INDONESIAN SUBTITLING OF
"*GUARDIANS OF THE GALAXY*": STRATEGIES,
GRAMMATICAL EQUIVALENCE, AND ACCURACY

THESIS

**In Partial Fulfillment of the Requirements
for Master Degree in Linguistics**

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MOTTO

Education is the most powerful weapon which you can use to change the world

(Nelson Mandela)

CERTIFICATION OF ORIGINALITY

I hereby declare that this study is my own and that, to the best of my knowledge and belief, this study contains no material previously published or written by another or material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institutes of higher learning, except where due acknowledgement is made in the text of the thesis.

Semarang, 28 September 2018

Nur Laili Yusuf

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The Writer

Nur Laili Yusuf

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ABSTRACT

This study aims to investigate the types of translation strategies, grammatical equivalence, and accuracy in translating English into Indonesian. The data were taken from the movie script entitled "*Guardians of the Galaxy*" in English and its Indonesian subtitles. This study was conducted based on qualitative research methods with the descriptive analysis. The results of the analysis shows that there are 8 strategies found in the subtitles used by translator in which transfer strategy is the most frequently used in this study. Then, there are grammatical equivalence and non-equivalence which are found in the subtitles. They are categorized into person, number, gender, tense and aspect and voice in which the grammatical non-equivalence is the most dominantly used in this study. In terms of translation quality, it is found that 189 (84.00%) data are accurate, 35 (15.56%) data are less accurate, and 1 (0.44%) datum is not accurate. Finally, it is found that there are some relations between strategies and grammatical equivalence to the translation accuracy in this study. They are strategies resulting grammatical equivalence and accurate translation, strategies resulting grammatical equivalence but less accurate translation, strategies resulting grammatical non-equivalence but accurate translation, strategies resulting grammatical non-equivalence and less accurate translation, and strategies resulting grammatical non-equivalence and inaccurate translation.

Keywords: Subtitling strategies, grammatical equivalence, accuracy translation

ABSTRAK

Penelitian ini bertujuan untuk menunjukkan jenis strategi, kesepadanan gramatikal, dan penilaian keakuratan dalam menerjemahkan bahasa Inggris ke dalam bahasa Indonesia. Data ini diperoleh dari sebuah naskah film dalam bahasa Inggris berjudul *"Guardians of the Galaxy"* berserta terjemahannya. Penelitian ini menggunakan metode kualitatif dengan analisis deskriptif. Hasil analisis menunjukkan bahwa terdapat 8 strategi yang ditemukan dalam *subtitle* yang digunakan penerjemah, dengan strategi transfer menjadi strategi yang paling banyak digunakan di dalam penelitian ini. Kemudian, terdapat kesepadanan dan ketidaksepadanan gramatikal yang ditemukan dalam *subtitle* dalam bentuk kata ganti orang, jumlah, gender, kala dan aspek, serta pembentukan aktif dan pasif dengan ketidaksepadanan gramatikal yang paling banyak ditemukan dalam penelitian ini. Mengenai kualitas terjemahan, diperoleh 189 (84.00%) data akurat, 35 (15.56%) data kurang akurat, dan 1 (0.44%) data tidak akurat. Ternyata, hal ini diperoleh suatu hubungan antara strategi dan kesepadanan gramatikal terhadap keakuratan terjemahan yang digunakan oleh penerjemah yaitu strategi terjemahan yang menghasilkan kesepadanan gramatikal dan keakuratan terjemahan, strategi terjemahan yang menghasilkan kesepadanan gramatikal tetapi kurang-keakuratan terjemahan, strategi terjemahan yang menghasilkan ketidak-sepadanan gramatikal tetapi keakuratan terjemahan, strategi terjemahan yang menghasilkan ketidak-sepadanan gramatikal dan kurang-keakuratan terjemahan, serta strategi terjemahan yang menghasilkan ketidak-sepadanan gramatikal dan ketidak-akuratan terjemahan.

Kata Kunci: strategi-strategi terjemahan film, kesepadanan gramatikal, keakuratan terjemahan

CHAPTER I

INTRODUCTION

This chapter provides the discussions about background, research questions, objectives of the study, the significance of the study, scope and limitation of the study, operational definitions of the key terms, and writing organizations.

1.1. Background of the Study

Translation plays an important role in understanding different languages and cultures in the worldwide. It gives some contributions to the development of information and knowledge in many countries around the world. This development can be seen through pop-culture which widely permeates people's life in many societies, including Indonesia.

The development of pop culture which has been increasing fast nowadays through the globalization is greatly influenced by development of movie industries in Indonesia; whether local movies or foreign movies. However, most of foreign movies which entered into this country exceed the local movies. It can be seen that the most favorite and best movies in this country are the Hollywood movies which later earned the top rated ratings above the local movies in theaters, such as *Harry Potter*, *Star Wars*, *Spiderman*, *The Hobbit*, *The Lord of the Rings*, *Avatar*, etc.

Moreover, the Hollywood movies can be accessed easily by watching on YouTube, downloading through the internet, or renting VCD/DVD in the rent

house which causes somebody have no limitation to watch any kinds of her/his favorite movies. In other words, the popularity and interest in foreign movies, especially English movies, are increasing rapidly for Indonesian people nowadays. Thus, these popularities encouraged many scholars and researchers to consider that the film translation is an effective way to deliver a certain message or idea to audiences through the screen.

Furthermore, the global market has resulted in a fast spread of audiovisual media distribution which causes the products become increasingly diversified. This leads to a high demand for the television channels' program schedules to be filled with various foreign television programs. In this country, the process of broadcasting foreign movies must follow the rule of Indonesian broadcasting law no. 32 in 2002 clause 39 about the broadcast language verses 1 that a foreign language program in television should be given in the form of text or be given by dubbing in Indonesian that is adjusted to the needs of the particular program (2002:16-17). Those circumstances are also what made the foreign movies to be translated into Indonesian through electronic media.

Subtitling is related to the written translation which is applied on the screen. However, it is not like literary translation, such as translation on the newspapers, novels, books and other literatures, because subtitling has own characteristic. At least, there are no restricted constraints in the literary translation rather than the subtitling, especially the space and time constraints.

In fact, the process of subtitling is complicated and not an easy task. A subtitler should prioritize what parts of the dialogue have to be represented and

what parts of the dialogue have to be omitted across within the constraints. In this case, a long and fast dialogue in the film is a challenge for a subtitler to notice the speech redundancy which should be shortened in the subtitles. It is done since the subtitler does not only have to translate the dialogue, but also have to get the meaning across within the constraints. Therefore, a subtitler must choose the appropriate subtitling strategies to solve these problems and helps the audiences catching the messages without wasting time for reading the text on the screen.

Besides determining the appropriate strategies, the subtitlers should also try their best to produce translation results which are equivalent to the SL in the process of subtitling. According to Catford in Snell-Horbny (1988:15), the central problem of translation is finding the TL equivalence. In other words, the translator should keep the meaning of the SL in the TL to be acceptable for target audiences.

According to Baker (1992), there are five kinds of equivalence in the translation. They are equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence, and pragmatic equivalence. However, the writer only focuses on equivalence in grammatical level that will be the main topic investigation in this study. It is done because grammar is the main step to

compose the words in the translation and it is more resistant to change in the translation so it may cause a problem for the translator to find the direct equivalence in the TL. Thus, analyzing grammatical equivalence is important to be discussed in this study.

Nevertheless, strategies and grammatical equivalence have not represented a good translation yet because a bad or good translation depends on its quality or assessment of the translation. Among several methods of assessing the translation quality based on Nababan (2012), the accuracy rating instrument is one of the quality assessments which is suitable for evaluating translation; whether the translation has been worth it or not. Thus, the accuracy is also crucial to be discussed in this study.

In this case, this study discusses the subtitles as a product. The source language (SL) which becomes a problem to be discussed in this study is English.

Meanwhile, Indonesian is the target language (TL) used for conveying the information for the target audiences. The translation of this movie has been done by the subtitler from Indonesian film production under PT. Vision Interprima Pictures. This can be guaranteed that the subtitles are recognized for its existence in this country.

The writer has chosen this kind of movie among several Hollywood movies which circulate in the global market because it is the best comic book to Film that intended for the youth which is categorized as the best box office movie in 2014. It is Marvel's best 3D animation work. Furthermore, this film contains various characters which show some moral messages, such as friendship, responsibility, belief, goodness, willingness, and faithfulness; dictions of good screenplay and many common expressions used in the dialogue which supports the linguistic features of the best movie. Thus, the writer chooses *Guardians of the Galaxy* as the research object in this study.

Clearly, the differences between English and Indonesian may cause vulnerable loss or gain information with various problems in the subtitling. In this case, the researcher is eager to elaborate the strategies, grammatical equivalence, and accuracy of Indonesian subtitles of "*Guardians of the Galaxy*". Thus, the researcher conducts a study entitled "Indonesian Subtitling of '*Guardians of the Galaxy*': Strategies, Grammatical Equivalence, and Accuracy."

1.2. Research Questions

Based on the background above, the research problems can be essentially formulated as follows:

1. What are the strategies used in Indonesian subtitling of *Guardians of the Galaxy*?

2. What is the resulted grammatical equivalence of Indonesian subtitling of *Guardians of the Galaxy*?

3. To what extent is the accuracy of Indonesian subtitling of *Guardians of the Galaxy*?

1.3. Objectives of the Study

Relating to the problem of the studies above, this study intends:

1. To find out the translation strategies in Indonesian subtitling of *Guardians of the Galaxy*

2. To describe the grammatical equivalence of Indonesian subtitling of *Guardians of the Galaxy*

3. To analyze the accuracy of Indonesian subtitling of *Guardians of the Galaxy*.

1.4. Scope and Significance of the Study

The writer observes subtitling strategies, grammatical equivalence, and accuracy of Indonesian subtitles in this study. The data were taken from the script of American movie entitled *Guardians of the Galaxy* in the form of a DVD and

Indonesian subtitle translated by PT. Vision Interprima Pictures. The theory of subtitling strategies is proposed by Gottlieb (1992). This study also considers the equivalence of subtitling, which focuses on the grammatical level, proposed by Mona Baker (1992). Then, it will be connected to find out the translation quality, especially, the accuracy of subtitling based on Nababan (2012). The data is in the form of words, phrases, clauses, and sentences. All the statements of this study will be concluded based on the subtitles results without confirming to the translator.

Furthermore, this study is expected to give theoretical and practical significance. Theoretically, this study is intended to broaden the theoretical aspects on the types of strategies, grammatical equivalence, and accuracy of Indonesian subtitling. Practically, it gives a valuable contribution as useful information about subtitling for subtitlers and English learners, especially for them who are interested in audiovisual translation. Then, it can be used as an important additional reference for the next researchers to enrich their theoretical aspects in the subtitling and as their considerations for developing more detailed and in-depth research in the subtitling.

1.5. Definitions of the Key Terms

The terms allow readers to know exactly what the study refers to. The researcher will state some operational definitions of the key terms to make this study are clear enough to be understood. The terms are as follows.

SL   : It stands for "Source Language." It means the language being translated from.

TL   : It stands for "Target Language." It means the language being translated to.

TT   : It stands for "Target Text." It means a translated text written in the intended target language, which is the result of a translation from a given source text.

ST   : It stands for "Source Text." It means the original text that is to be translated into another language.

BT   : It means the process of translating text that has already been translated into another language back to the original language.

Subtitle   : It means the words shown at the bottom of a film or television picture to explain what is being said (https://dictionary.cambridge.org/dictionary).

Subtitler   : It means a person who writes or creates subtitles (https://en.oxforddictionaries.com/definition/subtitler).

Subtitling   : It means a translation practice which consists of written text presented at the bottom of the screen, keeps the original dialogues, consists many discursive elements that appeared on the image and gives information in the soundtrack (Cintaz and Remael, 2007:8-9).

Translation Strategies : Plans or a set of steps to achieve the information in doing

translation.

Grammatical Equivalence : The similarity of the grammatical concept or rules in

different languages

Accuracy   : One of the quality translation related to the content or

messages of the translation to show whether the

translation is worth it or not.

1.6. Writing Organization

This study is divided into five chapters. The introduction is identified in the first chapter. It consists of background, which describes the reasons for choosing the topic. It continues to research questions, objectives, scope and significance, definitions of the key terms, and writing organization of the study.

The second chapter provides the literature review of previous studies related to this research. Then, it aims to build up the theoretical foundation for analyzing this study which consists of translation theory, audiovisual translation, subtitling, grammatical equivalence, accuracy, and context in translation besides it gives a short review of the movie.

The third chapter concerns with the methodology of this research in terms of research design, data and sources of the data, data collection methods, data analysis methods, and research procedures.

The fourth chapter discusses the results from the research problems which are divided into three sections. The first section contains information about strategies used by subtitler. The second section contains information about equivalence and not equivalence of the grammatical concept in the subtitling. The third section aims to find out the accuracy in the subtitling and to delve deeper the relation among strategies, grammatical equivalence, and accuracy in the subtitling.

The final chapter completes this thesis by giving a final conclusion and suggestion.

CHAPTER II

REVIEW RELATED LITERATURE

This chapter presents the studies done by other writers and theories used in this research. Besides, this part gives a short review of the movie.

2.1 Previous Studies

There are several studies investigating film translation or subtitling. However, none of them studies investigating the present study. Some researchers who have conducted the subtitling techniques are Rohmita Khoirun Nisa' (2011), and Ika Oktaria Cahyaningrum (2013). Their research designs were a descriptive qualitative method that used an ethnography analysis model proposed by Spradley for their research procedures besides used questionnaire distribution and in-depth interview in collecting the data. However, Rohmita (2011) analyzed methods, ideology, and effects on the translation quality in the movie. Meanwhile, Ika (2013) analyzed translation qualities in terms of accuracy, acceptability, and readability which focused on the question sentences in Indonesian subtitling.

Next, Yozar (2017) and Han (2009) investigated the equivalence in the subtitling, but Yozar focused on Indonesian translation equivalence in word and idiom level by using Mona Baker's equivalence in the subtitles. Meanwhile, Han analyzed the subtitling from English into Chinese dealing with CSIs (Culture Specific Items), particularly in politeness by using Aixelá's strategies (1996).

Then, there are several studies who have conducted the contrastive analysis in the movie translation. They are Najla Al Owais (2011), Fenty Kusumastuti (2011), and Ardianna Nuraeni (2008). In this case, Najla (2011) compared the similarities and differences between Arabic subtitling and dubbing of *Troy* in terms of accuracy, the translation of idiomatic expression, names, horrific, and cultural references. Then, Fenty (2011) compared between the

Indonesian subtitling and dubbing to investigate the translation techniques and the quality. The results of both studies showed that the subtitling has a higher quality than the dubbing. However, Ardianna Nuraeni (2008) compared the different subtitlers of TV (Trans TV) and VCD which focused on the quality of the speech act of complaint in Indonesian subtitling. The result showed that the quality of the subtitles on TV was better than the quality of the subtitles on VCD.

Then, there are some researchers investigated about grammatical equivalence in translation. They are Muhammad Roisul Umam (2014), Tri Pujiati (2015), and Mansur Akil (2009). In this case, Muhammad (2014) analyzed the short story which was translated from English into Indonesian to elaborate the translation equivalence in the grammatical of number, gender, person, voice, and tense and aspect based on Mona Baker (1992). Tri Pujiati (2015) conducted a comparative study on English and Indonesian verb in bilingual BBC News, particularly the agreement of tense and number. Then, Mansur Akil (2009) conducted a study about aspects, adverbs of time, and tenses between English and Indonesian based on the syntactical behavior.

