

**SUBTITLE STRATEGIES IN TRANSLATING SPEECH ACTS IN THE**

***JUMANJI* FILM**

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements  
For the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

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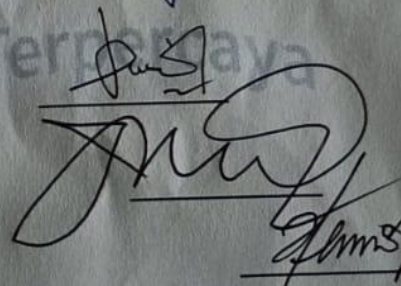
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Dengan ini menyatakan bahwa skripsi saya yang berjudul **“Subtitle Strategies in Translating Speech Acts in the Jumanji Film”** adalah benar bersifat asli (*original*), bukan hasil menyadur mutlak dari karya orang lain.

Bila mana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhamamdiyah Sumatera Utara

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## ABSTRACT

**Dinda Fadila. 1602050092. Subtitle Strategies in Translating Speech Acts in the *Jumanji* Film. Skripsi. English Education Department, Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan 2020.**

This study was concerned with linguistic phenomenon by applying qualitative method. The objectives of this research were to investigate subtitling strategies used in translating speech acts in *Jumanji* Film and to describe how those strategies realized. There were 205 speech acts taken from the *Jumanji* film as the research data to be analyzed. In analyzing those data, the researcher adopted the theory of Miles and Huberman (1994), namely data collection, data reduction, presentation, and conclusion. Based on the data analysis, it was found that the ten subtitle strategies as proposed by Gottlieb (2001) were not applied totally in the *Jumanji* Film. There were only eight strategies found (Paraphrase, Transfer, Imitation, Condensation, Dislocation, Expansion, Transcription and Deletion) with the highest frequency of subtitle strategies was Transfer at 69 frequencies (33.65%). Meanwhile, the subtitle strategies of Decimation and Resignation were not found in translating speech act in the *Jumanji* film. Then, this study also revealed that the subtitle strategies were realized into three aspects of good quality translation (accuracy, acceptability, and readability). So, it was concluded that the subtitle of the *Jumanji* Film had fulfilled the aspects of good quality translation, namely accuracy, acceptability, and readability with applying the various subtitling strategies.

**Keywords:** *subtitle strategies, translation, speech acts, jumanji film*

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This research entitled “subtitle strategies in translating speech acts in the *Jumanji* film” and it was written to fulfill one of requirement to obtain the degree of Sarjana Pendidikan in Faculty of Teacher Training and Education at University of Muhammadiyah Sumatera Utara. In writing this research, the researcher faced a lot of difficulties and problems but those did not stop her efforts to make a better one, and it was impossible to be done without helps from others. Therefore the researcher would like to thank:

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Finally, the researcher realized that the writing of this thesis was far from the perfectness. Therefore, the researcher asked for suggestions and constructive criticism for its perfection. Aamiin.

Medan, 03 November 2020

The Researcher,

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# CHAPTER I

## INTRODUCTION

### **A. Background of the Study**

Translation had always been a central part of communication. Many people think that translation was only about changing words or texts from one language into another one. This concept was not totally wrong. Translation deals with languages, words or texts and changing the one language into other language. People may understand clearly and deeply about what and how translation was by learning the theory of translation. The basic concept of translation deals with changing the form of source language (SL) into target language (TL) which involved a process. As Larson (1984) defined that translation process was the transfer of meaning and replacement of the language form of the source language to the target language even though the form could be changed, but the meaning must be preserved. He also explained that the meaning of translating were (a) studied the text of the source language in which there was a grammatical structure, its lexicon, the context of the situation and culture,(b) analyzing the source language text to determined its meaning, and (c) re-explain the same meanings as the lexicon, grammatical structure, context of the situation and culture into the target language

Regarding the variations of translation, Gottlieb (2007) classified it into two, namely the translation of isosemiotics and diasemiotic translation. Isosemiotic translation was a translation that used the same communication

channels as the original channel, while diasemiotic translation was the translation of cross-channel communication. Specifically, he adds that subtitling as a form of diasemiotic translation in polysemiotic media, such as film, television, video, or DVD. This text was called as subtitle. In the other words, subtitling was a translation of the film dialogue that was placed below the film. Additionally, the purpose of subtitling was to helped viewers enjoy the foreign language film

Therefore, White (2008) explained that subtitling was the translation of the spoken language (source language) of a television program or film into target language. The translated text usually appears in two lines at the bottom of the screen. Translations in subtitling especially movies were not as simple as translating text such as classical translations in general. Movies were visual audio entertainment, so there must be an alignment between the sound in the film and translation. The translation should also be good and in accordance with the context or behind the film. The translation of the film in subtitling had limited space and time in interpreting source language into subtitle, translators may adopted different strategies in attempt to convey dialogue or other content to target language, which was limited to where the subtitle was writing on the screen and limited time to text as the text should be in sync with what was displayed audiovisual on the screen. Although there was a limited element of space and time in subtitling, as a form of translation, subtitling remains must not ignore the messages being removed.

There were many problems in the process of translation such as the different language system in word levels, linguistics levels, and grammatical system. In other words, each language had different structure, grammar, vocabulary, etc. Each country cultivates a different tradition of translating film it depends on several factors, such as historical circumstances, traditions, the technique to which was accustomed for both the source and the target viewer. Translating the subtitle of film not only concern in the grammatical sentence but also in the utterances as close as possible with the source language in order to make a good and readable subtitle.

In the process of translating, translators must had certain considerations in text from SL to TL. It is increasingly complex because the film was a form of audio visual entertainment that has technical aspects such as sound, picture, text, back sound, settings and so on. Even a film translator must be competent in linguistic, cultural, discourse, science, strategic, transfer and psychological. As Bell (1993) elaborated that translators were emphasized on the competency of good technical translating subtitling on film. In this case the translator should look at the verbal and non-verbal to be transferred to the target language by adjusting the space and time available on the screen.

Movie had made contributions to the development of teaching and learning translation by the subtitle that deals with changing the form of SL into TL as the definition of translation. As Cronin (2009) elaborated that the movie wassuggested how the evidence of cinema and also could be integrated into the

teaching and learning of translation through a foregrounding of translational perspectives.

Basically, the used of speech acts determines how subtitling strategies in translating speech acts and process happened. Cullen in Celce-Murcia (2000) emphasizes that the language used by the speech acts was particularly important since it would supported. It needs procedure and strategies to get a good translation in the movie. There were many translation strategies in subtitling could be applied. Gottlieb in Ghaemi and Benyamin (2010) had devised them into ten strategies, namely expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Based on the explanation above, the researcher was interested in doing a research with the title ‘Subtitle Strategies in Translating Speech Acts in the *Jumanji* Film.’

## **B. Identification of Problem**

Based on the background above, there were some problems identified as the followings: (1) the use of subtitling strategies in the *Jumanji* film, (2) the processes of translating speech acts, and (3) the competences of translators.

## **C. Scope and Limitation**

This study focused on translation study. In this case, the researcher concerned on the analysis of Indonesian subtitling strategies in translating speech acts in the *Jumanji* film.

#### **D. Formulation of the Problem**

Based on the background of the study, the problems that were going to be analyzed and discussed were:

- 1) What subtitle strategies were applied in translating speech acts in the *Jumanji* film?
- 2) How such strategies were applied in translating speech acts in the *Jumanji* film?

#### **E. Objective of the Study**

Based on the problems formulated above, the researcher intended;

- 1) to investigate the subtitling strategies applied in translating speech acts in the *Jumanji* film
- 2) to describe subtitle strategies applied in translating speech acts in the *Jumanji* film.

