for 86 times by the subtitler to translate the English subtitle into Indonesia subtitle in subtitling the movie. Expansion strategy is used by 51 times or (0,80%). The percentage indicates that this strategy occurred in this study for 51 times by the subtitler to translate the English subtitle into Indonesia subtitle in subtitling the movie. Condensation strategy is used 44 times (0,69%). The percentage indicates that this strategy occurred in this study for 44 times by the subtitler to translate the English subtitle into Indonesia subtitle in subtitling the movie. Decimation strategy is

used 20 times (0,31%). The percentage indicates that this strategy occurred in this study for 20 times by the subtitler to translate the English subtitle into Indonesia subtitle in subtitling the movie. Deletion strategy is used 71 times or (1,12%). The percentage indicates that this strategy occurred in this study for 71 times by the subtitler to translate the English subtitle into Indonesia subtitle in subtitling the movie.

The most frequency types of subtitle strategy is used by transfer strategy, it is indicate that the translator has shown his or her efforts to make the translation as equivalent as the original by using transfer strategy. While, paraphrase strategy is at number 2, in this strategy, the sentence in the source language is reconstructed by the subtitler to make correlate with the target language. However, condensation and decimation strategy are less frequent than others.

Helena R Silaen (2009) in her research entitled *Subtitling strategis in comedy action movie can analysis of English Indonesia language subtitling of kung fu panda*, finds eight kinds of subtitle strategies there are: transfer, paraphrase, imitation, expansion, transcription, resignation and deletion. She also concluded that transfer strategy is mostly used by subtitler in Kungfu panda movie. Then in this research, the researcher found seven kinds of subtitling strategies in Nightcrawler movie, and also concluded that transfer strategy mostly used in Nightcrawler movie.

Morevore Gustin Zora Aveline (2015) in her research entitled *Subtitling strategies and translation readability of the indonesia subtitle of Maleficent*

*movie*, founds six kinds of subtitle strategies there are: transfer, paraphrase, imitation, condensation, decimation and deletion. She concluded that transfer strategy is mostly used by subtitler in Kungfu panda movie. She also analyzed the readability of indonesia subtitle of Maleficent movie. Then in this research, the researcher found seven kinds of subtitling strategies in Nightcrawler movie, and also concluded that transfer strategy mostly used in Nightcrawler movie, but in this research the researcher just focus on subtitle strategy, the researcher did not analyze the readability of indonesia subtitle of Nightcrawler movie.

Fazri Nur Yusuf (2009) in his research entitled *Subtitling strategies in cartoon film: an analisys of English -indonesia subtiling of the Simpsons movie*, founds eight kinds of subtitle strategies. He also concluded that transfer strategy is mostly used by subtitler in Simpsons movie. Then in this research, the researcher found seven kinds of subtitling strategies in Nightcrawler movie, and also concluded that transfer strategy mostly used in Nightcrawler movie.

Based on the previous studies above, they have same findings, that transfer strategy is strategy that mostly used by the subtitler to making the subtitle, even the movie has different genre. The differences between this research and previous research above is the research method, this research used quantitative descriptive and the previous study above used qualitative descriptive.