Concerning the previous studies above, there are some differences of the previous studies to the present study. First, the previous researchers investigating the subtitling strategies and grammatical equivalence in separate field of study so that the result is different from this present study. Second, most of them are still using some theories of the literary translation, which is not specific for the subtitling. Meanwhile, this latest study relates to the strategies using theories for subtitling that really matches on audiovisual translation. Third, I correlate the

strategies and grammatical equivalence in the same field of study about subtitling to know the effect to the accuracy by using Nababan's rating instrument (2012). Indeed, this study has not been explored in the previous studies. Thus, I want to explore more about subtitling that fills the vacant research areas with the study on the subtitling strategies, grammatical equivalence, and accuracy of an action film that is *Guardians of the Galaxy*.

2.2.   Audiovisual Translation

Generally, the term audiovisuals is taken from audio and visual. It is made to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen (Chiaro, 2013: 1). This term has various appellations. It was asserted by Cintas and Remael (2007:12) that AVT is not the only term that refers to "film translation', 'screen translation' or 'cinema translation' as some scholars used, but AVT is the most common of the terms used." At least, most of AVT has been supported by technological media.

AVT is one of the important roles in translation studies and recently becomes a new field in translation studies, as a branch of translation since the audiovisual media is becoming part of everyday of life which grows fast. According to Delabastita in Karamitroglou (2000:10), AVT represents the explanation and comprehension of the audiovisual dimension of the communicative mode which uses acoustic and visual channel simultaneously. It deals with translating the original dialogues of any acoustic and visual products into the TL. The translator does not work only with the text, but also with other

media arts, such as dialogues/comments, sound and effects, image and atmosphere of the video. Thus, the concept of AVT is translating from sounds or images into words.

There are several forms of AVT are AVT for the deaf and hard of hearing, audio description for the blind, live subtitling (such as news broadcast), surtitling for the opera and the theatre, revoicing (lip-sync dubbing, voice-overs, narration), and subtitling. However, the most widespread forms of AVT are subtitling and dubbing (Chiaro, 2013).

2.3.   Subtitling

Subtitling becomes a popular way of dealing with the language problems nowadays. It is the process of adding text to any audiovisual media to express the message that is being spoken. It can be seen that the entire film is placed as the source text and the subtitled film as the target text. Adding subtitles to the video content is the most effective way of reaching out to a larger audience from another country and to understand the foreign languages through the screen. It allows people to read and understand what is being said, even if they don't understand the language of the speakers.

According to Cintaz and Remael (2007:8-9), it is a translation practice which consists of written text presented at the bottom of the screen, keeps the original dialogues, consists many discursive elements (such as letters, inserts, graffiti, etc) that appeared on the image and gives information in the soundtrack (such as song, voice off). It shows that doing subtitling should comply subtitling

devices which is a set of process in translating film. Thus, subtitling is not only involves in the way of transferring from one language to another, but also the suitability of the written text with the soundtrack and visual images on the screen.

It can be seen as a process of transferring from verbal language into written text which commonly used on film, TV, videos, documentaries, You Tube, internet videos, and other works. The spoken words, images, and subtitles are three main components of the subtitling (Cintaz & Remael, 2007:9). It usually appears at the bottom of the screen and follows the flow of the dialogues. In this case, the subtitled text has to be shorter than the audio because the viewers need certain time to read the captions while at the same time they are listening to the audio. Indeed, some constraints and limitations are involved into the rules in the process of subtitling that unavoidable, so that the subtitles must be short but not cryptic, concise but clear, and easy to read at a glance. Thus, doing subtitling is a complicated and challenging task for subtitlers.

2.3.1. The Process of Subtitling

Commonly, the process of subtitling seems like the process of translation, but it needs a longer time for editing. It happens since it has certain limitations and constraints before representing it on the bottom of the screen. It should be made not only how to translate the SL and its constituent elements, but also what should be left out. That is why, the subtitler is not only how to get the message across to the viewers, but also how to select carefully of the most suitable word

choices in the process of subtitling. He or she should be able to convey what is
being said by using limited space and time on the screen. In other words, the
translation process in subtitling is very complicated. The following diagram
describes the process of subtitling based on Cintaz & Remael (2007: 30-34).

Spotting ⟶ Translation ⟶ Adaptation ⟶ Correction ⟶ Simulation

Spotter ⟶ Translator ⟶ Adaptor ⟶ corrector ⟶ simulator
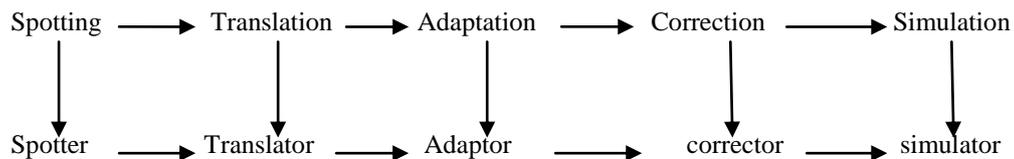
Diagram.2.1.The Process of Subtitling (Cintaz&Remael,2007)

Based on the diagram above, it can be described that the process in
subtitling is divided into:

1. *Spotting*, defining the times-in and times-out of subtitles using special
    software. In this case, the spotter determines when the subtitles should
    appear and disappear on the screen.

2. *Translation*, translating the SL to the TL with due regard to the dialogues as
    well as other acoustics and visual elements, which is done by the translator.

3. *Adaptation,* adjusting the appropriate length of subtitles according to the
    time limitation and reading speed of the programmed, which is done by
    adaptor.

4. *Correction*, detecting any possible mistakes, such as spelling,
    mistranslations, linguistic errors, sentence structure, and overall flow of the
    dialogues that is made for a natural text by the corrector.

5. *Simulation,* screening the subtitles on the video screen to know how the
    completed subtitles will be looked by the simulator. At this stage, the
    modification of text and timing can be made if it is needed by the clients.

2.3.2. The Strategies of Subtitling

Doing subtitling is not an easy task in translation studies. It seems a challenging task for the subtitler or translator since they often encounters a problem in its process. Therefore, Owji (2013:1) stated that translation strategies are used when the translator encounters a problem and literal translation does not work either in the literary translation or in the subtitling.

According to Venuti (1998:240), the translation strategies indicate a basic task and a method of choosing the foreign text to be translated. It is related to the concept of how the words to be translated. In this case, the subtitler usually adopts various strategies which are appropriated in the subtitling process to convey the messages of the origin film plots to the TL audiences. In other words, it deals with a procedure in transferring from one language to another language.

Then, Altahri (2013:118) stated that the subtitler also chooses the strategies based on the type of movie and its prospective audience. For instance, when the movie was a kind of humor movie, the subtitler should try to translate the same messages of the origin, which also contains humor in the TL to make the audiences are entertained and enjoyable by the humorous story. In other words, when it is perfectly matched and synchronized between the content and the context of the utterances, it will help the subtitler to determine the subtitling strategies performances. In this case, there are ten strategies which have been devised by Gottlieb (1992:166) to produce good subtitles. They are:

a.   Expansion

Expansion strategy is one of subtitling strategies to convey an expanded expression in translating the SL to the TL. It is used when the original requires more explanation due to some cultural nuances is not retrievable in the TL (Taylor, 2000:319). In other words, it helps to convey the intended meaning of the SL with some additions or explanations in the TL.

b.   Paraphrase

Paraphrase strategy is one of subtitling strategies to convey an altered expression in translating the SL to the TL. Further, Taylor (2000:319) explained that the altered expression means "where the phraseology of the SL cannot be reconstructed in the same syntactic way in the TL." It indicates that the translator does not use the same syntactical rules in translating the dialogue. In other words, it is considered as a reinstatement of the meaning of a single word, a phrase, or a full sentence, using other words.

c.   Transfer

According to Gottlieb (1992:166), transfer strategy is one of subtitling strategies to convey a full of expression in transferring the SL to the TL. In other words, it is translating the ST to the TT completely and correctly. Further, Taylor (2000:319) explained that it is rendering the ST to the TT completely and

correctly without any reduction of the words in the TL. It maintains information structure in terms of theme and rhyme, cohesion and information. In other words, there is no added explanation, modifying of view or deletion of words in the TL since the translator transmits the dialogue by using literal words. It is correct in the most obvious sense of the words.

d.   Imitation

According to Gottlieb (1992:166), imitation strategy is one of subtitling strategies to convey an identical expression in translating the SL to the TL. It maintains the same forms, typically the proper nouns, such as names of characters, and places in the story.

e.   Transcription

According to Gottlieb (1992:166), it can be said as a non-standard expression which intends to the speech defects. It can be used where the term is unusual in the ST such as the use of the third or nonsense language (Taylor, 2000). It consists of the reproduction of a particular usage and to fulfill the textual function of how language is being used, such as the pronunciation of the SL which reflected in the syllabication of subtitle, preservation peculiarities and

irregularities of the SL in the TL. In other words, it is used when there is an anomalous speech, such as a pronunciation with a specific emphasis on a syllable.

f.   Dislocation

According to Gottlieb (1992:166), dislocation strategy is one of subtitling strategy to convey a differing expression in translating the SL to the TL, especially in musical or visual l a n g u a g e phenomena. Then, Taylor (2000:319) stated, dislocation strategy is used when a kind of special effect a p p e a r s in the movie, which usually the translation of the effect is more important than the content. In other words, it gives the same effect of the TL viewers. For instance, the silly songs in the cartoon film in which the content of the TL is more important than to the SL.

g.   Condensation

According to Gottlieb (1992:166), it is called as a condensed expression when translating the SL text to the TL text. In this case, the phrase is reduced, but the intended meaning and effect is retained. In other words, the content is still covered and the information on the SL does not change, although it has been condensed in the TL. Furthermore, Taylor (2000:319) explained that it is eliminating the redundant materials, so that sometimes it loses the cohesive elements of repetition and syntactic equivalence. In other words, the information of the TL has been made into a short form using this strategy or it is called as a brief translation.

h.   Decimation

According to Gottlieb (1992:166), it is an abridged expression that typically the original dialogue is too long or the pace of speech is too fast and it has reduction in the content. Furthermore, Taylor (2000:319) called this strategy is an extreme form of condensation. It is often used for reasons of the discourse speed because of quarrelling or fast speech in debate action, even potentially the important elements are omitted. In other words, the translator condenses the utterances because of the difficulty of utterances in absorbing unstructured written text quickly and this is due to the very short dialogues length in the conversation.

i.   Deletion

According to Gottlieb (1992:166), deletion strategy is one of subtitling strategy to convey the total elimination of parts of the text. It is typically the dialogue does not contain any important information, the element that will be removed is no verbal content, such as filler words, conjunctions or repetition, etc. Indeed, it would not miss anything if the phrases left out since the viewers still understand the meaning. In other words, it can be omitted in the TL without losing information in the SL.

j.   Resignation

According to Gottlieb (1992:166), it refers to the differing expression in translating the SL to the TL which typically the content is distorted because there are some elements are untranslatable. This strategy used when there is no solution

that can be found in transferring from the SL to the TL. It may seem as zero translation, which is as the result of inability in translating the message. It can be said that the meaning is completely lost. However, sometimes it is done because some translators decide to voluntarily resign in translating some elements to the TL. They intuitively feel that there is no need to impose unnatural sounding words which do not usually occur in the TL.

2.3.3. Constraints and Limitations of Subtitling

According to Gottlieb (1992:164) the constraints of subtitling has been divided into two types. They are *formal (quantitative)* and *textual (qualitative)* constraints. *Formal constraints* refer to the requirements of the space and time factor. In space factor, it presents a maximum of two lines which are allowed to appear in a maximum of 35 characters in a row. Meanwhile, the time factor presents the translator's decision for creating the subtitles that has to be considered to be sufficient for reading in two liners with a maximum of 5 to 6 seconds. In other words, the subtitles have to be synchronized with the character's speaking. It means, they have to appear on the screen at the same time as the characters speak and have to disappear when the characters stop speaking. In this case, the reading speed should be slower than the talking speed of the character in the movie.

Meanwhile, *Textual constraints* refer to the subtitles by the visual context of the film. It deals with presenting the visual components and reducing of the

original text according to relevance theory. It involves into the position of space and time of the subtitles that must be corresponded to the images or picture layout; and the wording of the subtitles must reflect the style, speech tempo, other elements related to the dialogue, and context. At least, every subtitle has to be readable and understandable by target audiences.

2.4.   Grammatical Equivalence in Translation

An extremely interesting discussion about equivalence, which is as a key concept in the process of translation, can be found in Baker (1992). She explores the notion of equivalence at different levels. She mentions five levels of equivalence into equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence, and pragmatic equivalence. However, this study focuses on the grammatical equivalence only because grammar is the first step or the main step to compose the words in the translation.

Grammatical equivalence related to the similarity of the grammatical concept in different languages. However, not all languages have the same grammatical rules in this world and not all languages have the same morphological resources for expressing certain grammatical categories because they have different own rules in the grammatical concept. This causes grammatical structure more resistant to change in the translation and it causes a problem for translator in terms of finding direct equivalents in the TL. In other

words, these changes may force the translator to add or delete the information in the TT because of the lack of particular grammatical devices in the TL.

In this case, Baker (1992: 87-102) proposed five grammatical categories which are intended to illustrate the challenges for translator in translating the SL to the TL. The categories are number, gender, person, tense and aspect, and voice. They will be explained below by comparing between grammatical categories in English and Indonesian.

2.4.1. Grammatical Categories between English and Indonesian

It can be seen that not all languages have the same grammatical rules or categories in this world, not excepted in English and Indonesian. However, there are five grammatical categories which usually illustrate the challenges for translator in translating the SL to the TL. They are number, gender, person, tense and aspect, and voice (Baker, 1992). In this study, the difference and similarities between English and Indonesian grammatical categories will be compared as follows.

a. Number

It relates to one (singular) and more than one (plural) (Azar, 1989:204). It is a property of nouns, pronouns, verbs, and indicates quantity. Commonly, the

English singular form is the unmarked form of a word or it was preceded by article *a/an* before countable nouns, and the plural is expressed implicitly or obtained by inflecting the singular form by *–s/-es*. Sometimes, it is expressed by changing the forms of irregular verbs, such as "children" is plural from singular "child".

Indonesian, on the other hand, commonly expresses singular by the single word or using prefix "se-" before the noun. Then, Indonesian plural form is expressed explicitly since there is no definite rule to create a plural form of a word except by reduplicating it, such as *buku-buku* (books) is plural form of the base *buku* (a book); *tetangga* (neighbours0 is formed of the base *tangga* (a ladder); *sayur-mayur* (all sort of vegetables) and by adding plural marker "*para*" such as *para penonton* means the audience as a group.

b.   Gender

Gender in grammatical structure means the distinction of a noun or pronoun which is classified into the sex of the referent (Wagner in Kortmann, 2005:227). It is commonly used in the form of pronoun, both subject and object. It may appear as "she", "he", "her", or "him". Sometimes, it is used to differentiate siblings, such as "cow and bull" which is aimed to differentiate male and female sibling; and "actor and actress" is aimed to differentiate male and female profession.

In Indonesian, on the other hand, the term of gender is not well known. It seems when talking about "the third personal pronoun", Indonesian people will

say *dia* without referring what sex the person has since it may refers to both female or male. However, there are some words which could represent the mark of gender distinction which are absorbed from Sanskrit or Old Javanese language in Indonesian. It deals with loanwords in the process of affixation that mark of gender in the form of phonemes, morphemes, words, or phrases. They are suffixes *–wan*,*-man*,*-wati*,*-at*, and-*in* and phoneme *-a*/ and *-i*. The suffix *–wan*,*-at*, and-*a* usually refers to the female gender, while the suffix *–wati*,*-in*, and *–i* usually refers to male gender.

c.   Person

According to Baker (1992:94), "person relates to the notion of someone who as the participant of roles." In this case, it relates to the personal pronoun. It is usually to replace the noun phrase and to simplify the grammatical structure in the clause. The following table illustrates English personal pronoun which is stated by Q u i r k ,   R . ,   G r e e n b a u m ,   S . ,   L e e c h , G . ,   &   S v a r t v i k ,   J .   (1 9 9 2 :193) and Indonesian personal pronouns which is stated by Alwi (2003:249).