#### **F. Significance of the Study**

The results of this research were expected to give contributions theoretically or practically. These research findings hopefully gave the contributions for those who learn English as means of translation study especially in the subtitling field. It was also expected that this study enriched the theories of subtitling in a film or movie. Then, practically, this research was expected to be useful to the scriptwriters, producers, and the subtitle makers to give more attentions to their translation that was important for delivering the messages of



movie from certain language (English) to the certain target language (Indonesian). Besides, it was also hoped that this research useful for other researchers to improve their research quality, especially when they would like to carry out similar or further researches about translation strategies and about speech acts in the movie.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Translation**

There were many definitions about translation. Baker (2011) referred it for some professional translators that translation was an art, which requires aptitude practice and general knowledge –nothing more. But basically, translation was an act of transforming from one form into another. Then, Larson (1998) explained that translation consists of transferring the meaning of the source language into the receptor language. This was done by going from the form of the first language to the form of a second language by way of semantic structure. It means that the meaning transferred must be held constantly; only the form changes.

On the other side, translators reconstructing or reproducing the meaning inside the source language text into the form of target language text. These two definitions of translation explained that translation was a kind of process of transferring meaning from one language into another without changing the message of the source text. Nida and Taber (1982) defined that translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In point of meaning, it means that in reproducing or transferring the message, there was an equivalent relationship between SL and TL. Meanwhile, in term of style, it was referred to the stylistic of linguistic aspect. The translator needs to

pay attention to the style of source language in order to maintain the naturalness of the target language in the target text. So the target readers could easily understand the content of the text. On the other hand, Suryawinata (1989) classified that five important elements on the process of translating they were (1) reproducing the message, (2) equivalent, (3) closest natural equivalent, (4) meaning, and (5) diction.

Based on those definitions above, it was concluded that translator must pay their attention in reproducing the message in the source language (SL) to target language (TL) it should be closest and naturally not only the meaning but also the diction. Due to the definitions from the linguist above then concluded that translation was the task that deals with two different kind of language. The first was the source language (SL) that was the language that was about to translate, and the second was target language (TL) or the form of language that became the target. Translation didn't only change the form but translation was a process of transferring the meaning from source language (SL) to target language (TL). The important thing in translation is the way to find the equivalent in source language (SL) to target language (TL). In process of translating, there were some steps that must be done, studying the source text, analyzing it, and reconstructing the meaning. A translator must know about process and procedure in translation.

In summary, translation was not an easy task to do, because every language has their ways and grammatical structure to say some terms that might be different with another language. In translation there were many process and

procedures that must be mastered and known such as, studied the source text, analyzed it, and reconstructing the meaning.

### **1.1 The Principle of Translation**

It was important to value some guidelines on how to evaluate the work on translation. Some general principles in the following were relevant to all translation. Duff (1996) defined that some general principles of translation were: (a) meaning, (b) form, (c) register, (d) Source Language Influence, (e) Style (f) Clarity, and (g) idiom.

#### **a. Meaning**

The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning could be transposed. The following question may be very helpful:

- 1) Is the meaning of the original text clear? If not, where does the uncertainty lie?
- 2) Are any words loaded, that is, are there any underlying implications?
- 3) Is the dictionary meaning of a particular word the most suitable one?
- 4) Does anything in the translation sound unnatural or forced?

#### **b. Form**

The ordering of words and ideas in the translation should match the original as closely as possible. (This was particularly important in translating legal documents, guarantees, contracts, etc.). But differences in language structure require changes in the form and order of the words. When in doubt, underline in the original text the words on which the main stress falls.

**c. Register**

Languages often differ greatly in their levels of formality in a given context. To resolve these differences, the translator must distinguish between formal or fixed expression and personal expressions, in which the writer or the speaker sets the tone. It is also necessary to consider:

- 1) Would any expression in the original sound too formal/informal, cold/warm, personal/impersonal if translated literally.
- 2) What was the intension of the speaker or writer? To persuade, to apologize, to criticize?

**d. Source Language Influence**

One of the most frequent criticisms of translation was that it didn't sound natural. This was because the translator's thoughts and choice of words were too strongly would by the original text. A good way of shaking off the source language influence was to set the text aside and translate a few sentences aloud, from memory. This would suggested natural patterns of thought in the first language, which may not come to mind when the eye was fixed on the source language text.

**e. Style and Clarity**

The translator should not change the style of the original. But if it was needed, for example because the text was full of repetitions or mistakes in writing, the translator may change it.

## **f. Idiom**

Idiomatic expressions including similes, metaphors, proverbs and sayings, jargon, slang, and colloquialisms (the big apple, yuppie, etc) and phrasal verbs were often untranslatable. To solve these problems, there were some hints one can use. They were: (1) Keep the original word in inverted commas, for example: yuppie, (2) Keep the original expression, with a literal explanation in the bracket, (3) Used a non-idiomatic translation, and (4) The safest way in translating idioms was if they didn't work in the target language was not to force it into the translation

## **1.2 The Process of Translation**

Process of translation was the series of activities which were done for transferring the message from the source to the target language the first thing that a translator must do was analyzing the source text, after that the translator starts transfer his analysis and translator begins to restructure and finally gives a complete 'closest natural equivalent' translation to the readers. In more detail, Hatim (2001) defined that analysis begins with a set procedures which were employed in discovering the kernels underlying the source text and the clearest understanding of meaning, in preparation for the transfer. In the analysis stage, grammar and texts are handled first by means of appropriated technique such as componential analysis. In the transfer stage, the analyzed material was transferred in the mind of translator from language A to language B. This was dealt with as a meaningful act of reworking a text and not simply as an exercise in mixing and matching. In the restructuring stage, what was needed a mechanism by which the

input has accrued so far may be transformed into a stylistic form appropriated to the receptor language and to the intended receptor.

### **1.3 The Kinds of Translation**

Larson (1984) explained that a given text has form and meaning and because of that there were two main types of translation. The first one was form-based and the second one was meaning-based. Form-based translations were often similar with the form of the source language and these kinds of translation was called as literal translation. Meaning based-translations make a lot of work to correspond the meaning of the source language text in the accepted form of the receptor language. The types of translations were known as idiomatic translations.

#### **a. Literal Translation**

A completed literal translation was an interlinear translation, it was meant that the form of the translation follows the form of the source language. For certain purposes it was good to rewrite the linguistic feature of the source work, for example, in a linguistic study of a certain language. These literal translations were very useful for certain purposes related to the study of the source language but it will give only a little help for those speakers of the receptor language who were interested in the meaning of the written source language. A literal translation will sound like nonsense and the amount of the communication value was low.

## **b. Idiomatic Translation**

The natural forms of the receptor language were used in idiomatic translation both in the grammatical construction and in the choice of lexical items. A good idiomatic translation didn't sound like a translation. It would sound like it was written originally in the receptor language. Because of that reason a good translator would try to translate idiomatically. This was also the translator's goal. However, translations were often a combination of a literal transfer of the grammatical units together with some idiomatic translation of the meaning of the text.

## **2. Subtitle**

In terms of Audio Visual Translation (AVT), the methods used were subtitling and dubbing. These methods were the types of audio-visual communication media such as television and film. In dubbing, the translated text was spoken by the target country's voice talents. Bernschütz (2010) explained that it was hard for the translator to translate the original text into the target language while matching the lip movements. It was better for the translators to do "acting"; they attempt to lip-synch the text in order to get fairly similar lip movements. Pronunciation also matters, for the text spoken by the voice talent was allowed to be neither longer, nor shorter than that of the original actor. Those factors, could conclude that dubbing was more difficult to do than subtitling. Regarding to this research, the research only focused on subtitling in the movie the activity of subtitling was the process of translation where one language as source language was transferred into other languages as the



target language. Karamitraoglou (2000) defined that subtitling as translation of the spoken (written) source text of an AV product into a written target text which was added on to the images of the original product at the bottom of the s

Gottlieb (2002) classified it two general categories for subtitling: intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and were used for the deaf or hard of hearing, or for language learners. Gottlieb described it as vertical in the sense that it involves taking speech down in writing, changing mode but not language. Interlingual subtitling was the type of language transfer that (1) simultaneously presents the translated and the original verbal elements and, at the same time (2) transforms speech into writing. Interlingual subtitling can be defined as ; (a) the rendering in a different language, (b) of verbal messages, (c) in filmic media, (d) in the shape of one or more lines of written text, (e) presented on the screen, (f) and in sync with the original verbal message. From those definitions, we could concluded that subtitle could be defined as transcription of film or TV dialogue that issued to help the target audience in understanding a movie which appears continuously in the bottom of the screen.