Table 2.1.English Personal Pronouns

Person	Number		Personal Pronouns		Reflexive Pronouns	Possessive Pronouns	
			Subj. case	Obj. case		Determiner Function	Nominal Function
1st	Singular		I	me	Myself	my	mine
	Plural		we	us	ourselves	our	ours
2nd	Singular		you		yourself	your	yours
	Plural				yourselves		
3rd	Singular	(Masc)	He	Him	Himself	His	
		(Fem)	She	Her	Herself	Her	hers

	(noun-p)	It		Itself	its	
	Plural	they	them	themselves	their	theirs

Table.2.2.Indonesian Personal Pronouns

Person	meaning			
	singular	plural		
		neutral	exclusive	Inclusive
1st	Saya, aku, ku-, -ku		kami	kita
2nd	Engkau, kamu, anda, dikau, kau, -mu	Kalian, kamu sekalian, Anda sekalian		
3rd	Ia, dia, beliau, -nya	Mereka,		

The table above shows that there are differences between English and Indonesian personal pronouns besides the similarities between both of them. In English, the singular first person is represented by "I" for subjective case and "me" for objective case. In Indonesian, on the other hand, *saya, aku*, and *ku-* are used both in subjective and objective case. In this case, the pronoun *saya* is more polite than *aku* or *ku* so that *saya* is usually used for showing respect and politeness.

The first plural person of English is represented by "we" for subjective case and "us" for objective case. In Indonesian, on the other hand, both subjective and objective cases use "*kami*" and "*kita*". The pronoun *kami* is used when the person addressed (listener) is not included. It is usually called exclusive. Meanwhile, the pronoun *kita* is used when the person addressed (listener) is included into the speaker. It is usually called inclusive.

Regarding the second personal pronoun in English, "you' is used to represent singular and plural person since no definite rules to differentiate between singular and plural. However, Indonesian pronouns have distinction

between singular, plural and their usage. For instance, the pronoun '*Engkau*', '*kamu*', '*anda*', '*dikau*', '*kau*', '*-mu*', and '*saudara*' are used for the second singular person. At the informal level or among people of older status to lower status, the speaker uses '*engkau*', '*kau*', *-mu, kamu*. At the formal level, the speaker uses *anda* and *saudara* "brother" another form of "you". Then, *dikau* is used to show a poetic form in literatures. Meanwhile, the pronoun *kalian* is used for the second plural person in Indonesian that is usually used in casual conversation with friends, adult males or females. It is to show someone who has a close relationship with each other.

Regarding the third singular personal pronouns in English, "he", "she", "it" is used whether in formal or informal level since there is no definite rule to differentiate their usage. However, Indonesian third singular pronouns have distinction in their usage. The pronoun *dia* is used for casual information or informal level with the similar status. However, the pronoun *ia* is mostly used in the written form. Then, in business setting, it is considered to be polite using *beliau* to express a regard to anyone by having a higher social status, or someone with authority.

Regarding the third plural personal pronouns in English, "they" is used for subjective case and "them" is used for objective case respectively. However, the third person of Indonesian plural *mereka* is used for both subjective and objective case, which means "they", "them", or "their". The pronoun *mereka* is usually used for human referents which are usually put explicitly after a noun.

In addition, in the informal situation, it is also using enclitic '*ku-*' and '*–ku*' which is a short form of '*aku*' means 'mine.' It is to show possessive of the first singular personal pronoun. Meanwhile, enclitic '*–mu*' is a short form of '*kamu*' means 'your' to show possessive of the second singular personal pronoun. The enclitic '*–nya*' is a short form of '*dia*' means 'her/his' as the possessive of the third singular personal pronoun. However, in a formal situation, to show the possessive singular pronoun is not using enclitic.

d.   Tense and Aspect

Generally, this form indicates whether an action happened in the present, past, or future. Specifically, this part indicates two main categories. They are time relations and aspectual differences. *Tense* is a grammatical category refers to the time which indicates the form of the verb, present or past (Greenbaum & Nelson, 2013:73). Meanwhile, Comrie (1976: 5) stated that *aspect* does not relate to time but rather with the internal temporal of certain situation. It refers to how the time of an event to be viewed by the speaker or writer. This concerns to the process itself, rather than the time relation. In this case, it is indicated by the combination of auxiliary and verb forms. There are two kinds of aspect. They are a perfect and progressive aspect (Greenbaum & Nelson, 2013:74). Perfect refers to a situation set in some indefinite period that leads to the present. Progressive refers to the situation is in progress. The characteristics of perfective auxiliary are always followed by a main verb in the "-*ed*" form, meanwhile the progressive auxiliary is followed by a main verb in the "-*ing*" form. In other words, tense can occur without aspect, but aspect always includes tense.

In Indonesian, on the other hand, is different from English to show the tense and aspect since Indonesian does not have the tense and aspect category. There is no definite rule of the change of verb forms in representing the tense and aspectual differences in Indonesian (Sneddon, et.al., 2010:204). Indonesian people can say something in the same form although it happens in the present, past, or future. They usually use temporal determiners and adverbs of time to indicate the present, past or future. However, the tense in Indonesian is commonly shown by 'the context of the utterance", and the aspect shown by "one of a number of terms" (Mintz, 1994: 62). In other words, the time of occurrence of the action will be clear if it is in the specific contexts or aspectual terms involved, so that the time and location of the situation are explicit in the utterance.

There are some temporal noun phrases or tense markers that usually used for indicating time for present, such as *hari ini* (today), *malam ini* (tonight); for indicating time in the past, such as *minggu lalu* (last week), *kemarin* (yesterday); and for indicating time in future, such as *besok* (tomorrow), *bulan depan* (next month). In addition to show a situation in time reference of the context of the utterances, it also uses aspectual terms that showing the situation completed, continuing or intended. The completed situation is shown by '*sudah*' or '*telah*',

the continuing situation is shown by '*sedang*' or '*masih.*' Then, the intended

situation is shown by '*ingin*', '*mau*' or '*akan*' (Mintz, 1994:65).

e.   **Voice**

According to Frank (1972: 55), voice refers to the active and passive use

of a verb. It is a grammatical category which defines the relationship between a

verb and subject. The active voice is used to perform a direct statement of the

action, it is usually categorized into *transitive* a n d *intransitive*. Meanwhile,

the passive voice is used to show when the greater emphasis is to be placed on the

'action' not the 'actor' so the actor usually is not known.

T h e r e   a r e   s o m e   c h a r a c t e r i s t i c s   i f   t h e

a c t i v e   v o i c e   w i l l   b e   c h a n g e d   i n t o   t h e

p a s s i v e   v o i c e .   T h e y   a r e   the active verbs that will be

changed into the passive voice must have an object, the subject in an active voice

must be changed into the object in the passive voice, the passive verb must be in

the form of "past participle" and is preceded by "tobe", and if the active sentence

uses modal auxiliary verb, the passive voice must be followed by "tobe" and "past

participle" after modal auxiliary verb.

On the other hand, commonly, the Indonesian active form has a prefix

"*meN-*" and the passive form has a prefix "*di-*". However, the Indonesian active

form has various affixes in the word formation. They are "*meN-*" and "*ber-*"

which could be combined with the suffix "*–i*" and "*–kan*" since they have

transitive and intransitive forms (Sugono, 2009:118). Then, he added that

Indonesian passive voice has been divided into three kinds (2009:110-248). First, the construction of passive form type I is switching the transitive verb in active by changing the subject unit (actor) to an object unit (patient). It can be said that the subject is as the patient in the sentence. This cause prefix '*meN-*' becomes prefix '*di-*' in the verb change. Second, the construction of passive form type II is the agent comes before the verb with no prefix. It is a pronoun (singular or plural pronoun) substitute. The Last, the construction of passive type III is the predicate using prefix '*ter-*' and circumfix '*ke-an*'. In the sentence, the subject is as the patient. In this case, the meaning of prefix '*ter-*' is usually as an unintentional act.

2.5.   Accuracy in Translation

According to Nababan's (2012), there are three degrees in accessing translation quality. They are the degree of accuracy, acceptability, and readability. However, this study only focuses on the accuracy since this parameter is the main priority in doing the translation.

Accuracy deals with the equivalence of the content or the message of the text because it evaluates the content or message of the text, whether the translation has been worth it or not. This already includes the core assessment of the translation, whether for literary or film translation. In fact, there is nothing more important than the accuracy during the translation process. It is the first requirement in assessing translation quality which is the important aspect to assess the final product of translation (Munday, 2001:31).

As we know that the goal of the translator is to convey the meaning accurately in the TL. However, to make an accurate translation is not an easy task for the translator since the different language system between the SL and the TL is the major factor which affects the accuracy in translation. This takes precision from the translator in understanding the SL and the TL in doing a translation, otherwise a change of meaning will occur during the translation process. The following is the instrument to measure how accurate the message by using the degree of accuracy in translation, which is modified from Nababan (2012).

Table.2.3.The Accuracy Rating Instrument

SCALE	DEFINITION	RESULT
3	The meaning of words, phrases, clauses, and sentences of SL has been rendered accurately and completely in the TL; none of distorted meaning or omitted meaning.	Accurate
2	Most of words, phrases, clauses, and sentences meaning has been rendered accurately in the TL. However, some of them in ambiguous meaning or distorted meaning or omitted meaning so that it influenced to the accurately and completely of the translation.	Less accurate
1	The meaning of words, phrases, clauses, and sentences of SL has been rendered not accurately in the TL or it has been deleted.	Not accurate

The table above shows that the instrument to measure the degree of accuracy has a scale of 1 to 3. The higher scale given by the informant is the higher of the accurate translation. On the contrary, the lower scale given by the informant is the lower of the accurate translation. Indeed, the accuracy rating instrument may happen in the form of words, phrases, clauses, or sentences which is not released from its context.

2.6.   Context in Translation

It can be seen that every word of all languages could be transferred clearly based on the context and text (Newmark, 1991:87). Commonly, text is seen as "language" and context is as "social structure" (Hatim in Munday, 2009:37). It is used as a tool for logical thought which influences the translation.

According to Fawcett (1997:72), context is "the text that goes around the text we are looking at." It is very useful in understanding the language since it influences all structural levels of a text: phonological, lexical, grammatical, and historical level. It supports the process of transferring the content of the SL text into the TL text. Yet, the context in translation is used not only to determine how the word is to be translated, but also to determine how the word is easy to be understood (Nida, 2001:35). Thus, it is one of the central concepts in the translation.

It can be be said as the cause and effect on the situation of a communication since all the meanings, messages, or information depend on the context of the situation in communication. The translator or subtitler must fully understand the original content when reflecting the context of information on the translation product. Without context, the translator or subtitler will have

difficulties to determine the original content author's meaning and intention. Once a translator has failed of the context, it will cause serious problems with the content of the translation product as understandable as the original.

2.7. Review of *Guardians of the Galaxy*

Guardians of the Galaxy is an American superhero movie produced by Marvel studios and directed by James Gunn. This movie based on the Marvel comics superhero team. The film premiered in Hollywood on July 21, 2014. It was released in theaters on August 1, 2014 in the United States in the 3D and IMAX 3D formats. The film became a critical and commercial success worldwide. Then, it became the highest-grossing superhero film of 2014. This film is getting praise for its humor, action, soundtrack, visual effects, direction, musical score, and acting which make the visual of this movie very interesting to watch. This film received nominations for Best Visual Effects and Best Makeup and Hairstyling at the 87th Academy Awards. Further, this film has gained an 8.1% rating on IMDb as an International movie rating sites for 2014 so that the film with that average rating considered as the best rating in IMDb[1]. Then, a sequel, *Guardians of the Galaxy Vol. 2*, was released on May 5, 2017, with a third film, *Guardians of the Galaxy Vol. 3*, will be released in 2020.

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[1] IMDb abbreviated as Internet Movie Database is an online database which covers all information related to film, television program, and celebrity news which contains of more than 185 millions data items including more than 3.5 million movies, TV and entertainment programs,7 million cast and crew members which everybody could accessed on http://www.imdb.com/title/tt2015381/ easily.

This film is about a group of intergalactic criminals which are forced to work together to stop a fanatical warrior from taking control of the universe. This movie was begun when an adventurer Peter Quill (Chriss Pratt) finds himself as the object of an unceasingly hounded after stealing a mysterious orb by Ronan, a powerful villain with ambitions that threaten the entire universe. To avoid the chase of Ronan, Quill is forced into an uneasy truce with four creatures of disparate characters are Rocket, Groot, Gamora (Zoe S.), and Drax (Dave B.) who were then become friends because of having the same mission. However, when Quill discovers the true power and the danger of the orb to the cosmos, he and his friends must do their best to fight against their rivals to the end for a galaxy balance. In other words, the characters in this movie describes a great friendship which shows their responsibility, belief, goodness, willingness, and faithfulness to destroy the powerful villain that threaten the galaxy balance.

CHAPTER III

RESEARCH METHOD

In conducting the research, an appropriate method plays an important role in implementing research study. This chapter presents outlines the research method of the study. They are the general issues of research design, data and source of the data, the ways of collecting the data and analyzing the data. Then, a brief procedure of the research is illustrated also in investigating data of the research. The following are the details of the methodology.

3.1. Research Design

This study was designed as a qualitative research. The qualitative research is concerned with developing explanations of social phenomena or human behavior (Kothari, 2004:3). It is related to the writer's knowledge of the phenomena or interactions among the concepts which is being learned.

This study simply focused on the products not the process of the subtitling so that the researcher assumed a descriptive qualitative method which was relevant to this study. She tried to describe the phenomena of translation, especially about translating the dialogue of the foreign movie in the written form (words, phrases, clauses, and sentences) which was appeared on the bottom of the screen. It is aimed to present more comprehensive data and contributed a deeper understanding of the research, especially describing the phenomena of translation deals with the strategies, grammatical equivalences, and accuracy of the subtitling issues.

This case shows that all data which have been analyzed in this study might create a deeper understanding and information of the reality rather than presented in numbers. Some quantitative data may present in this study just as a tool to obtain the data and to show the accuracy in this study.

Based on the orientation of the research, it is a product oriented study because it is the product of translation dealing with the subtitles as the source of data. Thus, this study focuses on the written texts of oral speech of the movie as the translation product.

This study is also used a content analysis approach because it focuses on analyzing and interpreting a document in the form of video format which consists of speeches, contexts, cultures, and audiovisual aspects. In this case, a content analysis is a technique that enables researchers to study human behavior in an indirect way through an analysis of their communications (Ary, et.al., 2010:29).

This approach may get a deeper discussion about strategy in subtitling, grammatical equivalence, and accuracy.

3.2.   Data and Sources of the Data

The data of this research are the *Guardians of the Galaxy* movie (vol. 1) containing Indonesian subtitles. In other words, the data source is the document, especially in the form of audiovisual recorded on DVD. However, there are two groups of data that I use to conduct this study. They are the English transcription and Indonesian subtitles of *Guardians of the Galaxy*. In this case, the English transcription is needed to make the analysis easier which has been done by Golden Beard. This movie was released in 2014 under the production house Marvel which had been translated by a team of PT Vision Interprima Pictures. The data were the dialogue of the characters in the movie, especially in the form of Indonesian translation at the bottom of the screen with the film's duration is about 2 hours and 44 seconds.

There were 225 data which were analyzed in the form of phrases, clauses, and sentences in this study. The data were collected based on certain purposes of the study. This study was limited to analyze the strategies, grammatical equivalence, and accuracy of *Guardians of the Galaxy's* Indonesian subtitles, particularly the translations of the dialogues.

3.3.   Data Collection Method

In this part, the researcher started with an observation method through the process of watching the movie, reading the transcript of the film, understanding the subtitling, then taking notes, interpreting and classifying it into the strategy and grammatical equivalence which had been done by the translator in the process of translating the movie. Then, it continued to know the subtitling assessment, especially whether the subtitling is accurate or not.

In the observation technique, the writer acts as the observer without being involved in the event. In other words, the researcher does not have to get involved in the data (Sudaryanto: 2015: 203-204). The writer observed to determine which one involved in the data and not the data before analyzing it. The data were collected in the form of phrases, clauses, and sentences produced by the characters of the movie. Besides that, the researcher captured the pictures and did the note taking techniques. In this step, the researcher notes the Indonesian subtitling, while comparing with the English script video from subscene.com. Then, the researcher should not only do the observation and note taking techniques from the document, but also he / she should understand the meaning inside it to get an objective result of the research. In other words, the data collection methods in this study are observation method and note taking techniques.

3.4. Method of Data Analysis

The analysis of this study was started when all data had been collected and prepared. It seems as the central step in this study. There are two approaches in analyzing the data in qualitative research. They are reducing the complexity in the data, and expanding the material by producing one or more interpretations (Flick, 2013:11). As mentioned before, the writer gives a code or category or variance to reduce the complexity of the data in this study so that there might be several groups under one concept. Then, the writer described and explained the original material to interpret and expand the data through some processes based on the purposes of this study. For the grammatical level, it was to find out whether the Indonesian grammatical meaning is still appropriated with the English grammatical meaning. For the accuracy level, it was to find out whether the changes in structure still keep the original messages or not, so that it could produce the accurate translation based on the accuracy rating instrument.

3.5. Research Procedures

The following are the steps to conduct the research procedures in this study:

1. Replaying (watching) the film entitled *Guardians of the Galaxy*.

2. Transcribing the original script both English and Indonesian movie.

3. Reading and comparing the original script of the film and its translation by juxtaposing English and Indonesian version.

4. Selecting the data based on the purposes of the study to determine which one involved into the data and not the data.

5. Classifying the data into subtitling strategies based on Gottlieb's strategies (1992) whether in the form of phrases, clauses or sentences.

6. Classifying the data into five grammatical categories. In this case, the data which have the same characteristics of grammatical categories of the TT as in the ST are marked by checklist (√). On the contrary, the data which have different characteristics of grammatical categories of the TT as in the ST are marked by cross list (X).

7. Classifying the data into grammatical equivalence based on Baker (1992).

8. Identifying the data based on Nababan's accuracy rating instrument (2012). It is used to check the quality of Indonesian subtitling whether the translation product is accurate, less accurate, or not accurate. The following is an example of the data identification.

Table.3.1.The Classification of Subtitling Accuracy

Player	SL	TL	Strategies	Grammatical Equivalence		Subtitling Accuracy
				Grammatical Categories	EQ/ NO	

				N U M B E R	G E N D E R	P E R S O N	T en se & A sp ec t	V O I C E	T	A C C	L E S S	N O T
Meredith Quill	Your grandpa...	Kakekmu…	TR	X	–	–	–	–	EQ	√		
Rocket	You gotta be kidding me.	Yang benar saja	PR	X	X	–	–	X	NO T	√		

9 . A n a l y z i n g   t h e   d a t a   o b t a i n e d   t o
    a n s w e r   t h e   r e s e a r c h   q u e s t i o n s

10. D r a w i n g   c o n c l u s i o n .

CHAPTER IV

FINDINGS AND DISCUSSION

The result of the research in this chapter is elaborated and discussed. The researcher analyzed each datum which concerned the types of translation strategies, grammatical equivalence and the quality of subtitling, especially the

degree of accuracy in the Indonesian subtitling of *Guardians of the Galaxy*. All the discussions were aimed at finding answers to the research questions as shown in the research problems in this study.

4.1. The Types of Strategies in the Subtitles of *Guardians of the Galaxy*

It was found some strategies that were used by the translator in translating this movie. It was analyzed based on Gottlieb's strategies (1992). They are *expansion*, *paraphrase*, *transfer*, *imitation*, *transcription*, *dislocation*, *condensation*, *decimation*, *deletion*, and *resignation* strategies.

The use of the strategies in the subtitling process of GG might depend on the dialogues which were then written in the form of words, phrases, clauses, or sentences at the bottom of the screen. In fact, each subtitle may consist of more than one strategy which is appeared on the screen, so that it influences the total of the whole strategies applied in the subtitling. Thus, the total frequency of subtitling strategies is greater than the total of the dialogues or the main data in this study. Generally, the frequencies of the subtitling strategy of the entire data

are 332 strategies which are taken from 225 dialogues in this study. They will be described in the following chart.

Chart 4.1.The Frequency of the Subtitling Strategies
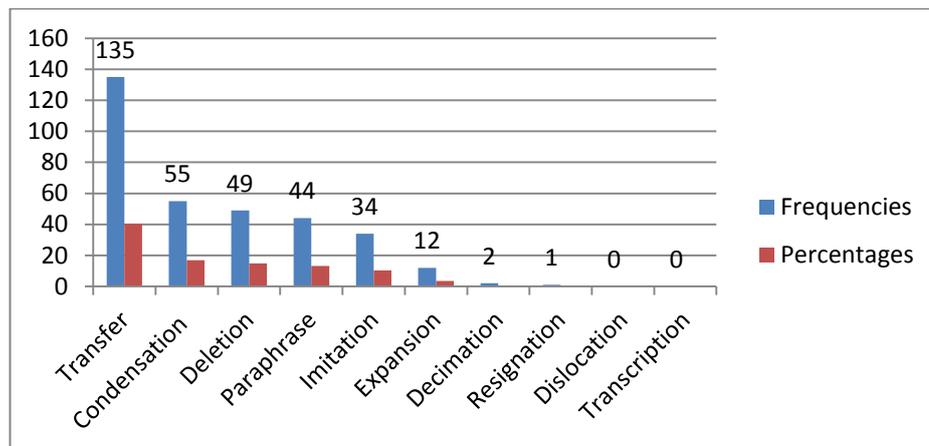
The above shows that the "transfer" strategy is the most frequently used than other strategies in the subtitling with 135 frequencies and percentage of 40.66% in this study. It happens since it corresponds to the short dialogues of the characters that mostly appeared on the screen. Most of short dialogues of the ST are transferred correctly and appropriately without any deletion or addition.

On the other hand, the "transcription" and "dislocation" strategies are the least used strategies with 0 frequencies and percentage of 0% in this study. It happens since the writer does not find any data that showing "transcription" and "dislocation" strategies used by the translator in this study. In other words, the strategy of "transcription" and "dislocation" which represents a speech defect and musical language phenomena are not used in this subtitling process.

Indeed, it has been found eight strategies which are used by the translator in this study. They are *transfer*, *condensation*, *deletion*, *paraphrase*, *imitation*, *expansion*, *decimation*, and *resignation* strategies.

Furthermore, as a mentioned before, that each line of subtitle may consist of more than one strategy to be appeared on the screen. Those strategies are

divided into several variants to facilitate the classification of the subtitling strategies. There are three variants of subtitling strategies. They are single, couplet and triplet variants of strategies which are applied in the subtitle at once appeared on the screen. The following table is the data distribution which represents the subtitling strategies.

Table 4.1.The Distribution of Data in the Subtitling Strategies

	Single Variants	f	%
Strategies	Transfer	56	24.89%
	Condensation	45	20.00%
	Paraphrase	24	10.67%
	Imitation	2	0.89%
	Decimation	2	0.89%
	Resignation	1	0.44%
	Couplet Variants		
	Transfer and Deletion	35	15.56%
	Transfer and Imitation	17	7.56%
	Expansion and Transfer	6	2.67%
	Transfer and Paraphrase	6	2.67%
	Paraphrase and Imitation	6	2.67%
	Condensation and Imitation	5	2.22%
	Transfer and Condensation	3	1.33%
	Deletion and Paraphrase	3	1.33%
	Expansion and Condensation	2	0.89%
	Triplet Variants		
	Deletion, Transfer, and Paraphrase	4	1.78%
	Deletion, Expansion, and Transfer	4	1.78%
	Deletion, Transfer, and Imitation	3	1.33%
	Imitation, Transfer, and Paraphrase	1	0.89%
Total		225	100%

The table above shows that the totals of data are 225 data which are taken from 225 subtitles of the GG movie. It is analyzed in the form of words, phrases, clauses, or sentences. The details are 130 (57.78%) data using single variants, 83 (36.89%) data using couplets variants, and 12 (5.33%) data using triplet variants of strategies. Regarding the values, the single variant is the most frequently used

than other variants in the subtitling strategies, in which the "transfer" strategy is the most dominant used in the subtitling with 56 frequencies and percentage of 24.89%. It happens since it corresponds to the short dialogues of the character that mostly appeared in the movie. The following is the description of the strategies in the subtitling based on Gottlieb's strategies (1992) which has been found into three groups. They are single variant, couplet variants, and triplet variants of subtitling strategies.

4.1.1. Single Variant of Subtitling Strategies

Single variant deals with a data contains of one strategy in this study. There are six types of single variant of strategies that have been identified in this study. They are the strategy of *transfer, condensation, paraphrase, imitation, resignation.* and *decimation* in this study. The explanation will be described as follows.

1. Transfer Strategy

Transfer is a full of expression in transferring the SL to the TL by corresponding and acceptable in TL. It was found that 56 data were identified by using the transfer strategy in this study. The example is as follows.

Data no. 001
ST   : "**Your momma wants to speak with you**."
TT   : "*Ibumu ingin bicara kepadamu*."
BT   : 'Your mother wants to talk to you.'

Context:

The conversation above took place in the hospital, precisely outside the room where Peter's mother was hospitalized. It was stated by Peter's Grandpa who asked Peter to see his mom because his mother wanted to talk to him. In this case, his mother wanted to say something to Peter for her last time.

Based on the data above, the Indonesian translation of the clause **your momma wants to speak with you**, is *Ibumu ingin bicara kepadamu* which was then back translated into English 'your mother wants to talk to you'. It can be seen that the translation is made possible if there exists an obvious similarity between the ST and the TT because he or she has chosen the closest possible reference to the ST in the TT.

In this case, the clause **Your momma wants to speak with you** has been translated literally into *Ibumu ingin bicara kepada mu* without any deletion or addition in the TT. It is done to show that the translator still maintains the meaning and the message of the ST to the TT by corresponding in the TL. Thus, the translator has used the transfer strategy to show the full of transferring of the ST to the TT completely, correctly, and appropriately in this study.

2. Condensation Strategy

Condensation is a condensed expression which eliminates the redundant material so that sometimes it loses the cohesive elements of repetition and syntactic equivalence. It was found that 45 data were identified by using the condensation strategy in this study. The example is as follows.

Data no. 061
00:29:42 --> 00:29:43
ST   : "**I don't think this is the best way to go about it.**"

TT   : "*kurasa ini bukan cara terbaik*."
BT   : 'I think that it is not the best way.'

Context:
The conversation above took place in the bathroom of the Kyln, a high security prison in the galaxy. It was said by Peter Quill, who tried to save Gamora that would be killed by Drax. Peter tried to break the fight and convince Drax that he was wrong to kill Gamora since it was not the same as killing Ronan. He suggested Drax about the right time to kill Ronan. Thus, Peter thought that it was not the best way at all to kill Gamora. Moreover, Gamora had betrayed Ronan. In other words, Peter tried to persuade and convince Drax to thwart killing Gamora.

Based on the data above, the Indonesian translation of the clause **I don't think this is the best way to go about it**, is *kurasa ini bukan cara terbaik* which was then back translated into English 'I think, this is not the best way'. It can be seen that the translation is shorter than the source. Indeed, if the clause **I don't think this is the best way to go about it** is translated literally in the TT, it becomes *Aku tidak mengira ini adalah cara yang terbaik untuk melakukan hal tersebut.* It seems a long translation. It makes the audience busy to read the text, while it has the limited time for not more than one second to be appeared on the screen. Thus, the translator compressed it into a short translation by eliminating the redundant materials without losing the origin meaning becomes *kurasa ini bukan cara terbaik* 'I think that it is not the best way'. In this case, in doing a condensation strategy, the translator also does some deletions or omissions which make this translation more concise, clear, and understandable without losing the origin meaning. It can be called as summarize. In other words, the translator can

show the purpose and meaning of the ST to the TT properly by using the condensation strategy in this study.

3.   **Paraphrase Strategy**

Paraphrase deals with the phraseology of the SL cannot be reconstructed in the same syntactic way in the TL. It was found that 24 data were identified by using the paraphrase strategy in this study. The example is as follows.

> Data no. 039
> ST   : "**Pretty high and mighty coming from the lackey**"
> TT   : "*Kata-kata yang kuat dari anak buah...*"
> BT   : 'The strong words from the men.'
>
> Context:
> The conversation above happened when Rocket heard Gamora's speech who did not want to answer Peter's question about what the orb was. Then, Rocket interrupted the conversation to defend Peter's statement by satirizing Gamora's statement of declining to answer Peter's question. He did it because he knew her whose hard-hearted character like her superior, Ronan, the accuser. Thus, Rocket was no longer surprised if she was dismissive and irritating to Peter who asked about the orb. In other words, this dialogue was shown to insinuate someone.

Based on the data above, the Indonesian translation of the clause **Pretty high and mighty coming from the lackey** is *Kata-kata yang kuat dari anak buah...* which was then back translated into English 'the strong words from the men'. It can be seen that the translation appears to have the same meaning as the source but in a different form. It seems that the translator has used a different way to express the same meaning as in the ST. Perhaps, if the clause **Pretty high and mighty coming from the lackey** is translated literally, it means *Tinggi yang cantik dan mungkin berasal dari pesuruh* 'pretty high and maybe coming from the

helper'. This translation will have different meaning of the ST and it does not fit the context of the original story about "insinuating Gamora", so that the target audiences cannot catch the messages in the story and it will be hard to understand it. Certainly, it becomes an awkward and rigid translation. Thus, the translator needs the proper words to change the ST to the TT based on the context of the original story or it is done when no formal equivalent in the TT by using the paraphrase strategy to get the naturalness in the TT.

4.   Imitation Strategy

Imitation is used for maintaining the same forms or it is an identical expression, typically names of people, and places. It was found that 2 data were identified by using the imitation strategy in this study. The example is as follows.

Data no. 036
ST   : "**led by Yondu Udonta**."
TT   **:** "*dipimpin oleh Yondu Udonta.*"
BT   : 'Led by Yondu Udonta.'

Context:
The conversation above took place in the Nova Headquaters when Peter and his friends were caught by Denarian Dey, the security of Nova. In this case, he must confirm their origin identity before they are sent to the Kyln, the high security prison. One of them was Peter Quill who was a subordinate of Yondu Udonta. Thus, Denarian said that Peter was led by him.

Based on the data above, the Indonesian translation of the clause, **led by Yondu Udonta** is *dipimpin oleh Yondu Udonta* which was then back translated into English 'Led by Yondu Udonta'. It can be seen that the word **Yondu Udonta** is not changed at all from the ST to the TT by the translator. It still likes the origin

meaning as in the ST. It is done to maintain or show the specific character in the movie since it is related with the original culture that cannot be changed in the TT. Perhaps, if it is changed, it will change the content, especially the original character in the TT, so that it causes an awkward translation.