### **3.Standardization of Subtitling**

In standardization of subtitling, Karamitroglou (2000) defined that proposes there were some regulations, namely: (a) position on the screen, (b) segmentation and line length, (c) number of lines , (d) number of characters per line, (e) temporal parameter / duration, (f) punctuation, (g) spoken utterances and subtitled sentences, and (h) omitting linguistic items of the original.

**a. Position on the Screen**

Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the target film. The lowest line of the subtitles should appear at least  $1/12$  of the total screen height above the bottom of the screen, so that the eye of the viewer does not have to travel a long distance towards the lowest part of the screen to read it. Space should also be provided on the horizontal axis, so that, again, the eye of the viewer didn't hadto travel a long distance along the sides of the screen in order to read a subtitle line. To this end, image space of at least  $1/12$  of the total screen width should be provided to the left of the first character and at least  $1/12$  of the total screen width to the right of the last character, for each subtitle line.

Subtitles could be positioned towards the upper part of the screen only in Extreme cases where visual material (linguistic or other) of vital importance to the appreciation and the comprehension of the target film was exposed at the pre-determined part of the screen where subtitles would otherwise be inserted.

**b. Segmentation and Line Length**

The upper line and the lower line of a two-line subtitle should be proportionally as equal in length as possible, since the viewers' eye was more accustomed to reading text in a rectangular rather than a triangular format. This happens because the conventional text format of printed material is rectangular (in columns or pages). Taken into account the previous entry on "segmentation at the highest nodes," this means that the segmentation of subtitled text should be a

compromise between syntax and geometry. However, if we had to sacrifice the one for the sake of the other, we should prefer to sacrifice geometry.

#### **c. Number of Lines**

A maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time. In the case of a single-line subtitle, this should occupy the lower of the two lines, rather than the top line in order to minimize interference with the background image action.

#### **d. Number of Characters per Line**

Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions. An increase in the number of characters, attempting to fit over 40 per subtitle line, reduces the legibility of the subtitles because the font size was also inevitably reduced.

#### **e. Temporal Parameter / Duration**

The reading speed of the “average” viewers (aged between 14-65, from an upper-middle socio-educational class) for a text of average complexity (a combination of formal and informal language) had been proven to range between 150-180 words per minute, i.e. between 2 1/2-3 words per second. This means that a full two line subtitle containing 14 16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds. However, we would actually had to expand the estimate to around 6 seconds because one should also

add about 1/4-1/2 of a second that the brain needs to start processing the subtitle it had traced. It should be noted that equal to the importance of retaining a full two-line subtitle for at least 6 seconds to secure ample reading time, was the importance of keeping the same subtitle not more than 6 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers.

#### **f. Punctuation**

The full stop, or period, should be used right after the last character of a subtitle (no space character inserted) to indicate the end of the subtitled sentence. Dashes were used before the first character of each of the lines of a two-line subtitle (with a space character inserted each time) to indicated the exchange of speakers' utterances, namely a dialogue, presented either in a single flash as "static double text," or with the second speaker's exchanged as an "overlay" to the first subtitle line, i.e. as "dynamic double text." While question marks and exclamation points should be used to indicate a question or emphasis respectively, just like in printed materials, positioned right after the last character of a subtitle (no space character inserted).

#### **g. Spoken Utterances and Subtitled Sentences**

Each spoken utterance should ideally correspond to a subtitled sentence. The reason was that viewers expect a correct and faithful representation of the original text and one of the basic means to check this was by noticing if the number of the spoken utterances coincides with the number of the subtitled sentences. In other words, viewers expect to see the end of a subtitled sentence

soon after they realize that the speaker has finished his/her utterance and before a new one begins. In this respect, merging or bridging two or more utterances into one subtitled sentence should be avoided as much as possible, unless spatiotemporal constraints strictly dictate it.

#### **h. Omitting Linguistic Items of the Original**

Categories of linguistic items that can be omitted were padding expressions, tautological cumulative adjectives/adverbs, and responsive expressions. Each of them was described below.

##### **1) Padding Expressions**

These expressions were most frequently empty of semantic load and their presence was mostly functional, padding-in speech in order to maintain the desired speech flow.

##### **2) Tautological Cumulative Adjectives/Adverbs**

The first part of these double adjectival/adverbial combinations had an emphatic role which could be incorporated in a single-word equivalent (e.g. huge, extremely, tiny).

##### **3) Responsive Expressions**

The afore-listed expressions had been found to be recognized and comprehended by the majority of the European people, when clearly uttered, and could therefore be omitted from the subtitle. It should be noted, however, that when they are not clearly uttered or when they are presented in a slang/informal or

colloquial version they were not recognizable or comprehensible and should, therefore, be subtitled.

#### **4.Subtitling Strategies**

Subtitles had been influential in assisting people to perceive foreign language audiovisual inputs. Nevertheless, as a form of audiovisual translation, subtitling process was not without flaws. Aside from having to comply with differences between the linguistic system of the source and that of the target, subtitling was naturally limited by various technical matters, like the maximum length of a subtitle and its screen duration. Therefore, a translator must tactically encode the message into subtitles. A well-known set of subtitling strategies was proposed by Gottlieb (2001) defined that the translation of films was called language transfer. In other words, audiovisual language transfer denotes the process by which a film or television program was made comprehensible to a target audience who was unfamiliar with the original source language. There exist several forms of audiovisual language transfer. The main forms of language transfer were “subtitling” and “dubbing.” Subtitling was defined as supplementing the original voice soundtrack by adding written text on screen, and dubbing was replacing the original voice soundtrack with another voice in another language

Subtitling had become a popular way of dealing with the language problem. Many scholars had provided definitions for subtitles. The word subtitling was defined as the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text which were presented on the screen in synch with the original verbal message as “the process

of providing synchronized captions for film and television dialogue.” Traditionally, there existed two types of subtitles: intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and were used for the deaf or hard of hearing, or for language learners. Henrik Gottlieb described that as vertical, ‘in the sense that it involved taking speech down in writing, changing mode but not language.’ Interlingual subtitling, on the other hand, refers to both a changed in mode and language, going ‘from one language into another language, and from spoken dialogue into a written, condensed translation which appears on the screen Dries, J. (1995). Therefore, for the purposes of this work, “subtitling” would refer to the interlingual subtitling described above. According to Gottlieb, subtitling had been used since 1929, when the first talkies reached Europe Baker, (1998)Karamitroglou (2000) defined that an “intertitle was a replacement shot for a part of a film that contained verbal information in the original language”. The invention of talking films in 1927 led to the gradual disappearance of intertitles, and the problem of language transfer took on new dimensions as a result, dubbing was born. However, subtitling as a cheaper method of language transfer developed further. The technique of inserting subtitles into the film was improved over the years. All types of translation had specific constraints doubtlessly; screen translation was not an exception. What makes subtitling different from other types of translation was that it involved both technical and contextual constraints. Gottlieb (1992) used a different terminology and explains that a subtitle was faced with formal (quantitative) and textual (qualitative) constraints. Textual constraints

were those imposed on the subtitles by the visual context of the film, whereas formal constraints were the space factors (a maximum of 2 lines and 35 characters) and the time factor. Schwarz (2003) explained that the main problem in subtitling was caused by the difference between the speed of the spoken language and the speed in reading; both require a reduction of the text.

**Table 2.1**

**Gottlieb's Subtitling Strategies**

<b>Strategy</b>	<b>Meaning</b>
Transfer	A faithful transmission of the whole form and also message from SL (source language) into acceptable TL (target language) equivalent. Every single piece of the original SL (source language) aspects, both forms and message, are transmitted to and emanated by the target language accurately.
Imitation	Preservation of the original source language forms in the target language. This is in line with Larson's (1984) loan word to refer to the process of a adopting a foreign expression in the translation, which the target audience are not familiar with.
Transcription	Preservation of irregularities, a typicalities and peculiarities of source language elements in the target language
Expansion	Providing supplementary information in the translation due to the formal differences between two languages, in order to render the translation more comprehensible and acceptable in the target language
Paraphrase	Alteration of source language message into target language in order to provide an acceptable as well as target language form
Dislocation	Facilitating the change of a particular source language message into an acceptable target language expression so that the translation will produce the same effect on the target audience.



Condensation	Reduction of the source language message without reducing its meaningful content. However, all of the original message content is not lost.
Deletion	Deliberate exclusive of part of the whole source language message, especially less important aspects, such as those having no verbal content, leaving the most important message to be expressed intact
Decimation	Extensive reduction of message which is followed by the reduction of its important expression and parts.
Resignation	Zero translation as a result of the inability to translate the message at all

## 5. Translation Quality Assessment

Translation Quality Assessment (TQA) was a type of text evaluation. According to Newmark (1988), Translation Quality Assessment is very important because it becomes a significant link between translation theory and its practice. Then, Williams (2009) states that while assessing translation quality, the focuses were on products, performance or competence, and it must be based on criteria of goodness. The criteria of goodness here mean the standard in assessing the quality of translation. The approach can be prescriptive, assessing translation against criteria of aesthetic effect, usability, and intrinsic compliance with standards of target language correctness and fidelity. The result of translation is to produce a product which can be easily understood by the TL readers.

A translator should be able to transfer the information/message from the SL into TL so that the translation itself can give a better understanding to the TL readers. To make the reader understand well, a translation should be of high quality. Those were accuracy, accepted, and readability. Accuracy of translation means the message of the source text was transferred into target text correctly.

Munday (2001) stated that accuracy is the very first requirement in assessing translation quality. The goal of the translator was to convey the meaning accurately.

However, to express the meaning accurately, the translator allows to make changes the form or the grammatical structure, accepted in translation means that the translation fulfills the requirement of reading as an original written in the target language and sounds natural for the target reader. It can be assumed that to make the translation acceptable for the target reader as well as target culture, a translator does not only have to translate whatever in the source text (ST), but also has to reconstruct, adapt, or even rewrite it in a natural language. Readability test is intended to express the ease level of a text. A text needs to be tested whether the translation meaning was easy to understand or not. On the contrary, the lower readability of translation will difficult to read.

## **6. *Jumanji* Film**

The object of the studied was a film produced by Matt Tolmach William Teitler. According to Midwest film journal *jumanji* 2019 dark fantasy film directed by Jake Kasdan. *Jumanji* was produced from English speaking country, United States. The film was a live-adventure– comedy. The film begins with an unnamed narrator who introduces her tale with the idea that the story was not always the way it seems. In the forest near kingdom called the Moors, lives enchanted creatures. The film was still portrayed by the four main characters: Dwayne Johnson, Karen Gillan, Kevin Hart, and Jack Black. But a little different, this time the presence of Danny DeVito and Awkwafina as a new figure can

complement the excitement of travel in the world *Jumanji*. The story focused on a group of teenagers who come across *Jumanji* now transformed into a video game twenty one years after the events of the 1995 film. They found themselves trapped in the game as a set of avatars, seeking to complete a quest alongside another player who had been trapped since 1996. It was an American film which released to public in 2019 and directed by Jake Kasdan. The subtitle was available on original DVD therefore, the quality of subtitle can be guaranteed. For the sake of the research, its translation was officially published and legal translation.

Adventures films were exciting stories, with new experiences or exotic locale, very similar to or often paired with the action film genre. They could include traditional swashbucklers, serialized films, and historical spectacles, searches or expeditions for lost continents, 'jungle' and 'desert' epics, treasure hunts, disaster films, or searches for the unknown. The other examples of adventures films were Prince of Persia, The Sands of Time, Robin Hood, Gulliver's Travels, The Adventures of Tintin, etc.

### **7. Speech Act in *Jumanji* Film**

In linguistics, utterances which had something to do with others and required them to do what the speaker says were called speech act. Speech act was one of pragmatic field it shows a human activity in a language and pragmatics studies the way people act through their speech. Speech act theory puts stress on the use of language. As language was the act of doing something, the study of speech act studies how someone expresses something like promising, thanking, requesting, and apologizing. It means that when someone tells something, she also

did something, language that the meaning of its words and phrases. He was convinced that people didn't just use language to say things (to make statements), but to do things.

Speech act was a technical term in linguistics and the philosophy of language. Speech acts could be analyzed on three levels: illocutionary act, the performance of an utterance: the actual utterance and its ostensible meaning, comprising phonetic, phatic and rhetic acts corresponding to the verbal, syntactic and semantic aspects of any meaningful utterance: an illocutionary act: the semantic illocutionary force of the utterance, thus its real, intended meaning and in certain cases a further perlocutionary act: its actual effect, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something, whether intended or not.

For this study, the researcher chooses the movie as the data to prove that speech acts were used in conversation or dialogue in movie. The researcher used *Jumanji* film. Besides the film was interesting and popular series which released in Indonesian theatre at November 2019. It also had many utterances which indicated any kind of speech acts and its function. It could be shown by the utterances in terms of type and function categorizations.

## **8. Classification of Speech Acts**

### **8.1 Searle's Classification of Speech Acts**

Speech acts could be classified into five categories as Searle in Levinson (1983) explained that the classifications were; (a) representatives, (b) directives, (c) commissives, (d) expressive, and (e) declarations.

**a) Representatives**

Representatives were those kinds of speech acts used to represent a state of affairs; which had a word-to-world fit. Statements of fact, assertions, conclusions, and descriptions were such forms of representatives in which people represent the world as they believed it.

For example:

- 1) The earth is flat.
- 2) Chomsky didn't write about peanuts.
- 3) It was a warm sunny day.

**b) Directives**

Directives deal with the acts that speakers used in the attempt of getting someone else doing something. These types of speech acts expressed the speaker's wish in which the future act was carried out by the hearer. The direction of fit of directives was world-to-word. According to Cutting, the illocutionary forces of these acts encompass commanding, ordering, requesting, suggesting, inviting, forbidding, and so on. In addition, proposes that directives could be perceived negative and positive. The examples below were such kinds of directives:

- 1) Give me a cup of coffee. Make it black.
- 2) Could you lend me a pen, please?
- 3) Don't touch me!

### **c) Commissives**

Commissives were those kinds of speech acts that speakers used to commit themselves to some course of future actions. In performing commissives, an intention was expressed by the speaker and the proposition in terms of future act would be done by the speaker. Cutting (2002) adds that promising, threatening, refusing, and pledging, offering, vowing and volunteering were some examples of illocutionary forces that fall under the category of commissives. These following utterances illustrate the use of commissives:

- 1) I'll be back.
- 2) I'm going to get it right next time.
- 3) We will not do that.

### **d) Expressive**

Expressive were those words and expressions that state what the speaker feels. A wide range of psychological states could be expressed and the proposition ascribes an act to the speaker or the hearer. In addition, Yule (2006) defined that expressive was kind of follow up said that States something that was felt by speakers. Follow up said it reflects a psychological statements and could be either a statement of joy, anguish, joy, hate, pleasure, or misery. For example:

- 1) I'm really sorry.
- 2) Congratulation!
- 3) Oh, yes, great, mmmm...ssah!

### e) **Declarations**

Declarations were those kinds of words and expressions that changed the world via the utterances such as betting, naming, baptizing, marrying and so on. A special institutional role in a specific context is required in order to perform a declaration appropriately. If the speaker doesn't have that role, her or his utterance would be infelicitous or inappropriate. The example below illustrates the act of declaration:

Priest : I now pronounce you husband and wife.

Referee : You're out!

Jury Foreman : We find the defendant guilty.