In this case, the translator tries to give a meaningful content in the TT as in the ST that **Yondu** as the Leader of the Ravagers army. In other words, the translator has imitated the whole form of the ST to the TT to build the original movie character in the TT so that the original message can be acceptable by the target audiences well. Thus, the translator has used an imitation strategy to analyze the data in this study.

5.   Decimation Strategy

Decimation deals with an extreme form of condensation. It is an abridged expression that typically the original dialogue is too long or the pace of speech is too fast and it has reduction in the content. It was found that 2 data were identified by using the decimation strategy in this study. The example is as follows.

Data no. 193
01:16:50 --> 01:16:50
ST   : "**What the hell does that have to do with anything?**"
TT   : "*Apa hubungannya?*"
BT   : 'What's the relation?'

Context:
The conversation above took place in the Ravager's board which was said by Rocket to his friends when discussing to fight against Ronan. This dialogue was a continuation of the previous dialogue in the previous scene that he laughed and doubted about Peter's plan to fight against Ronan which was only had 12% of his plan. Thus, Rocket disagreed with Peter's planning. Then, he and Peter were in a quarrelling to defend their opinion.

Based on the data above, the Indonesian translation of the clause **What the hell does that have to do with anything?** is *Apa hubungannya*? which was then back translated into English 'What's the relation?' It can be seen that there is an extreme elimination in the TT which is done by the translator. This is done because the translator only has a few milliseconds to bring up the translation on the screen. This scene only has limitation of time (01:16:50 --> 01:16:50) to not more than one second. This happens because Rocket was talking in a fast speech with a high intonation of the speech tempo.

Indeed, if the ST is translated literally into the TT, it becomes *Apa neraka kah yang harus melakukan segala sesuatunya*? 'What the hell does that have to do with anything?' It seems very awkward and rigid translation. Indeed, it is very difficult to understand since it does not relate to the context of the conversation about disagreeing something. Then, it also wastes the time and space on the screen. In this case, it may loss some information, but it is not losing the main contents or messages of the ST in the TT. It is used to adjust the speaker's speed in the dialogue to make it easily understood by the target audiences. Thus, the translator has used many elimination words by using the decimation strategy in this study.

6.   Resignation Strategy

Resignation strategy deals with translating the SL to the TL which typically the content is distorted because there are some elements are untranslatable. It is used when there is no solution that can be found in translation

process. It was found that one data was identified by using the resignation strategy in this study. The example is as follows.

> Data no. 031
> 00:20:33 --> 00:20:35
> ST   : "**All right. Come on up."**
> TT   : **------**
> BT   : (-------)
>
> Context:
> The conversation above took place in Xandar which was stated by Denarian Dey, a Nova officer. It happened when Denarian Dey arrested Peter Quill because the endangerment to life and the destruction of property which he had done in Xandar. However, when Dey would catch Peter, he was lying on the ground after fighting against Rocket to snatch the orb. Thus, Dey said, "**All right. Come on up**" to wake Peter and take him to the prison.

Based on the data above, the words, **All right. Come on up** have no translation in the TT. It can be seen that it is not translated by the translator. Perhaps, if the words **All right. Come on up** can be translated into the TT, it becomes *Baiklah, Ayo bangun* 'All right. Come on up'. However, the subtitle that appears on the screen is *karena membahayakan jiwa dan merusak property* 'Because it endangers lives and damage property'. It shows that this is not a translation of the dialogue based on the intended characters. The subtitle above is Nova Pilot's dialogue that occurred in the previous scene. However, the sound that comes out of the image on the screen above is Dey's voice. In other words, what the character talked above is not the same as the subtitle that appears on the screen. Perhaps, there are two dialogues at the same time on the screen above. They are the Pilot's dialogue and Denarian Dey's dialogue.

The Pilot's dialogue takes so long with a high tone and has taken about 5 scenes. Meanwhile, Dey's dialogue is short with a low tone that has taken 1 scene. Then, the Dey's dialogue is in the middle of the Pilot's dialogue, so that it causes the new dialogue is ignored by another dialogue. Those situations will be described in the transcript of the dialogues as the following table.

Table 4.2.The Dialogue Script of Nova Pilot and Dey

Timing	Player	SL	TL
00:20:25 --> 00:20:26	Nova Arresting Pilot	Subject 89P13	*Subyek 89P13.*
00:20:27 --> 00:20:27	Nova Arresting Pilot	drop your weapon.	jatuhkan senjatamu.
00:20:28 --> 00:20:30	Rocket	Aw, crap.	Sial.
00:20:31--> 00:20:32	Nova Arresting Pilot	By the authority of the Nova Corps, you are under arrest...	Dengan otoritas Nova Corp, kau ditahan...
00:20:33---> 00:20:35	Denarian Dey	All right. Come on up.	
00:20:33 --> 00:20:35	Nova Arresting Pilot	for endangerment to life and the destruction of property.	karena membahayakan jiwa dan merusak property.
00:20:36 --> 00:20:37	Denarian Dey	Hey! If it isn't Star-Prince.	Ternyata Star-Prince.

It shows that the timing of the conversation between Nova pilot and Denarian Dey are almost the same. Both dialogues happened at 00:20:33 --> 00:20:35. This lasts about 2 seconds. It might be considered that the two different characters happened at the same time.

Considering the limitation of time and space in the subtitling, it is nonsense to appear the two different subtitles at once appeared on the screen. Thus, the translator has decided to select one of the dialogues which were then the translation can be displayed on the screen. In this case, the translator has omitted

Dey's dialogue and brought up the translation of Pilot's dialogue on the screen. It is done because Dey has shorter dialogue and a lower tone than the Pilot's, so that it can be easily understood through Dey's facial expression without any translation on the screen.

In other words, the translator has given up (resign) to not to translate Dey's dialogue because of this technical problem. He translates and brings up the previous dialogue on the screen by using the resignation strategy to solve this problem in this study.

4.1.2. Couplet Variants of Subtitling Strategies

It has been found the couplet variants strategies besides the single variant strategies in this study. The combination of two strategies which are used to get the equivalence in the translation can be called as the couplet variants of strategies. There are 9 types of couplet variants strategies which have been identified in this study. They are the combination strategy of *deletion and transfer strategy*, *transfer and imitation strategy*, *expansion and transfer strategy*, *transfer and paraphrase strategy*, *paraphrase and imitation strategy*, *condensation and imitation, transfer and condensation, deletion and paraphrase strategy,* and *expansion and condensation strategy*. The explanation will be described as follows.

7. Deletion and Transfer Strategy

Deletion deals with the total elimination of parts of the text in which the element that will be removed is no verbal content or unimportant meaning, such as filler words, conjunctions or repetition, etc. Meanwhile, transfer deals with a full of expression in transferring the SL to the TL by corresponding and acceptable in the TL. It was found that 35 data were identified by using the combination strategies of deletion and transfer strategy in this study. The example is as follows.

Data no. 022
ST   : "**Yeah, well**, **I almost died getting it for you**."
TT   : "*Aku hampir mati mendapatkannya untukmu.*"
BT   : 'I almost died getting it for you.'

Context:
The conversation above was stated by Peter Quill. It happened when he met the Broker who was a person that bought and sold goods for others. This dialogue was a continuation of the previous dialogue in the previous scene when Peter asked the Broker what the orb really was. However, the Broker did not want to give an explanation to Peter since it was his policy to not discuss the clients' needs. In this case, Peter understood that policy, but he was very curious to know about the orb since he gets the orb was so hard. In this case, he almost died to get it rather than get the other stuffs. Thus, Peter tried to persuade Broker to get his explanation.

Based on the data above, the Indonesian translation of the clause **Yeah, well**, **I almost died getting it for you** is *Aku hampir mati mendapatkannya untukmu* which was then back translated into English 'I almost died getting it for you'. In this case, the words **yeah**, **well** are not translated by the translator in the TT. It seems that it has been removed by the translator. It is done because the translator has thought that it is unnecessary words or unimportant meaning to be

appeared on the screen. Perhaps, the terms, **yeah, well** involves in common expression that everybody knows the words. It will not lose the original message although it has been removed. Most of the target audiences will understand the meaning easily although the translation of **yeah, well** does not be displayed on the screen. Thus, the translator has used a deletion strategy in doing this subtitle.

Then, the Indonesian translation of the clause **I almost died getting it for you** is *Aku hampir mati mendapatkannya untukmu* which was then back translated into English 'I almost died getting it for you'. It can be seen that the translation is made possible if there exists an obvious similarity between the ST and the TT because he or she has chosen the closest possible reference to the ST in the TT.

In this case, The ST **I almost died getting it for you** has been translated literally into *Aku hampir mati mendapatkannya untukmu* without any deletion or addition in the TT. It is done to show that he or she still maintains the meaning and the message of the ST to the TT by corresponding in the TL. Thus, the translator has used the transfer strategy to show the full of transferring of the ST to the TT completely, correctly, and appropriately in this study.

Clearly, the translator has used the combination strategy of deletion and transfer in order to be easily understood and accepted by the target audiences in doing the subtitles in this study.

8.   Expansion and Transfer Strategy

Expansion deals with an expanded expression in translating the SL to the TL. Meanwhile, transfer deals with a full of expression in transferring the SL to

the TL by corresponding and acceptable in TL. It was found that 6 data were identified by using the combination strategies of expansion and transfer in this study. The example is as follows.

> Data no. 200
> ST : "**It will kill you**."
> TT : "*Batu itu akan membunuhmu.*"
> BT : 'That stone will kill you.'
>
> Context:
> The conversation above took place in the Ravager's army board which was said by Gamora to Yondu and his men. This dialogue was a continuation of the previous dialogue in the previous scene that they must use a tool to take the stone inside the orb. It was an important to do since the stone would kill anybody if the stone was touched with bare hands. In this case, Gamora warned them that the stone inside the orb was the eternal stone which was so dangerous for the galaxy.

Based on the data above, the Indonesian translation of the clause **It will kill you** is *Batu itu akan membunuhmu* which was then back translated into English 'That stone will kill you'. It can be seen that the word **it** was translated into *batu itu* 'that stone'. In this case, the translator has added some words to give more explanation of the ST to the TT. It has been done because the translator tries to understand the context and the message of the ST which is expressed through the characters in the movie. Based on the context, the word **it** refers to "the stone," so that the translator has added the TT word *batu* 'the stone' into *itu* 'it' to make it clear what is meant by *itu* 'it' is "the stone." Then, the translation becomes *batu itu* 'that stone'. If the word **it** will be translated literally into *itu* 'that', the translation will be difficult to be understood. This is due to the meaning is not properly conveyed in the TT so that it cannot catch the messages that is in the story. Thus, the translator has used the expansion strategy to expand the meaning

and to make it more understand due to some cultural nuance differences between the ST and the TT.

Then, the words **will kill you** was translated into *akan membunuhmu* 'will kill you'. It can be seen that the translation is made possible if there exists an obvious similarity between the ST and the TT because he or she has chosen the closest possible reference to the ST in the TT.

In this case, the ST **will kill you** has been translated literally into *akan membunuhmu* without any deletion or addition in the TT. It is done to show that he or she still maintains the meaning and the message of the ST to the TT by corresponding in the TL. Thus, the translator has used the transfer strategy to show the full expression of transferring of the ST to the TT completely, correctly, and appropriately in doing this study.

Clearly, the translator has used the combination strategy of expansion and transfer in order to be easily understood and accepted by the target audiences in doing the subtitles in this study.

4.2. The Distribution of Grammatical Equivalence in the Subtitles of *Guardians of the Galaxy*

According to Baker (1992), the translation could be equivalent through the grammatical categories or aspects. The grammatical categories are person, number, gender, tense and aspect, and voice. The grammatical equivalence is the base to understand the meaning in translation. In this case, when the TT has the

same meaning and criteria of the grammatical aspects as in the ST, it can be said that the grammatical in translation is equivalent. In the contrary, when the TT has different meaning and criteria of grammatical aspects as in the ST, the grammatical in translation is not equivalent.

The following is the result of the distribution in grammatical equivalence which is found in the subtitling of *Guardians of the Galaxy*.

Table 4.3.The Distribution of Grammatical Equivalence in the Subtitles

Categories	Data	Percentages
Grammatical Equivalence	76	33.78%
Grammatical Non-Equivalence	149	66.22%
Total	**225**	**100%**

Based on the table 4.4 above, it shows that 225 data consist of grammatical equivalence 76 data (33.78%) and grammatical non-equivalence 149 data (66.22%) in this study. In other words, the grammatical non-equivalence is the more frequent used than the grammatical equivalence in this study since English and Indonesian have different rules in the grammar. The distribution of both categories will be explained below.

4.2.1. Grammatical Equivalence

A subtitle may consist of a grammatical equivalence when the translation result has the same criteria of the grammatical aspects as in the ST based on Baker's proposed. In this case, the grammatical equivalence may be influenced by the translation strategies whether in the form of phrases, clauses, or sentences in which it consists of one and more than one grammatical aspects. It is found that

there are several variants to facilitate the classification of the grammatical aspects which are applied in the subtitling in this study. They are single, double, triple, quadruple, and quintuple variants of grammatical aspects at once appeared on the screen. The following table is the data distribution which represents the grammatical equivalence in this study.

Table 4.4.The Frequency of Grammatical Equivalence

Variants	Grammatical Categories	data	Percentages
Single	Person	2	2.63%
	Number	1	1.32%
Double	(Tense and Aspect) + Voice	5	6.58%
	Person + Number	1	1.32%
Triple	Person + (Tense and Aspect) + Voice	43	56.58%
	Number + (Tense and Aspect) + Voice	2	2.63%
	Person + Number + Gender	1	1.32%
Quadruple	Person + Number + (Tense and Aspect) + Voice	11	14.47%
	Person + Gender + (Tense and Aspect) +Voice	7	9.21%
Quintuple	Person + Number + Gender + (Tense and Aspect) + Voice	3	3.95%
Total of data		76	100%

Based on the data above, there are five variants of the distribution of the grammatical equivalence in this study. There are 76 data which consists of single variant 3 data (3.95%), double variants 6 data (7.89%), triple variants 46 data (60.53%), quadruple variants 18 data (23.68%), and quintuple variants 3 data (3.95%). Then, the data will be analyzed as the explanation below.

A.   Quintuple Variants of Grammatical Aspects

Quintuple variants deals with a data contains of five grammatical aspects in this study. The data were analyzed based on Baker's proposed of grammatical

equivalence by using quintuple variants in this study. The variants of grammatical aspects are *person, number, gender,* (*tense and aspect*) *and voice*.

In this case, it was found 3 data that were identified by using grammatical equivalence of person, number, gender, (tense and aspect) and voice in this study. *Person* relates to the personal pronoun which replaces the noun phrase and to simplify the grammatical structure in the clause. *Number* relates to a property of nouns, pronouns, verbs, or indicates quantity (singular or plural). *Gender* refers to the sex of the referent whether animate or inanimate object. *Tense and Aspect* relates to tense (refers to the time and indicates the form of verb) and aspect (refers to how the time of an event to be viewed by the speaker or writer). Then, *voice* refers to the active and passive use of a verb. The example is as follows.

> Data no.059
> ST : "**I shall kill one of his in return**."
> TT : "*Akan kubunuh salah satu keluarganya.*"
> BT : 'Shall I kill one of his family.'

Based on the data above, the Indonesian translation of the pronoun **I** of the clause **I shall kill one of his in return** is *ku* which was then back translated into English 'I'. It can be seen that the pronoun **I** indicates the first singular personal pronoun in English. In this case, the pronoun **I** refers to the speaker, Drax. Meanwhile, the pronoun *ku* is an abbreviation of *aku* in Indonesian, so that it is back translated into English as 'I'. In this case, the translation pronoun of *ku* 'I' of the clause *Akan kubunuh salah satu keluarganya* 'shall I kill one of his family' refers to the first singular personal pronoun in Indonesian. In this clause, it refers to the speaker, Drax. Certainly, it has the same meaning of the first singular personal pronoun as in the ST. Thus, English first singular personal pronoun **I**

which is translated into Indonesian first singular personal pronoun *ku* is equivalent in this study.