Cutting (2002) defined that utterance above could only be appropriated and successfully performed if it was said by the priest. Thus, the utterance had an effect in which it turns two singles into a married couple

## **8.2 Direct and Indirect Speech Acts**

Besides those five categories of speech acts above, Yule (2006) explained that there was another different approach used to distinguish types of speech acts. It could be made on the basis of structure. Three general types of speech acts could be presented by three basic sentences types. They were declarative, interrogative and imperative. Declarative was often associated with an assertion or a statement. Interrogative was usually related to questions. Imperative was linked with a command or request. Two kinds of speech acts made on the basis of structure are:

### **a) Direct Speech Acts**

In direct speech acts, there was a direct relationship between its grammatical structure and its communicative function. For instance, an affirmative sentence was used to give a statement; an interrogative sentence to ask a question; an imperative sentence to give an order or command.

### **b) Indirect Speech Acts**

In contrast to the direct speech acts, in indirect speech acts, there was no direct relationship between its grammatical structure and its communicative function. For instance, an interrogative was not only used to question or to ask for an answer from the listener, but it could also convey a request or warning.

## **8.3 Context in Speech Act**

As mentioned in the previous part, context factors were important point in studied of speech acts particularly in relation with discourse in studied pragmatics (Cutting: 2002). In other words, it could be said that speech acts were context dependent since the context also influences the illocutionary functions. Nunan (1993) stated that context refers to the situation giving rise to the discourse and within which the discourse was embedded. From that statement, context was simply defined as the circumstance or situation around which influences the conversation.

Thus, it was an essential factor in the interpretation of utterances and expressions. Furthermore, Nunan (1993) categorizes the context into two types: linguistic and nonlinguistic context. The first one was related to the language



surrounding the discourse, while the second one was associated with the other-than language or experimental context within which the discourse takes place. The non-linguistic context includes: (a) the types of communicative events (e.g.: joke, story, lecture, sermon, conversation, and greeting); (b) the topic; (c) the purpose (function, e.g. stating, describing, thanking, and praising); (d) the setting (physical aspects, such as location and time, and psychological aspects: emotional situation); (e) the participants and the relationship within them; and (f) the background knowledge and the assumption of the participants.

## **B. Relevant Study**

There were some related researches had been done previously. The first was “Subtitling Strategies in Real Steel Movie”. This research was conducted by Simanjutak (2013). She focused her research on analyzed the subtitling strategies of Real Steel movie. Her research finding shows that deletion was the strategy more frequently used by the translator in the movie. Secondly, the research done by Munawaroh (2008) entitles “Subtitling Strategies of Translation in Babel Film”. Her research was focused on analyzing the subtitling strategies used in Babel film. She found that deletion was also the strategy that mostly used in translating Babel film. The third was the research by Putri (2016) with her title was “An Analysis of Subtitling Strategies Used in Night Crawle Movie”. In this research, she tried to did an analysis on the subtitling strategies used in Night Crawle movie. She found the different one from two above researchers that

deletion was not the strategy that mostly used in translating Night Crawler movie, but it was transfer strategy.

The relevant studies above had similarity and the difference with this research. Similarly, all the researchers focused on the same case, namely subtitling strategies. The difference of this research with the previous researches was in term of the film as the object investigated. In brief, this present study investigated the subtitle strategies in translating speech acts found in the *Jumanji* film.

## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **A. Research Design**

This study was conducted by using descriptive qualitative research method. Descriptive research includes surveys and fact-finding enquiries of different kinds. It means to regard theory as the boundary; it had been directed toward boundary or particular focus which was aimed to be the object of the research. Therefore, this research belonged to descriptive qualitative approach because of some reasons. First, the data were words, phrases, clauses, sentences and paragraph was coming from documents or key informants and respondents. The data which had been gathered were described and suited with the aim of this study. The method was used to give more space for the research to gain information for supporting the analysis. A library research was also used in conducting the research, in order to find out some theories through numbers of books, journal, articles, and other sources that had correlation to the topic

#### **B. Source of Data**

In doing this research, the researcher used two kinds of data. The first were oral data which were the original dialogue from the film. The second ones were written data referring to the subtitle of the movie. The data of this research were based on a film entitled *Jumanji* released in 2019 and directed by Jake

Kasdan. Most of the actresses and actors had clear pronunciation facilitated by the script.

### **C. Research Instrument**

In collecting data the researcher needed tools as instruments. Since this research was designed into qualitative one, the researcher herself was the instrument in this research. In this case, she functioned as the key-instrument in performing the research.

### **D. Techniques of Data Collection**

The data in this research were collected through documentary method. There were some steps attempted as follows:

1. Watching the *Jumanji* film and subtitled versions of movies in several times to comprehend the whole stories,
2. Downloading the English scripts of movies from internet which were in the *pdf* version,
3. Identifying the subtitling strategies based on the downloaded scripts compared to Indonesian version, and
4. Classifying the subtitling strategies.

### **E. Technique of Data Analysis**

After collecting the data, the researcher obtained the raw data. The data were analyzed by applying the model of Miles and Huberman (1994). They

classified data analysis into four steps in qualitative study, namely data collection, data reduction, presentation, and conclusion. This process was called as interactive analysis.

In data collection, the researcher collected the data through downloading the English scripts of *Jumanji Film*. Then the script was compared to Indonesian version to be identified based on subtitle strategies. The collected data were simplified on the important points and then were classified in relation to the focus of the research.

Data reduction was done by the researcher through conducting data selection, classifying the data, and omitting the non-used data. This process was done continuously during the data analysis. Then, the researcher presented the analyzed data in order to give an effort to draw a conclusion. Finally, to draw the conclusion, the researcher verified the data to make sure the validity of data.

#### **F. Trustworthiness of the Study**

In order to reach the trustworthiness of the data in qualitative research, as Moleong (2005) classified into four criteria: credibility, dependability, transferability, and conformability. In this study, the researcher focused only on credibility and dependability. The investigator's roles were to check and validate the data. To meet the dependability, the researcher gave the detail explanations of the data collection and data analysis. It was conducted since the data observed were in the form of the utterances used in the film which were context dependent.

## CHAPTER IV

### RESEARCH FINDING AND DISCUSSION

#### A. Research Finding

This part presented the results of data analysis as the answers of the problems written in the first chapter; what subtitle strategies were applied in translating speech acts in the *Jumanji* film and how such strategies were applied.

##### 1. Types of Subtitling Strategies in the *Jumanji* Film

Based on the data analysis, it was known that the theory of Gottlieb (2001) was not fully applied in this study. There were only eight out of ten strategies realized by the translator in translating subtitle in the *Jumanji* film. Those eight strategies were expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation and deletion. Meanwhile, the two strategies which were not used by the translator were decimation, and resignation. The detail data of the subtitle strategies in *Jumanji* film were displayed in the following table.

**Table 4.1****Subtitle Strategies Used in the Subtitle Text of *Jumanji* Film**

No	Subtitle Strategies	Frequency	Percentage
1.	Expansion	32	15,60%
2.	Paraphrase	52	25,36%
3.	Transfer	69	33,65%
4.	Imitation	19	9,26%
5.	Transcription	1	0,48%
6.	Dislocation	1	0,48%
7.	Condensation	1	0.48%
8.	Decimation	0	0%
9.	Deletion	30	14,63%
10	Resignation	0	0%
<b>Total</b>		<b>205</b>	<b>100%</b>

From the Table 4.1, it was seen that not all of subtitle strategies used in *Jumanji* film. The highest frequency of subtitle strategies was Transfer at 69 frequencies with percentage at (33.65%). The second belonged to Paraphrase strategy at 52 frequencies (25.36%). The third belonged to Expansion strategy at 32 frequencies (15.60%). The fourth belonged to Deletion strategy at 30 frequencies (14.63). The fifth belonged to Imitation strategy at 19 frequencies (9.26). Finally, the next subtitle strategies was Transcription, Dislocation and Condensation of subtitling strategies with the same total frequency and percentage of each; 1 occurrences (0.48%). Additionally, the subtitle strategies of Decimation, and Resignation were not found in translating speech act in the *Jumanji* film.

**a. Expansion Strategy**

Expansion is used when the original text (SL) requires an addition explanation in translation because of some cultural nuance not retrievable in TL. This theory was relevant with the following data.

## Data 1

SL: you it is my solemn hope that this letter finds you

TL: "*Dr Bravestone*), itu adalah harapan saya bahwa surat ini menemukan Anda"(SA.98)

Data 1 above were categorized into expansion strategy of subtitle strategy. Because the translator adding the information pronouns in target text. It can be seen when the translator delivers "you" into "(Dr Bravestone)". The translator added pronouns "Dr Bravestone" in target text which can be to easily understand about the meaning from source text.

## Data 2

SL: Okay. They're headed north.

TL: "*Oke. Mereka (burung unta) menuju utara*"(SA.124)

Based on the Data 2, the subtitle above was also into expansion strategy. Because the translator adding the information pronouns in target text. It can be seen when the translator delivers "Okay. They're headed north" into "*Oke. Mereka (burung unta) menuju utara*". The translator added pronouns "*mereka (burung unta)*" in target text which can be to easily understand about the meaning from source text.

### b. Paraphrase Strategy

Paraphrase is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, using this strategy the subtitler



changes the structures of the subtitle and makes it easier to understand and readable by the audience. This category was appropriate with the data below.

#### Data3

SL: So vast was the discord between them.  
 TL: “*Mereka begitu saling membenci.*”(SA.156)

The data above was involved into Paraphrase strategy. It was indicated by the presence of the utterance ‘so vast was the discord’ which was translated by syntactical rules. In this case, means ‘*salingmembenci*’. There was a change from a phrase; the translator changed the structures of the subtitle in order to make it readable for the audience.

#### Data 4

SL: With a vain and greedy king to *rule over* them.  
 TL: “*Dipimpin oleh raja yang serakah dan angkuh.?*”(SA.48)

Data 4 also indicated that the subtitle was included to paraphrase strategy. The use of paraphrase strategy could be seen on ‘rule over’ which was translated into ‘*dipimpin*’. The phrase ‘rule over’ which was a figurative language meaning to control and have authority over a country, the subtitler translated it into ‘*dipimpin*’ in order to make it easier to be understood.

### c. Transfer Strategy

There was no added explanation or modifying of view, because the subtitler translates the dialogue by literally word. In addition, the usage of this

strategy also maintains the structure of the original text. This strategy was exacted with the data below.

#### Data 5

SL: Where am I?

TL : “*Dimana aku?*”(SA.2)

Based on the data 5, it displayed that the subtitle strategies was included into Transfer Strategy. It was seen by the presence of the utterance ‘Where am I’ which was translated no addition or deletion in that phrase. In this case, it was translated into ‘*dimana aku*’. This expression was classified into transfer strategy because it needs the full expression, and it constituted the adequate rendering of neutral discourse.

#### Data 6

SL: This isn’t happening.

TL: “*Ini tidak terjadi*”(SA.10)

The example of subtitle strategies as presented in Data 6 was also included into transfer strategy. It was indicated by the presence of the utterance ‘This isn’t happening’ which was translated by original text. In this case, the utterance was translated into ‘*Ini tidak terjadi*’. It was the whole faithful transmission of the message and form to the target language was made possible if there was a certain similarity between the source and the target languages.

#### **d. Imitation Strategy**

Imitation is re-writing the word of the original text. Imitation was 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. This theory was fitted to the data below.

#### Data 7

SL: I'm Milo Walker. Who are you?  
 TL: "*Aku Milo Walker. Siapa kau*"(SA.7)

Data 7 appointed that the subtitle strategy belonged to imitation strategy. It was indicated by the presence of the utterance 'Milo Walker' which means a name of the main character in a story. Because those words were the person's name in this scene, the subtitler did not have to translate it but only re-write the word of the original text.

#### Data 8

SL: We're not in New Hampshire, Milo.  
 TL: "*Kita tidak di New Hampshire, Milo.*"(SA.112)

Data 8 also indicated that the subtitle strategy was involved into imitation strategy. It was indicated by the presence of the utterance 'New Hampshire' which means a name of place in a film. Therefore, the subtitler did not have to translate in the TL because it was the name of place in the movie.

### e. Transcription Strategy

Transcription is used in those case where a term unusual in the source text; for example, the used of a third language, or nonsense language. This strategy was relevant to the data below.

Data 9

SL: Dead like... "kaputski"?  
 TL: "*Mati seperti... "Kaputski"?*"(SA.149)

From the Data 9, it displayed that the subtitle strategy belonged to Transcription. It was indicated by the presence of the utterance 'kaputski' was translated by term unusual. In this case, this strategy was used in translating the dialogue because a nonsense language.

#### **f. Dislocation Strategy**

Dislocation Strategy means to facilitate the change of a particular source language message into an acceptable target language expression so that the translation will produce the same effect on the target audience.

Data 10

SL: Find an oasis and follow the flame to the desert fruit.  
 TL: "*Cari oasis dan ikuti api ke gurun.*"(SA.128)

From the Data 10, it displayed that the subtitle strategy belonged to Dislocation strategy. It was indicated by the presence of the utterance 'follow the flame to the desert fruit' which means '*ikuti api ke gurun*'. In this translation process, there was a change of a source language into an acceptable target language but produce the same effect on the target language.

#### **g. Condensation Strategy**

Condensation is making the text brief to miss unnecessary utterance using the shorter utterance, but it didn't lose the message. Pragmatic effect could be lost by using condensation strategy. So, the real aim of the text must be conveyed.

Data 11

SL: How many times I gotta tell you that?

TL: "*Berapa kali aku memberitahumu itu?*" (SA.94)

Based on the data 11, it displayed that the subtitle strategies was included into Condensation strategy. It can be seen by the presence of the utterance 'gotta' which was not translated to make the text brief by missing unnecessary utterance. In this case, the word 'gotta' means '*harus*' was not translated into Indonesia subtitle but it did not decrease the meaning of the message uttered. In other words, the meaning of the source dialogue was maintained by the subtitler.

#### **h. Decimation Strategy**

This strategy refers to extensive reduction of message which is followed by the reduction of its important expression and parts. Decimation was used to translate when the actors were quarrelling with the fast speaking. Based on this theory, no data of the research matched with this strategy. It was interpreted that also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly. In this strategy, the researcher did not find the utterances which used decimation strategy

#### **i. Deletion Strategy**

Deletion means reduction of the source language message without reducing its meaningful content. However, all of the original message content was not lost. Deletion refers to the elimination of parts of a text. This kind was referred to the data below.

#### Data 12

SL: Oh, yeah, look at those. Look at these. Look at what I got.  
 TL: “*Oh, ya, lihat itu. Lihat apa yang kudapatkan.*”(SA.50)

Based on the data 12, it displayed that the subtitle was included into deletion strategy. It was indicated by the elimination of translating the utterance ‘Look at these’ which should be translated into ‘*lihat ini*’. But it was absent in its subtitle. However, it did not give the great influence on the content of original message; it did not change the information delivered to the audience.

#### Data 13

SL: What the hell was that thing?!  
 TL: “*Apa-apaan itu?!*”(SA.59)

The example of subtitle strategies presented in Data 13 was also included into deletion strategy. It was indicated by the presence of the utterance ‘the hell’ which means ‘*neraka*’ in Indonesia was not translated by the translator because the terms carried less semantic meaning. Therefore it was deleted without changing the meaning of the dialogue.

### **j. Resignation Strategy**

Resignation is used to describe the strategy adopted when no translation solution can be found and meaning was inevitably lost. Therefore, resignation

strategy was not found in the subtitle strategies in the utterances in this study because there was no occurrence in the source language translated into the target language.

## **2. The Realization of Subtitling Strategies in the *Jumanji* Film**

In realization of subtitle strategies in the *Jumanji* film, the third aspects of good quality translation as proposed by Nababan (2012) were realized completely. Those three aspects were accuracy, acceptability, and readability.