Then, it can be seen that the clause **I shall kill one of his in return** deals with the simple future tense since the modal **shall** comes before the verb **kill** in the clause. It shows an activity of plan which happens in the future. Meanwhile, the translation word *akan* 'shall' before the verb *bunuh* 'kill' in the clause *Akan kubunuh salah satu keluarganya* 'shall I kill one of his family' is as an aspect marker which refers to the future. It describes the situation is in a planning in the future. It indicates the future aspect as in the ST.

However, the Indonesian verb does not undergo inflectional morphology to denote "tense" but it relies on the temporal marker or it can be known from the context (Mintz, 1994). It can be seen that the translation verb *bunuh* 'kill' of the clause *Akan kubunuh salah satu keluarganya* 'shall I kill one of his family' does not rely on any temporal marker, so the only way to know the "tense" of the clause or sentence is by understanding the context in this study.

Based on the context, the translation clause *Akan kubunuh salah satu keluarganya* is a continuation of the previous clause of the previous utterance which stated by Drax to the prisoner. The complete sentences are "**Her life is not yours to take. He killed my family. I shall kill one of his in return**." In this case, Drax is going to kill Ronan's family, Gamora, who is standing in front of him. It seems that it is a spontaneous decision which is done by Drax. Certainly, this kind of spontaneous decision refers to the simple present tense. Moreover, it can be seen through the image on the screen that the utterances may represent the

present time. Generally, if the context of the clause or sentence shows the present time, so the verb of the clause is also in the present form. In other words, the verb *bunuh* shows the present time since it is a verb of the clause *Akan kubunuh salah satu keluarganya* which represents the present time. Overall, the clause *Akan kubunuh salah satu keluarganya* refers to the simple future tense. It can be called as the non-past form since Indonesian does not have the tense and aspect dimension. It indicates that the TT has the same meaning of the simple future tense as in the ST. Thus, English simple future tense **shall kill** which is translated into Indonesian non-past form *akan bunuh* is equivalent in this study.

Besides, it can be seen that the subject **I** comes before the verb **shall kill** in the clause **I shall kill one of his in return**. It indicates that the subject **I** performs an action **shall kill**. In other words, It deals with the active voice since the subject always "does" the action or the subject is "doing" the verb in the clause or sentence. Meanwhile, the Indonesian active form is usually added by the prefixes *me-* and *ber-* before the verb. In this case, the translation clause of *Akan kubunuh salah satu keluarganya* 'shall I kill one of his family' represents an active form in Indonesian, although the verb *bunuh* 'kill' is not added by the prefix. It happens because the verb *bunuh* 'kill' describes an action which means "to cause the death of a person" and it has been performed by the subject *ku* 'I' in this clause. In this case, the subject *ku* is doing the verb *bunuh* in the clause *Akan kubunuh salah satu keluarganya*. Certainly, it has the same grammatical meaning of the active construction as in the ST. Thus, English active form **shall kill** which is translated into Indonesian active form *akan bunuh* is equivalent in this study.

Then, it can be seen on the phrase, **one of**, of the clause **I shall kill one of his in return** is translated into *salah satu*, which was then back translated into English 'one of'. In this case, the word **one** refers to a singular form in English. It deals with the singular number. Meanwhile, the translation phrase, *satu* 'one' of the phrase *salah satu* 'one of' represents the singular form in Indonesian. In other words, it has the same grammatical meaning of the singular number as in the ST. Thus, English singular number **one** which is translated into Indonesian singular number *satu* is equivalent in this study.

Then, it can be seen that the pronoun **his** of the phrase **his in return** has been translated into Indonesian *nya* which was back translated into English as 'his/her'. It seems that the pronoun **his** refers to the third singular possessive personal pronoun. In this case, the pronoun **his** refers to the Ronan's family. Meanwhile, the translation pronoun *nya* refers to the third singular possessive personal pronoun in Indonesian which means *milik dia* 'belongs to him'. In this case, it refers to the Ronan's family. Of course, it has the same meaning or equivalence of the third singular possessive personal pronoun as in the ST. Thus, English third singular possessive personal pronoun **his** is translated into Indonesian third singular possessive personal pronoun *nya* by the translator.

Then, the pronoun **his** of the phrase **his in return** which refers to the Ronan's family deals with the singular possessive pronoun of male gender. In this case, it also refers to the male gender in English. Meanwhile, the translation pronoun *nya* 'his/her' deals with the possessive pronoun of male or female gender in Indonesian. The pronoun *nya* is similar to *dia* 'he/she' in Indonesian which also

refers to male or female gender. It can be said as neutral gender since Indonesian does not have the gender dimension. In this case, the pronoun *nya* refers to "the Ronan's family". Certainly, it refers to the male gender in this clause so that it can be acceptable in the TT of the ST. In other words, it has the same meaning of male gender as in the ST. Thus, English male gender **his** which is translated into Indonesian neutral gender *nya* is equivalent in this study.

Clearly, this data consists of three grammatical categories of *person, number, gender, (tense and aspect)*, and *voice* which is equivalent in this study.

4.2.2. Grammatical Non-Equivalence

Besides a subtitle can be categorized into grammatical equivalence, it can also be involved into the category of grammatical non-equivalence. The grammatical non-equivalence happens when the translation result has no criteria of grammatical aspects according to Baker's proposed (1992). In other words, when the TT has different criteria of grammatical aspects as in the ST, it is categorized that the grammatical of translation is not equivalent.

Furthermore, the grammatical non-equivalence may be influenced by the translation strategies whether in the form of phrases, clauses, or sentences in which it consists of one and more than one grammatical aspects. It is found that there are several variants to facilitate the classification of the grammatical aspects which are applied in the subtitling. They are single, double, triple, quadruple, and quintuple variants of grammatical non-equivalence which are applied in the

subtitle at once appeared on the screen. The following table is the data distribution

which describes the grammatical non-equivalence.

Table 4.5.The Frequency of Grammatical Non-Equivalence

Variants	Grammatical Categories	data	f
Single	Number	2	1.34%
Double	Person + (Tense and Aspect)	16	10.74%
	Number + (Tense and Aspect)	6	4.03%
	Tense and Aspect + Voice	3	2.01%
	Person + Number	2	1.34%
	Person + Voice	1	0.67%
	Person + Gender	1	0.67%
Triple	Person + (Tense and Aspect) + Voice	38	25.50%
	Number + (Tense and Aspect) + Voice	12	8.05%
	Person + Number + (Tense and Aspect)	8	5.37%
	Person + Number + Voice	1	0.67%
Quadruple	Person + Number + (Tense and Aspect) + Voice	47	31.54%
	Person + Gender + (Tense and Aspect) + Voice	4	2.68%
	Person + Number + Gender + (Tense and Aspect)	2	1.34%
Quintuple	Person + Number + Gender + (Tense and Aspect) + Voice	6	4.03%
Total of data		149	100%

Based on the data above, there are four variants of the distribution of

grammatical non-equivalence in this study. There are 149 data which consists of

single variant 2 data (1.34%), double variants 29 data (19.46%), triple variants 59

data (39.60%), quadruple variants 53 data (35.57%), quintuple variants 6 data

(4.03%). Then, the data will be analyzed as the explanation below.

A.   Quintuple Variants of Grammatical Aspects

Quintuple variants deals with a data contains of five grammatical aspects

in this study. The data were analyzed based on Baker's proposed of grammatical

non-equivalence by using quintuple variants in this study. The variants of grammatical aspects are *person, number, gender, (tense and aspect) and voice*.

In this case, it was found 6 data that were identified by using grammatical non-equivalence of person, number, gender, (tense and aspect) and voice in this study. *Person* relates to the personal pronoun which replaces the noun phrase and to simplify the grammatical structure in the clause. *Number* relates to a property of nouns, pronouns, verbs, or indicates quantity (singular or plural). *Gender* refers to the sex of the referent whether animate or inanimate object. *Tense and Aspect* relates to tense (refers to the time and indicates the form of verb) and aspect (refers to how the time of an event to be viewed by the speaker or writer). Then, *voice* refers to the active and passive use of a verb. The example is as follows.

Data.No.050
ST   : "**Take her down to the showers**."
TT   : "*Bawa dia ke kamar mandi*."
BT   : 'Take her to the bathroom.'

Based on the data above, the Indonesian translation of the clause **Take her down to the showers** is *Bawa dia ke kamar mandi* which was then back translated into English 'Take her to the bathroom'. It can be seen that the verb **take** conjugates with the plural subject of the second plural personal pronoun **you** in the clause **Take her down to the showers**. In this case, the pronoun, **you**, refers to "the prisoners". However, the subject is not stated explicitly in the clause since it is involved into an imperative sentence. It shows an activity happened in the present. Certainly, it deals with the simple present tense in English.

Meanwhile, Indonesian verb does not undergo inflectional morphology to denote "tense" but it relies on the temporal marker or it can be known from the

context (Mintz, 1994). It can be seen that the translation verb *bawa* 'take' of the clause *Bawa dia ke kamar mandi* 'Take her to the bathroom' does not rely on any temporal marker, so the only way to know the "tense" of the clause or sentence is by understanding the context in this study.

Based on the context, the translation clause of *Bawa dia ke kamar mandi* is stated by a prisoner to other prisoners to do something. It seems a prisoner orders other men to bring Gamora in the bathroom. It seems a kind of instruction which is done by the prisoner to others. This kind of instruction is stated in a direct speech of the speaker to the addressee which usually happens at the moment when the character is speaking to the addressee, so that it represents the present time. Moreover, it can be seen through the image on the screen that this utterance may represent the present time. Generally, if the context of the clause or sentence shows the present time, so the verb of the clause is also in the present form. In other words, the verb *bawa* shows the present time since the clause *Bawa dia ke kamar mandi* represents the present time. Overall, the meaning of the translation clause *Bawa dia ke kamar mandi* refers to the simple present tense. It can be called as the non-past form since Indonesian does not have the tense and aspect dimension. It indicates that the TT has the same meaning or function of the simple present tense as in the ST. Thus, English simple present tense **take** which is translated into Indonesian non-past form *bawa* by the translator is equivalent in this study.

Besides, it can be seen that the subject **you** performs the action which is stated by the verb **take** in the clause **Take her down to the showers**. The subject

is not stated explicitly in the clause since it is involved into an imperative sentence. It deals with the active voice in English since the subject always "does" the action or the subject is "doing" the verb in the clause or sentence. Meanwhile, the Indonesian active form is usually added by prefixes *me-*; and *ber-* before the verb. In this case, the translation clause *Bawa dia ke kamar mandi* 'Take her to the bathroom' represents an active form in Indonesian, although the verb *bawa* 'take' is not added by the prefix. It happens because the verb *bawa* describes an action which means "to carry or bring with one". In this case, the action *bawa* is performed by the subject *kau* 'you' which is not stated explicitly in the clause since it is an imperative sentence. In other words, it has the same grammatical meaning of an active construction as in the ST. Thus, English active form **take** which is translated into Indonesian active form *bawa* is equivalent in this study.

Then, it can be seen that the pronoun **her** refers to Gamora in this clause. It shows the third singular personal pronoun of the objective case in English. It indicates the grammatical aspect of person in the ST. Meanwhile, the translation pronoun *dia* 'her/him' refers to the third singular personal pronoun in Indonesian. The pronoun *dia* can be used to represent the subjective or objective case in Indonesian since Indonesian does not have any case dimension. The case only can be known from the context. Based on the context, the pronoun *dia* refers to "Gamora" so that it refers to the objective case in this clause. In other words, it has the same meaning or function of the third singular personal pronoun as in the ST. Thus, English third singular personal pronoun, **her**, which is translated into Indonesian third singular personal pronoun, *dia*, is equivalent in this study.

Besides, the pronoun **her** refers to "Gamora" in this clause. It refers to the third singular personal pronoun of female gender in English. Meanwhile, the translation pronoun *dia* refers to the third singular personal pronoun of male or female gender in Indonesian. It can be called as neutral gender since Indonesian does not have gender dimension. It can be known from the context. In this case, the pronoun *dia* refers to Gamora, Peter's girl friend. Certainly, it refers to female gender in the clause *Bawa dia ke kamar mandi* 'Take her to the bathroom'. In other words, it has the same meaning or function of female gender as in the ST. Thus, English female gender **her** which is translated into Indonesian neutral gender *dia* by the translator is equivalent in this study.

Then, the word, **the**, before the noun **showers** is as a definite article in English. It means "specific". It is usually used when the speaker believes that the listener already knows what he is referring to. In this case, it shows a specific object or noun **shower** in the Kyln. On the other hand, in Indonesian, the definite article usually uses the word *itu* to show the specific thing. However, the translator does not translate it since he or she has used a condensation strategy. In other words, it has different meaning or function of plural form as in the ST. Thus, English definite article, **the**, which is not translated into Indonesian is not equivalent in this study.

Besides, it can be seen that the suffix **–s** which comes after the noun '**shower**' into '**showers**' of the clause **Take her down to the showers** is a mark of the plurality. It shows more than one shower or bathroom. It indicates the plural number in English. Meanwhile, the translation word *kamar mandi* 'bathroom'

represents a singular form because it is marked by the single word or a noun which means "a room containing a toilet and a bathtub or a shower". In other words, it has different meaning or function of plural form as in the ST. Thus, English plural form, **showers**, which is translated into Indonesian singular form, *kamar mandi* is not equivalent in this study.

Shortly, this data has different meaning of the grammatical aspects between the TT and the ST. Although the grammatical of *person, gender, (tense and aspect) and voice* is equivalent, the grammatical aspect of *number* is not equivalent in this study. It is done because the translator has used *a condensation strategy* in the subtitling process to get the naturalness of the translation which can be understandable by the target audiences. Therefore, this subtitle is considered into not equivalent in this study.

4.3. The Accuracy of Subtitles

The model of translation quality assessment proposed by Nababan, Nuraeni, and Sumardiono (2012) is used to know how qualified the translation is based on three aspects are accuracy, acceptability, and readability. However, this study only focuses on the accuracy which is found in Indonesian subtitling of *Guardians of the Galaxy* (GG).