### **a. Accuracy**

Accuracy is a term used in evaluating whether the translation refer to the text of the source language and the target language text has been worth it or not. The meaning of words, technical terms, phrases, clauses, sentences or the source language accurately transferred into the target language absolutely no distortion of meaning.

Data 14

SL: Are we dead?  
 TL: “*apakah kita mati ?*”(SA.35)

Data 14 appointed that the subtitle strategies belonged to Accuracy aspects. It was indicated by the presence of the utterance ‘Are we dead’ in SL which was translated into ‘*apakah kita mati*’ in TL. In this case, the source

language was accurately transferred into the target language without any distortion of meaning. Therefore, it had been fulfilled the rules of standard grammar in Indonesian language. So, in the target language, it was subtitled from the utterance more natural.

Data 15

SL: Then what's going on here?

TL: "*lalu apa yang terjadi disini ?*"(SA.38)

Data 15 also indicated that the subtitle strategy was involved into Accuracy aspects. It was indicated by the presence of the utterance 'Then what's going on here' which was translated into '*lalu apa yang terjadi disini*'. In this case, the source language had been also transferred accurately into target language with the clear meaning.

### **b. Acceptability**

Acceptance is very important because even if a translation is accurate in terms of content or the message, the translations will be rejected by the target audience if the mode of expression contrary to the rules, norms and culture of the target language.

Data 16

SL: Yes! He's here, and we gotta find him.

TL: "*Ya! Dia di sini, dan kita haru menemukan dia*"(SA.47)

From the Data 16, it displayed that the subtitle strategy belonged to Acceptability. It was indicated by the presence of the utterance 'Yes! He's here, and we gotta find him' which was translated acceptably into '*Ya! Dia di sini, dan*



*kita haru menemukan dia*'. In here, the translation of source language was acceptable for the readers of target language because no mode of the utterance was contradicted to their rule, norm, or culture.

### **c. Readability**

In the context of translation, the term readability essentially concerns not only the source language readability but also the target language readability.

Data 17

SL: We have some issues here.

TL: "*kita memiliki beberapa masalah disini*" (SA.51)

Based on the Data 17, it was shown that the subtitle strategy was involved into Readability aspect. It was indicated by the presence of the utterance 'We have some issues here' which was translated into '*kita memiliki beberapa masalah disini*'. In this case, both the messages in the source language and the target language were able to be read and understood well by the users of both languages.

## **B. Discussion**

Regarding the research findings, there were some points to discuss. The first finding indicated that there were only eighth strategies involved on subtitle strategies in the *Jumanji* film. Based on the first finding that there were only eight strategies realized, namely Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation and Deletion. It might be caused by the limitation of characters to be analyzed which were only the main characters of the *Jumanji* film. While the two subtitle strategies, namely; Decimation and

Resignation were not found in the subtitle strategies because the writer did not find the main characters uttered such subtitling. This finding was related to the research findings done by Munawaroh (2008) and Simanjutak (2013). They found that deletion was the strategy more frequently used by the translator in the movie. However, in this study, Transfer strategy was dominantly used by the main characters of *Jumanji* Film.

Referring to the second finding of this research, the researcher found that the subtitle strategies were realized into three aspects of good quality translation (accuracy, acceptability, and readability) as proposed by Nababan (2012). In this case, the source language (English) was translated accurately, acceptably, and in readable into target language (Indonesia).

In brief, the researcher had been able to draw the conclusion that the study was not entirely in accordance with the theory that had been used by researcher. Therefore, this research was also different with the results of other people's research.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### **A. Conclusion**

After presenting the findings and the discussion in the previous chapter, the researcher took several conclusions as presented below.

1. The *Jumanji* Film applied the varieties of subtitle strategies in translating the speech acts uttered by the film characters. There were eight strategies out of ten realized namely; Paraphrase, Transfer, Imitation, Condensation, Dislocation, Expansion, Transcription and Deletion. Meanwhile, Decimation and Resignation strategies were absent in this study.
2. The subtitle of the *Jumanji* Film had fulfilled the aspects of good quality translation, namely accuracy, acceptability, and readability.

#### **B. Suggestion**

Referring to the conclusions above, the researcher offered some suggestions as follows:

1. For English Learners; it was recommended to learn this research in order to increase their knowledge, particularly in translation process and vocabulary development.
2. For Subtitlers; It was suggested to enrich the concept of subtitling strategies in translating source language into the target languageso that their translation achieves the good quality.

3. For Other Researchers; It was suggested to learn more about translation, particularly the subtitling strategies in order to have a better research. Additionally, this research can be used as one reference in conducting the further researches.

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		You know, the funny thing is, I don't remember...knowing much about hippos until right now.	itu? Kau tahu, yang lucu adalah, aku tidak ingat...mengetahui banyak tentang kuda nil sampai sekarang.															
61	Dwyane Johnson	You're a zoologist.	Kau ahli ilmu hewan	√														SA.61
62	Jack Black	Just listen.  This is a dangerous place.Crazy dangerous.But Martha and I, we've been here before.We know what we're doing.  You gotta stay alert all the time.If I'm near water, I got one eye on the water, you hear me?  You got to have eyes in the back of your	Dengarkan saja. Ini adalah tempat yang berbahaya. Gila berbahaya. Tapi Martha dan aku, kami pernah ke sini sebelumnya. Kami tahu apa yang kami lakukan.  Anda harus tetap waspada sepanjang waktu. Jika aku dekat air, aku punya satu mata di atas air, Anda mendengar saya? Anda harus memiliki mata di belakang Anda	√														SA.62
63	Karen Gillan	Oh, God.	Oh, yaampun								√							SA.63









		your help at once. What's going on here?	besar. Kami butuh bantuanmu sekaligus. Apa yang terjadi di sini?															
99	Karen Gillan	It's a cutscene.  It's how we find out, I'll explain afterwards.  He killed Dr Bravestone's parents?	Ini adalah cutscene. Ini adalah bagaimana kita mengetahuinya, aku akan menjelaskan sesudahnya. Dia membunuh orang tua Dr Bravestone?			√												SA.99
100	Kevin Hart	I can't say this enough	Aku tidak bisa mengatakan ini cukup	√														SA.100
101	Karen Gillan	We're in a video game.	Kita berada dalam video game.				√											SA.101
102	Kevin Hart	Jurgen the Brutal. Is that Barbara's boy?	Jurgen yang Brutal. Apa itu anak Barbara?	√														SA.102
103	Dwyane Johnson	Who is Jumanji?	Siapa jumanji ?		√													SA.103
104	Kevin Hart	Well, if I was listening correctly, that is her sister.	Nah, jika saya mendengarkan dengan benar, itu adalah adiknya.				√											SA.104
105	Jack Black	What?	Apa ?															SA.105
106	Karen Gillan	No, no. Nigel	Tidak, tidak. Nigel												√			SA.106



		Not New Hampshire. You're starting to get it now?	Bukan Hampshire baru . Anda mulai mendapatkannya sekarang?															
114	Kevin Hart	Nope. I don't have the foggiest clue what's going on here.	Enggak. Saya tidak memiliki petunjuk apa yang terjadi di sini.											√				SA.114
115	Dwyane Johnson	That guy kept calling me Dr Braverman, which is the name of my orthopaedist.  What I'm thinking is, I just had another hip surgery and now I'm coming out of it.	Orang itu terus memanggilku Dr Braverman, yang merupakan nama ortopediku. Apa yang saya pikirkan adalah, saya baru saja operasi pinggul lain dan sekarang aku keluar dari itu.				√											SA.115
116	Jack Black	Hey!  Check this out!	Hei!  Coba lihat ini!				√											SA.116
117	Karen Gillan	Okay.  We have to find Spencer. In order to do that, I think we have to	Oke. Kita harus menemukan Spencer. Ini untuk melakukan itu, saya											√				SA.117