In this case, the researcher has found the subtitling accuracy has a relation with subtitling strategies and grammatical categories. The following table presents

the findings about the impact of subtitling strategies and grammatical equivalence

to the accuracy which are applied in the subtitles of *Guardians of the Galaxy.*

Table 4.6.The Distribution of Accuracy in the Subtitles

No.	Strategies	Grammatical Equivalence	Accuracy						Tot	%
			3	%	2	%	1	%		
1	TR	Equivalence	30	13.33	1	0.44	0	0	31	13.78%
		Not Equiv.	19	8.44	6	2.67	0	0	25	11.11%
2	CON	Equivalence	6	2.67	0	0	0	0	6	2.67%
		Not Equiv.	28	12.44	11	4.89	0	0	39	17.33%
3	PR	Equivalence	2	0.89	0	0	0	0	2	0.89%
		Not Equiv.	22	9.78	0	0	0	0	22	9.78%
4	IM	Equivalence	2	0.89	0	0	0	0	2	0.89%
		Not Equiv.	0	0	0	0	0	0	0	0%
5	RE	Equivalence	0	0	0	0	0	0	0	0%
		Not Equiv.	0	0	0	0	1	0.44	1	0.44%
6	DEC	Equivalence	0	0	0	0	0	0	0	0%
		Not Equiv.	2	0.89	0	0	0	0	2	0.89%
7	TR+DEL	Equivalence	11	4.89	1	0.44	0	0	12	5.33%
		Not Equiv.	16	7.11	7	3.11	0	0	23	10.22%
8	TR+CON	Equivalence	0	0	0	0	0	0	0	0%
		Not Equiv.	1	0.44	2	0.89	0	0	3	1.33%
9	TR+IM	Equivalence	12	5.33	0	0	0	0	12	5.33%
		Not Equiv.	5	2.22	0	0	0	0	5	2.22%
10	TR+PR	Equivalence	1	0.44	0	0	0	0	1	0.44%
		Not Equiv.	5	2.22	0	0	0	0	5	2.22%
11	EX+TR	Equivalence	2	0.89	0	0	0	0	2	0.89%
		Not Equiv.	4	1.78	0	0	0	0	4	1.78%
12	PR+IM	Equivalence	1	0.44	0	0	0	0	1	0.44%
		Not Equiv.	5	2.22	0	0	0	0	5	2.22%
13	DEL+PR	Equivalence	1	0.44	1	0.44	0	0	2	0.89%
		Not Equiv.	1	0.44	0	0	0	0	1	0.44%
14	CON+IM	Equivalence	1	0.44	0	0	0	0	1	0.44%
		Not Equiv.	4	1.78	0	0	0	0	4	1.78%
15	EX+CON	Equivalence	0	0	0	0	0	0	0	0%
		Not Equiv.	2	0.89	0	0	0	0	2	0.89%
16	DEL+TR+PR	Equivalence	0	0	0	0	0	0	0	0%
		Not Equiv.	0	0	4	1.78	0	0	4	1.78%
17	DEL+EX+TR	Equivalence	1	0.44	0	0	0	0	1	0.44%
		Not Equiv.	3	1.33	0	0	0	0	3	1.33%
19	IM+TR+PR	Equivalence	1	0.44	0	0	0	0	1	0.44%
		Not Equiv.	0	0	0	0	0	0	0	0%
20	DEL+TR+PR	Equivalence	1	0.44	1	0.44	0	0	2	0.89%
		Not Equiv.	0	0	1	0.44	0	0	1	0.44%
Total			189	84	35	15.56	1	0.44	225	100%

The table above shows the distribution of subtitling strategies,

grammatical equivalence, and accuracy of subtitling that 225 data have been

analyzed based on the accuracy of translation in this study. The data consist of single, couplet, and triplet variants of subtitling strategies which have been characterized based on grammatical equivalence and grammatical non-equivalence. At least, the total of 225 data consists of 189 data (84.00%) are accurate, 35 data (15.56%) are less accurate, and 1 data (0.44%) are not accurate.

Regarding to the value of the table above, the accuracy of the data can be described through the statistics as the following diagram.
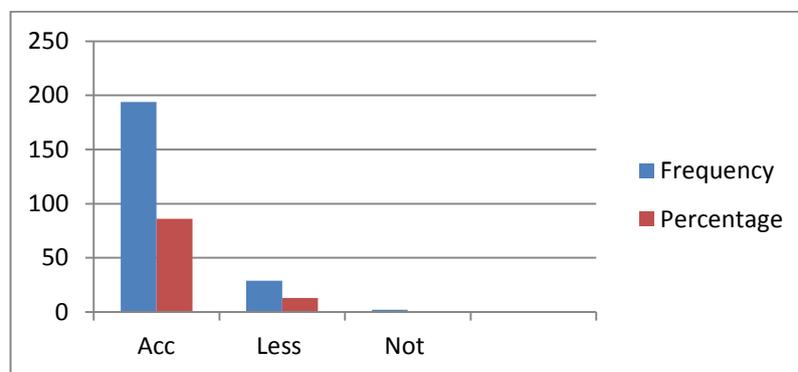

Chart. 4.2. The Accuracy in the Subtitles of GG movie

The diagram shows that the highest rank is accurate (84.00%) and the least one is not accurate (0.44%).Thus, most of the subtitles in Indonesian subtitling of GG movie in this study are accurate.

Generally, based on the table of the distribution of translation accuracy above, in some cases, the accuracy of translation is achieved when the grammatical equivalence is higher than the grammatical non-equivalence in this study; such as 2 (0.89%) data are equivalent in the grammatical, but 0 (0%) data is not equivalent in the grammatical by using the *imitation strategy*.

However, in some other cases, the accuracy of translation does not necessarily relate to the grammatical equivalence in this study, such as 22 (9.78%)

data are not equivalent in the grammatical and 2 (0.89%) data are equivalent in the grammatical by using *paraphrase strategy*.

Regarding the rates of less-accuracy in translation, it is achieved when the grammatical equivalence is higher than the grammatical non-equivalence in this study; such as 1 (0.44%) data is equivalent in the grammatical, but 0 (0%) data is not equivalent in the grammatical by using the combination strategy of *deletion and paraphrase*.

However, in some other cases, the less-accuracy of translation does not necessarily relate to the grammatical equivalence in this study, such as 0 (0%) data are equivalent in the grammatical, but 11 (4.89%) data are not equivalent in the grammatical by using the *condensation* strategy.

Regarding the rates of inaccuracy in the translation, it is achieved when the grammatical equivalence is lower than the grammatical non-equivalence in this study; such as 0 (0%) data is equivalent and 1 (0.44%) data is not equivalent in the grammatical by using *resignation strategy*.

In fact, not all subtitles have to be equivalent in the concept of the grammatical to obtain accuracy in the translation or subtitles even inaccuracy of translation is achieved from the grammatical non-equivalence in this study. Then, the amount of data which are obtained from the grammatical non-equivalence is substantially higher than the amount of data which are obtained from the grammatical equivalence to produce the accuracy of subtitles in this study. This occurs because not all languages have similar grammatical aspects or categories.

Furthermore, it has been found that the strategies give an influence the grammatical equivalence and accuracy in the subtitles. The following is a relationship between strategy, grammatical equivalence, and accuracy in the subtitles.

4.3.1. Strategies Resulting Grammatical Equivalence and Accurate Translation

It was found that 72 data were categorized into accurate subtitles and equivalent of the grammatical aspects in this study. The data were analyzed by using strategies of *transfer* 30 (13.33%) data, *condensation* 6 (2.67%) data, *paraphrase* 2 (0.89%) data, and *imitation* 2 (0.89%) data. Then, they were analyzed by using the combination strategies of *transfer and deletion* 11 (4.87%) data; *transfer and imitation* 12 (5.33%) data; *transfer and paraphrase* 1 (0.44%) data; *expansion and transfer* 2 (0.89%) data; *paraphrase and imitation* 1 (0.44%) data; *deletion and paraphrase* 1 (0.44%); *condensation and imitation* 1 (0.44%) data; *deletion, expansion, and transfer* 1 (0.44%) data; *imitation, transfer, and paraphrase* 1 (0.44%) data; and *deletion, transfer, and imitation,* 1 (0.44%) data. The example is as follows.

Data no. 164
ST   : "**infinity stones**."
TT   : "*batu-batu abadi.*"
BT   : 'infinity stones.'

Context:
The conversation above was stated by Taneeler Tivan, The Collector in the Galaxy. This dialogue was a continuation of the previous dialogue of the

previous scene that he explained to Peter and his friends about the power of the orb that it was one of the infinity stone in the Galaxy.

Based on the data above, the Indonesian translation of the phrase **infinity stones** is *batu-batu abadi* which was then back translated into English 'infinity stones'. It can be seen that there exist an obvious similarity between the ST and the TT. He or she has chosen the closest possible reference to the ST in the TT that. In this case, the translator has translated the phrase **infinity stones** literally into *batu-batu abadi* without any deletion or addition in the TT. It is done to show that he or she still maintains the meaning and the message of the ST to the TT by corresponding in the TL. Thus, the translator has used the *transfer strategy* to show the full of transferring of the ST to the TT completely, correctly, and appropriately in this study.

Then, it can be seen that the suffix **–s** comes after the noun **stone** into **stones** as a mark of plurality. It shows more than one item. It indicates the plural number in English. Meanwhile, the translation noun *batu-batu* 'stones' is the repetition of the noun *batu* 'a stone' which means 'more than one stone'. In this case, the repetition noun *batu-batu* refers to the plurality in Indonesian. Certainly, it deals with the plural form so that it can be accepted in the TT. It indicates that the TT has the same grammatical meaning of plural form, as in the ST. Thus, English plural form, **stones**, which is translated into Indonesian plural form, *batu-batu* is equivalent in this study.

Overall, the meaning of the ST message in this clause is expressed appropriately in the TT since it is rendered completely and accurately without any

deletion or addition words by using *the transfer strategy*. There is none of distorted meaning or omitted meaning of the ST in the TT so that it can be accepted or understood by the target readers and audiences easily. The translator has made the translation as natural as possible. Thus, the writer has given 3 scores for this subtitle accuracy based on Nababan's accuracy rating instrument (2012). In other words, this subtitle indicates an accurate translation and equivalent of the grammatical aspect of number by using *the transfer strategy* in this study.

4.3.2. Strategies Resulting Grammatical Equivalence and Less-Accurate Translation

It was found that 4 data were categorized into less-accurate subtitling and equivalent of the grammatical aspects in this study. The data were analyzed by using strategies of *transfer* 1 (0.44%) data. Then, they were also analyzed by using combination strategies of *transfer and deletion* 1 (0.44%) data; *deletion and paraphrase* 1 (0.44%) data; and the combination strategy of *deletion, transfer, and imitation* 1 (0.44%) data. The example is as follows.

Data.No. 208
ST   : "**Sister, help us fight Ronan.**"
TT   : "*Bantulah kami melawan Ronan.*"
BT   : 'Sister, help us fight Ronan.'

Context:
The conversation above happened in the battlefield against Ronan. This dialogue was a continuation of the previous dialogue of the previous scene which was stated by Gamora to Nebula. In this case, she asked Nebula to help her to stop Ronan in destroying the Galaxy.

Based on the data above, the Indonesian translation of the clause **Sister, help us fight Ronan** is *Bantulah kami melawan Ronan* which was then back translated into English 'Sister, help us fight Ronan'. It can be seen that the word **sister** from the clause **Sister, help us fight Ronan** is not translated by the translator. It has been omitted since it may involve into unnecessary words or unimportant meaning to be appeared on the screen. Perhaps, the word **sister** which refers to the addressee, Nebula, can be understood through the body language on the screen. It will not lose the original message although it has been removed on the screen. Thus, it has been deleted by using *a deletion strategy* in this study.

Then, it can be seen that the clause **help us fight Ronan** deals with the simple present tense since the verb **help** conjugates with the subject **you** in the clause. However, the subject, **you**, is not stated explicitly since it is involved into an imperative sentence in English. In other words, it shows an activity happened in the present. Meanwhile, Indonesian verb does not undergo inflectional morphology to denote "tense" but it relies on the temporal marker or it can be known from the context (Mintz, 1994). It can be seen that the translation verb *bantulah* 'help' of the clause *Bantulah kami melawan Ronan* 'Sister, help us fight Ronan' does not rely on any temporal marker, so the only way to know the "tense" of the clause or sentence is by understanding the context in this study.

In this case, the ending *–lah* of the translation clause of *Bantulah kami melawan Ronan* refers to the imperative meaning. It is done by Gamora to Nebula. Certainly, this instruction is stated in a direct speech of the speaker to the

addressee. This happens at the moment when the character is speaking to the addressee, so that it represents the present time. Moreover, it can be seen through the image on the screen that this utterance may represent the present time. Generally, if the context of the clause shows the present time, so the verb of the clause is also in the present form. In other words, the verb *bantulah* shows the present time because it is a verb of the clause *Bantulah kami melawan Ronan* which represents the present time. Overall, the meaning of the translation clause *Bantulah kami melawan Rona* refers to the simple present tense. It can be called as the non-past form since Indonesian does not have the tense and aspect dimension. It indicates that the TT has the same meaning of the simple present tense as in the ST. Thus, English simple present tense **help** is translated into Indonesian non-past form *bantulah* is equivalent in this study.

Besides, it can be seen that the subject **you**, performs the action **help** in the clause **help us fight Ronan**. The subject is not stated explicitly in the clause since it is involved into an imperative sentence. It deals with the active voice in English since the subject always "does" the action or the subject is "doing" the verb in the clause. Meanwhile, the Indonesian active form is usually added by prefixes *me-*; and *ber-* before the verb. In this case, the translation clause *Bantulah kami melawan Ronan* 'help us fight Ronan' represents an active form in Indonesian, although the verb *bantulah* 'help' is not added by the prefix. It happens because the verb *bantulah* describes an action which means "to make it easier someone to do something". In this case, the action *bantulah* is performed by the subject *kau* which is not stated explicitly in the clause since it is an imperative sentence.

Certainly, it has the same grammatical meaning of an active construction as in the ST. Thus, English active form **help** which is translated into Indonesian active form *bantulah* is equivalent in this study.

Then, the words **help us fight Ronan** was translated into *bantulah kami melawan Ronan*. It can be seen that the translation is made possible there exist an obvious similarity between the ST and the TT. In this case, the translator has chosen the closest possible reference to the ST in the TT. The translator has translated the clause **help us fight Ronan** into *bantulah kami melawan Ronan* literally without any deletion or addition. It is done to show that he or she still maintains the meaning and the message of the ST to the TT by corresponding in the TL. Thus, the translator has used the *transfer strategy* to show the full of transferring of the ST to the TT completely, correctly, and appropriately in this study.

Then, the word **Ronan** is not changed at all from the ST to the TT by the translator. It still likes the origin meaning as in the ST. It is done to maintain or show the specific character in the movie since it is related with the original culture that cannot be changed in the TT. Perhaps, if it is changed, it will change the content, especially the original character in the TT, so that it causes an awkward translation.

In this case, the translator tries to give a meaningful content in the TT as in the ST that **Ronan** as the power villain in the Galaxy. In other words, the translator has imitated the whole form of the ST to the TT to build the original movie character in the TT so that the original message can be acceptable by the

target audiences well. Thus, the translator has used *an imitation strategy* to analyze the data in this study.

Overall, the meaning of the ST message in this clause does not completely transferred in the TT because some of them are omitted. In this case, the message still can be accepted although there are some of them are removed in the subtitle by using *a deletion strategy* in this study. Certainly, the author's intended meaning does not completely understand by the target audiences and it influences the translation result accurately. Thus, the researcher has given 2 scores for this subtitle accuracy based on Nababan's accuracy rating instrument (2012). In other words, this subtitle indicates a less accurate translation by using a combination strategy of *deletion, transfer, and imitation*, although it is equivalent of the grammatical aspect in this study.

4.3.3. Strategies Resulting Grammatical Non-Equivalence and Accurate Translation

It was found that 117 data were categorized into an accurate subtitling although they were not equivalent of the grammatical aspects in this study. The data were analyzed by using strategies of *transfer* 19 (8.44%) data, *condensation* 28 (12.44%) data, *paraphrase* 22 (9.78%) data, and *decimation* 2 (0.89%) data. They were also analyzed by using the combination strategies of *transfer and deletion* 16 (7.11%) data; *transfer and condensation* 1 (0.44%) data; *transfer and imitation* 5 (2.22%); *transfer and paraphrase* 5 (2.22%) data; *expansion and*

transfer 4 (1.78%) data; *paraphrase and imitation* 5 (2.22%) data; *deletion and paraphrase* 1 (0.44%) data; *condensation and imitation* 4 (1.78%) data; *expansion and condensation* 2 (0.89%) data; and the combination strategy of *deletion, expansion, and transfer* 3 (1.33%) data. The example is as follows.

> Data no. 173
> ST   : "**Ronan, it is done**."
> TT   : "*Ronan, sudah selesai.*"
> BT   : 'Ronan, has been finished.'
>
> Context:
> The conversation above took place in the Knowhere, which was stated by Nebula. She informed Ronan that she had snatched the orb from Gamora for him. In other words, this dialogue is purposed to inform something to the addressee.

Based on the data above, the Indonesian translation of the clause **Ronan, it is done** is *Ronan, sudah selesai* which was then back translated into English 'Ronan, has been finished'. It can be seen that the word **Ronan** is not changed at all from the ST to the TT by the translator. It still likes the origin meaning as in the ST. It has been done to maintain or show the specific character in the movie, which is **Ronan** as the accuser. In this case, the translator has imitated the whole form of the ST to the TT since it refers to the name of the character in the film. Thus, the translator has used an *imitation* strategy to analyze the data.

Moreover, the clause **Ronan, it is done** which was translated into *Ronan, sudah selesai* 'Ronan, has been finished' appears to have the same meaning of the source but in a different form. It seems that the translator has used different ways to express the same meaning as in the ST. Perhaps, if the clause **Ronan, it is done** is translated literally, it becomes *Ronan, ini dikerjakan* 'Ronan, it is done'. This

translation becomes an imperative meaning. Indeed, it has different meaning and message of the ST because it does not fit the context of the original story about "finishing the task". It becomes an awkward and a rigid translation. It will be hard to understand because the target audiences cannot catch the messages in the story. Thus, the translator needs the proper words to change the ST to the TT based on the context of the source story by using the *paraphrase* strategy in this study. It is done to get the naturalness in the TT. Shortly, this data has used a combination strategy of *imitation and paraphrase* in the process of subtitling in this study.

In fact, the strategies which have been used in this subtitling affect the grammar used in the subtitling. It can be seen that the clause **Ronan, it is done** refers to a passive form in English grammar since the subject **it** receives the action of the verb **done** or the auxiliary **is** placed before the past participle **done**. However, the translation does not show a passive form since it has been translated into *sudah selesai* 'has been finished' which refers to an adverbial phrase in Indonesian. Whereas, if it is translated literally, it becomes *ini dikerjakan* 'it is done'. It is done because the translator has used *the paraphrase strategy* to get the naturalness of the source meaning in the TT. In this case, it has different grammatical of passive voice as in the ST. In other words, English passive form **it is done** is translated into Indonesian adverbial phrase *sudah selesai* by the translator. Thus, the grammatical meaning of the passive voice which is applied in this study is not equivalent.

Overall, the meaning of the ST message in this clause has been expressed appropriately, completely, and accurately in the TT. There is none of the distorted

meaning of the ST in the TT by using a combination strategy of *paraphrase and imitation* in this study. The translator has made the translation as natural as possible. Although it is not equivalent in the grammatical category of *voice*, the meaning still can be accepted and understood by the target audiences well. Thus, the researcher has given 3 scores for this subtitle accuracy based on Nababan's accuracy rating instrument (2012). In other words, this subtitle indicates an accurate translation by using a combination strategy of *imitation and paraphrase*, although it is not equivalent of the grammatical aspect in this study.

4.3.4. Strategies Resulting Grammatical Non-Equivalence and Less Accurate Translation

It was found that 31 data were categorized into a less accurate translation and they were not equivalent of the grammatical aspects in this study. The data were analyzed by using strategies of *transfer* 6 (2.67%) data, and *condensation* 11 (4.89%) data. They were also analyzed by using the combination strategies of *transfer and deletion* 7 (3.11%) data, *transfer and condensation* 2 (0.89%) data, and the combination strategies of *deletion, transfer, and paraphrase* 4 (1.78%) data; and *deletion, transfer, imitation* 1 (0.44%) data. The example is as follows.

> Data no. 202
> ST   : "**I'll see you.**"
> TT   : "*Aku akan menemui...*"
> BT   : 'I'll see…'
>
> Context:
> The conversation above took place on the battlefield when the Yondu plane fell to the ground. This dialogue was a continuation of the previous

dialogue in the previous scene which was stated by Yondu to Peter. He told Peter that he would meet him later. This dialogue was as his commitment.

Based on the data above, the Indonesian translation of the words **I'll see** of the clause **I'll see you** is *Aku akan menemui...* which was then back translated into English, 'I'll see'. It can be seen that that the translation is made possible if there exists an obvious similarity between the ST and the TT because he or she has chosen the closest possible reference to the ST in the TT. In this case, the clause **I'll see** has been translated literally into *Aku akan menemui* without any deletion or addition in the TT. It is done to show that the translator still maintains the meaning and the message of the ST to the TT by corresponding in the TL. Thus, the translator has used *the transfer strategy* to show the full of transferring of the ST to the TT completely, correctly, and appropriately in this study.

On the other hands, there are some words which have not been translated by the translator in this study. It can be seen on the word **you** of the clause **I'll see you** which has been translated into *aku akan menemui...* 'I will see', has been removed by the translator in this study. Whereas, if the clause **I'll see you** is translated literally, it becomes *aku akan menemuimu* 'I will see you'. Perhaps, it is done because the translator has tried to show and adjust the way of an actor speak based on the context on the image, especially when he fell on the ground unintentionally. Thus, the translator has used *a deletion strategy* in doing this subtitle. In other words, the translator has used a combination strategy of *transfer and deletion* in the process of subtitling in this study.

In fact, the strategies which have been used in this subtitling affect the grammar used in the subtitling. It can be seen that the pronoun **you** of the clause **I'll see you** refers to the second singular pronoun in English. However, it is not found in the translation of the second singular person. Whereas, if the pronoun **you** is translated literally, it becomes *-mu* in Indonesian. It happens because the translator has eliminated the pronoun *mu* 'you' by using *a deletion strategy* in this study. In this case, there are different personal pronouns between the ST and the TT in this study. In other words, English second singular personal pronoun **you** is not translated in Indonesian by the translator. Thus, the grammatical aspect of person which is applied in this study is not equivalent.

Then, it can be seen that the clause **I will see you** deals with the simple future tense since the modal **will** comes before the verb **see** in the clause. It shows an activity of plan which happens in the future. Meanwhile, the translation word *akan* 'will' before the verb *menemui* 'see' in the clause *aku akan menemuimu* 'I will see you' is an aspect marker which refers to the future. It describes the intended situation. Indeed, it indicates the future aspect as in the ST.

However, the Indonesian verb does not undergo inflectional morphology to denote "tense" but it relies on the temporal marker or it can be known from the context (Mintz, 1994). It can be seen that the translation verb *menemui* 'see' of the clause *aku akan menemuimu* 'I will see you' does not rely on any temporal marker, so the only way to know the "tense" of the clause or sentence is by understanding the context in this study.

Based on the context, the translation clause *aku akan menemuimu* 'I will see you' is a continuation of the previous clause of the previous dialogue which is stated by Yondu to Peter. The complete sentences are **I'm going down, Quill! No more games with me, boy! I'll see you, at the end of this!** In this case, Yondu warned Peter who as the leader in the battlefield that his pod was shot by the opponent. It seems that it is a spontaneous statement which is done by Yondu. Certainly, this kind of spontaneous statement refers to the simple present tense. Moreover, it can be seen through the image on the screen that the utterances may represent the present time.

Generally, if the context of the clause or sentence shows the present time, so the verb of the clause is also in the present form. In other words, the verb *menemui* shows the present time since it is a verb of the clause *aku akan menemuimu* which represents the present time. Overall, the clause *aku akan menemuimu* refers to the simple future tense. It can be called as the non-past form since Indonesian does not have the tense and aspect dimension. It indicates that the TT has the same meaning or function of the simple future tense as in the ST. Thus, English simple future tense **will see** which is translated into Indonesian non-past form *akan menemui* is equivalent in this study.

Besides, it can be seen that the subject **I** comes before the verb **will see** in the clause **I'll see you**. It indicates that the subject **I** performs an action **will see**. In other words, it deals with the active voice since the subject always "does" the action or the subject is "doing" the verb in the clause or sentence. Meanwhile, the Indonesian active form is usually added by the prefixes *me-* and *ber-* before the

verb. In this case, the translation clause *aku akan menemuimu* 'I will see you' represents an active form in Indonesian, because the verb *akan menemui* 'will see' is preceded by the prefix *me-* in this clause. Certainly, the subject *aku* is doing the verb *akan menemui* in the clause *aku akan menemuimu*. In other words, it has the same meaning or function of the active construction as in the ST. Thus, English active form **will see** which is translated into Indonesian active form *akan menemui* is equivalent in this study.

Shortly, this data has different meaning of the grammatical aspects between the TT and the ST. Although the grammatical of *(tense and aspect) and voice* is equivalent, the grammatical aspect of *person* is not equivalent in this study. It is done because the translator has used *transfer and deletion strategy* in the subtitling process to get the naturalness of the translation which can be understandable by the target audiences. Therefore, this subtitle is considered into not equivalent in this study.

Overall, the meaning of the ST message in this clause does not completely transferred in the TT because some of them are omitted. In this case, the message still can be accepted although there are some of them are removed in the subtitle by using *a deletion strategy* in this study. Certainly, the author's intended meaning does not completely understand by the target audiences and it influences the translation result accurately. Thus, the researcher has given 2 scores for this subtitle accuracy based on Nababan's accuracy rating instrument (2012). In other words, this subtitle indicates a less accurate translation and not equivalent of the

grammatical aspect by using a combination strategy of *transfer and deletion* in this study.

4.3.5. Strategies Resulting Grammatical Non-Equivalence and Inaccurate Translation

It was found that one data were categorized into not accurate translation and not equivalent of the grammatical aspects in this study. The data is using the *resignation* strategy. The example is as follows.

> Data no. 031
> ST   : "**All right. Come on up.**"
> TT   : **------**
> BT   : -------
>
> Context:
> The conversation above took place in Xandar which was stated by Denarian Dey, a Nova officer. It happened when Denarian Dey arrested Peter Quill because the endangerment to life and the destruction of property which he had done in Xandar. However, when Dey would catch Peter, he was lying on the ground after fighting against Rocket to snatch the orb. Thus, Dey said, "**All right. Come on up**" to wake Peter and take him to the prison.

Based on the data above, the clause "**All right. Come on up.**" have no translation in the TT. It can be seen that it is not translated by the translator. Whereas, if the clause "**All right. Come on up**" are translated into the TT, it becomes "*Baiklah, Ayo bangun*" 'All right. Come on up'. However, the translator does not translate it because there were two different dialogues happened in the same time in which it requires the translator to select one of the dialogues to be

displayed on the screen, so that the translator has to choose to not translate this dialogue on the screen by using *the resignation strategy* in this study.

In fact, the strategies which have been used in this subtitling affect the grammar used in the subtitling. It can be seen that the clause **Come on up** deals with the simple present tense since the verb **come** conjugates with the subject **you** in the clause. However, the subject, **you**, is not stated explicitly since it is involved into an imperative sentence in English. In other words, it shows an activity happened in the present. However, it is not found the translation in this study since the translator has been removed it. Certainly, it has different meaning and function of the simple present tense as in the ST. In other words, English simple present tense **come** is not translated into Indonesian by the translator. Thus, the grammatical meaning of tense and aspect which is applied in this study is not equivalent.

Besides, it can be seen that the subject **you**, performs the action **come** in the clause **come on up** in this study. The subject **you** is not stated explicitly in the clause since it is involved into an imperative sentence. In this case, the subject is "doing" the verb in the clause so it deals with the active voice in English. Meanwhile, the Indonesian active form is usually added by prefixes *me-*; and *ber-* before the verb. However, it is not found the construction of voice in the translation because the translator has removed it by using *the resignation strategy* in this study. Certainly, it has different meaning or function of an active construction as in the ST. In other words, English active form **come** is not

translated into Indonesian by the translator. Thus, the grammatical aspect of voice which is applied in this study is not equivalent.

Overall, the meaning of the ST message has been rendered not accurately because it has been deleted by using *the resignation strategy* in this study. In this case, the author's intention cannot be understood at all and the message cannot be accepted by the target audiences. Indeed, it influences the translation result accurately. Thus, the writer has given 1 score for this subtitle accuracy based on Nababan's accuracy rating instrument (2012). In other words, this data is considered into a not accurate translation and not equivalent of the grammatical aspects by using *the resignation strategy* in this study.

CHAPTER V

CONCLUSION AND SUGGESTION

Based on the findings of this study, there are several drawn conclusions as well as relevance of the findings of this study and suggestions for further researchers.

5.1. Conclusions

This is a descriptive qualitative study; especially it is oriented as the product of movie translation study. The analysis result of this study elaborates three concerns. They are the types of strategies, grammatical equivalence, and the accuracy in the subtitling.

There are 10 strategies based Gottlieb's proposed and 8 of them are found as strategies applied in the subtitling of *Guardians of the Galaxy*: expansion, paraphrase, transfer, imitation, condensation, decimation, deletion, and resignation. The strategies are mostly found in the subtitles of phrases, clauses, or sentences from the ST into the TT. The data are identified not only by using a single variant but also couplet and triplet variants in this study. There are 225 data sources which are analyzed in this study. They are 130 (57.78%) data of single variant strategies, 83 (36.89%) data of couplet variants strategies, and 12 (5.33%) data of triplet variants strategies. Based on the frequency of its occurrence on the

entire data of this study, the transfer strategy is as the most frequent strategy used by the subtitler with 135 (40.66%) data in this study. It might be as a result of the fact that the dialogues in this movie are using familiar languages, which are mostly simple and short dialogues, so that the subtitles are easy to be translated. Then, it is followed by the strategies of condensation 55 (15.57%) data, deletion 49 (14.76%) data, paraphrase 44 (13.25%) data, imitation 34 (10.24%) data, expansion 12 (3.61%) data, decimation 2 (0.60%) data, and resignation 1 (0.30%) data. Then, out of 8 applied strategies in this study, there are 4 strategies (condensation, decimation, deletion, and resignation) which are involved into reduction in the subtitling.

The translation result also cannot be separated from the grammatical arrangement since it is as the effect of applied strategies to get the accuracy in the subtitles. In this case, the grammatical non-equivalence is more dominant used with 149 (66.22%) data than grammatical equivalence with 76 (33.78%) data in this study. It might be as a result that not all grammatical aspects of the ST can be translated into the TT since the grammatical structure between English and Indonesian are different.

Regarding to the accuracy in the subtitling, these subtitles are categorized into accurate subtitling with the total of 225 data consists of 189 data (84.00%) are accurate, 35 data (15.56%) are less accurate, and 1 data (0.44%) are not accurate. Then, there are some relationship between strategies and accuracy in the subtitles. In this case, the accuracy is dominated by *the transfer strategy*, less accuracy is dominated by *the condensation strategy*, and not accuracy is dominated by *the*

resignation strategy in this study. Primarily, there is also a relation between strategies and grammatical equivalence to the accuracy in the subtitling. It can be seen that the grammatical construction is not the main thing to maintain the accuracy in the subtitles. It happens because the accuracy can be achieved despite the grammatical non-equivalence in this study. In other words, applying the strategies should be adjusted to the constraints and limitations in the process of subtitling because it influences the grammatical equivalence and accuracy in the subtitles.

5.2.   Suggestions

There are some points that should be noted for the improvement and the development for further researchers who are interested in the movie translation since this study still has shortcomings. There are many other aspects of this movie translation that can be scrutinized. It would be interesting if further researchers will examine about the aspect of the problems in subtitling strategies, readability, and acceptability in the subtitling quality by using the questioner techniques with some informants to build a high-quality of film translation. Then, it should investigate the inaccessibility of subtitling process and editing process to get a high-quality of subtitling. They should apply different approach from this study in order to express more comprehensive of the subtitling phenomena. Hopefully, the result of the study will greatly enhance the research on film translation or subtitling.

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