123	Dwyane Johnson	I think my eyes are a different colour. All of you is a different colour.	Saya pikir mata saya adalah warna yang berbeda. Kalian semua adalah warna yang berbeda.										√			SA.123
124	Karen Gillan	Okay. They're headed north.  Which way is north?	Oke. Mereka (burung unta) menuju utara.  Arah mana utara?				√									SA.124
125	Jack Black	I have no idea.	Saya tidak memiliki ide.	√												SA.125
126	Karen Gillan	Well, you wanna check the map?	Nah, Anda ingin memeriksa peta?	√												SA.126
127	Jack Black	Right. I'm the map guy now.	Baiklah, Aku orang peta sekarang.	√												SA.127
128	Karen Gillan	"Find an oasis and follow the flame to the desert fruit."	"Cari oasis dan ikuti api ke gurun."							√						SA.128
129	Kevin Hart	You know there is nothing on that?	Kau tahu tidak ada apa-apa tentang itu?	√												SA.129
130	Karen Gillan	He can see it, you can't.  Each place on the map is a different level, and the levels get harder as we go.	Dia bisa melihatnya, kau tidak bisa. Setiap tempat di peta adalah tingkat yang berbeda, dan tingkat semakin sulit saat kita pergi.							√						SA.130



























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Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Dinda Fadila  
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 Program Studi : Pendidikan Bahasa Inggris  
 IPK Kumulatif : 135 SKS IPK = 3,50

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	Disyahkan Oleh Dekan Fakultas
	Subtitle Strategies in Translating Speech Acts in the <i>Jumanji</i> Film	
	An analysis of Slang Word in Lady Gaga's Song	
	Repair in "Hitam putih" Talk Show :A Conversation Analysis Study	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 7 April 2020

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- Untuk Mahasiswa yang bersangkutan



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Subtitle Strategies in Translating Speech Acts in the *Jumanji* Fillm

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Yenni Hasnah S.Pd, M.Hum  
 Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

acc RF

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Nomor : 638/II.3/UMSU-02/F/2020  
 Lamp. : ---  
 Hal : **Pengesahan Proposal dan  
 Dosen Pembimbing**

Bismillahirrahmanirrahiim  
 Assalamu'alaikumWr. Wb.

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proposal skripsi dan Dosen Pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : **Dinda Fadila**  
 N P M : 1602050092  
 Progam Studi : Pendidikan Bahasa Inggris  
 Judul Penelitian : Subtitle Strategies in Translating Speech Acts in the *Jumanji* Film

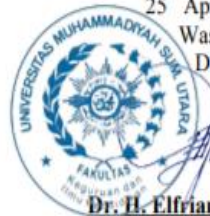
Pembimbing : **Yenni Hasnah S.Pd, M.Hum**

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal skripsi dengan ketentuan sebagai berikut :

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2. Proposal Skripsi dinyatakan **BATAL** apabila tidak selesai pada waktu yang telah ditetapkan.
3. Masa Daluarsa tanggan : **25 April 2021**

Medan, 02 Ramadhan 1441 H  
 25 April 2020 M

Wassalam  
 Dekan



**Dr. H. Elfrianto, S.Pd., M.Pd.**

Dibuat Rangkap 4 :

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3. Dosen Pembimbing
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini :

Nama : Dinda Fadila  
N P M : 16020050092  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : Subtitle Strategies in Translating Speech Acts in the *Jumanji* Film

Pada hari Sabtu bulan Juni tahun 2020 sudah layak menjadi proposal skripsi

Medan, 11 Juni 2020

Disetujui oleh :

Dosen Pembahas

Dosen Pembimbing

Dra. Diani Syahputri, S.Pd, M.Hum

Yenni Hasnah, S.Pd., M.Hum.

Diketahui oleh  
Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum



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### SURAT PERNYATAAN

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Saya yang bertanda tangan dibawah ini :

Nama Lengkap : Dinda Fadila  
N.P.M : 1602050092  
Prog. Studi : Pendidikan Bahasa Inggris  
Judul Proposal : Subtitle Strategies in Translating Speech Acts in The *Jumanji* Film

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul diatas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan ( dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
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Medan, Oktober 2020

Hormat saya

Yang membuat pernyataan,



Dinda Fadila

Diketahui oleh  
Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd., M.Hum



Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

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Kepada Yth.:  
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Assalamu'alaikum Warahmatullahi Wabarakatuh.

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat yang Bapak/Ibu Pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

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NPM : 1602050092  
Program Studi : Pendidikan Bahasa Inggris  
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Demikianlah hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Akhirnya selamat sejahteralah kita semuanya, Amin.  
Wassalamu'alikum Warahmatullahi Barakatuh

Dekan  
  
**Dr. H. Elfrianto S.Pd., M.Pd.**  
NIDN : 0115057302

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Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan  
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

*"Subtitle Strategies in Translating Speech Acts in the Jumanji Film"*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 21 Safar 1442 H  
09 Oktober 2020 M

Kepala UPT Perpustakaan,



Muhammad Arifin, S.Pd, M.Pd



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. KaptenMukhtarBasri No.3 Telp.(061)6619056 Medan 20238  
Website :<http://www.fkip.umsu.ac.id> E-mail. fkip@umsu.ac.id

**BERITA ACARA BIMBINGAN PROPOSAL**

Nama : DINDA FADILA  
NPM : 1602050092  
Program Studi : Pendidikan Bahasa Inggris  
: Subtitle Strategies in Translating Speech Acts in The  
Judul Skripsi : *Jumanji* Film

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
09/03/2020	Consulting research title	
10/04/2020	Approving the research title	
30/04/2020	Cover Chapter I: Background-Significance Chapter II: Theoretical Framework- Relevant Studies Chapter III: research design-data analysis	
13/05/2020	Cover & Chapter I-III	
21/05/2020	Table of Contents, Chapter I-III, and References	
07/06/2020	Table of Contents, Chapter I-III, and References	
08/06/2020	Ratifying research proposal to proceed on the seminar	

Diketahui/Disetujui  
Ketua Prodi Pendidikan Bahasa Inggris

Medan, 08 Juni 2020  
Dosen Pembimbing

Mandra Saragih, S. Pd., M. Hum.

Yenni Hasnah, S.Pd., M.Hum.



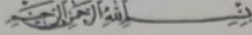


**UMSU**  
Unggul | Cerdas | Terpenting

MAJELIS PENDIDIKAN TINGGI  
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**BERITA ACARA BIMBINGAN  
SKRIPSI**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera  
Utara Fakultas : Keguruan dan Ilmu Pendidikan  
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
Nama Lengkap : Dinda Fadila  
N.P.M : 1602050092  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Subtitle Strategies in Translating Speech Acts in the *Jumanji* Film

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
13-08-2020	Research Data	
27-08-2020	Research Data Display	
01-09-2020	Research Data Display	
17-09-2020	Chapter IV	
03-10-2020	Abstract, Acknowledgements, Table of Contents, Chapter I-V	
14-10-2020	Abstract, Acknowledgements, Table of Contents, Chapter I-V	
20-10-2020	Abstract, Chapter IV-V, Appendix	
21-10-2020	Ratifying thesis to proceed on the green table exam	

Medan, 21 Oktober 2020

Diketahui oleh:  
Ketua Prodi

(Mandra Saragih, S.Pd, M.Hum.)

Dosen Pembimbing

(Yenni Hasnah, S.Pd, M.Hum)

## **CURRICULUM VITAE**

### **I. Personal Detail**

Name : Dinda Fadila  
Place/Date of Birth : Medan/ Maret 30, 1998  
NPM : 1602050092  
Majoring : English Education  
Gender : Female  
Religion : Moslem  
Status : Single  
Address : Jl. Anggrek 3, Lau Dendang  
Phone/Number : 085213850849  
Email : [dindafadila30@gmail.com](mailto:dindafadila30@gmail.com)

### **II. Formal Education**

2004-2010 : SD MIN MEDAN  
2010-2013 : SMP 35 Negeri Medan  
2013-2016 : SMK Triteck Informatika Medan  
2016-2020 : Students of English, Department of FKIP UMSU

### **III. Hobbies**

I have many hobbies, especially in the sports (swimming, running, traveling) and one of my favorite hobbies is listening the music.

#### **IV. Personality**

I'm Friendly, communicative, honest and responsible also good attitude.