Strategy Analysis in Translation of Film Subtitle in "Sing" Film

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Abstrak

Penerjemahan sangat penting bagi perkembangan ilmu pengetahuan di segala bidang. Penelitian ini mengambil objek terjemahan dalam subtitle film "SING". Tujuan dari penelitian ini adalah untuk mengidentifikasi strategi penerjemahan apa saja yang terkandung dalam subtitle film "SING". Apa strategi yang paling dominan dan ketepatan makna serta kesesuaian durasi film. Penelitian ini merupakan penelitian deskriptif kualitatif dengan teknik purposive sampling. Dari penelitian Dari sini dapat diketahui bahwa strategi penerjemahan yang digunakan dalam film "SING" adalah strategi penambahan, parafrase, pengalihan, peniruan, pemampatan, penipisan, penghapusan, dan penjinakan. Dalam film "SING", strategi kompresi yang paling sering digunakan. Hal ini dikarenakan keterbatasan durasi ruang dan waktu dalam film sehingga subtitle harus menyimpan kata-kata. Namun hal tersebut tidak mengurangi kesesuaian dengan makna bahasa sumber dan tetap memperhatikan budaya sasaran. Untuk kata-kata yang tidak sesuai dengan target budaya dapat digunakan strategi penjinakan

Kata Kunci: penerjemahan, subtitling, film "Sing", strategi penerjemahan

Abstract

Translation is very important for the development of science in all fields. This research take the object of translation in the subtitle of the film "SING". The purpose of this research is to identify what translation strategies are contained in the subtitle of the film "SING". What is the most dominant strategy and the accuracy of meaning and suitability for the duration of the film. This research is a qualitative descriptive study with purposive sampling technique. From research From this it can be seen that the translation strategy used in the film "SING" is a strategy addition, paraphrase, transfer, imitation, compression, decimation, deletion, and taming. In "SING" film, the most frequently used compression strategy. This is due to limitations the duration of space and time in the film so subtitles must save words. However, this is not reduce conformity with the meaning of the source language and still pay attention to the target culture. For words that are not in accordance with the target culture can be used taming strategies

Keywords: translation, subtitling, film "Sing", translation strategy

1. Introduction

In the digital era that continues to increase, and develops, it has an impact on translation. as well as the world of cinema which presents many genres and information to the whole world, because the film is defined as a cultural product and a means of artistic expression (Effendi 1986; 239). Film as mass communication is a combination of various technologies such as photography and sound recording, art, both fine arts and theatrical arts, literature and architecture as well as music.

There are two types of film translations, namely dubbing, and subtitling (Boordweell & Thompson in Hastuti, 2011: 58). The two types of translation have significant differences. Boordweell & Thompson in Hastuti (2011: 58) say that dubbing or dubbing is the process of replacing voices in a soundtrack to correct errors and re-record the dialogue. Meanwhile, Gambier in Hastuti (2011:58) states that subtitles are translations of film dialogue written below on the film.

In addition, the text is also related to the field (content), mode/channel (oral/written), and tenor/relation (the relationship between speaker-hearer/viewer or writer-reader. A translator must be able to choose the right translation strategy by taking into account the context situations and cross-cultural understanding. Moreover, in subtitling, translators are faced with a unique phenomenon, namely the source language text is the text of an oral dialogue that is supported by the setting of the place, time, atmosphere, musical illustrations, character expressions, and so on. The purpose of this study is to find out the translation strategy used in the film "Sing". In addition, it can also be seen that the translation strategy is very dominant in translating the subtitle for the film "Sing" and what causes it. The benefits of this research are viewed from two dimensions, namely the dimensions of development of translation studies and practical dimensions.Research Questions

The research is focused on the following questions:

1. What are the strategies employed in the translation of movie subtitle in "Sing" film?
2. Which are the most frequently used strategies in the translation of movie subtitle in "Sing"film?
3. How is the quality of translation?

Purposes of the Research The purpose of this study is to analyze the strategies used in film subtitle translation in the film "Sing". In addition, this research is conducted to find out the most frequently used strategies in "Sing" and translation quality.

2. Method

In this research, the researcher used descriptive qualitative as a research method. Descriptive research is a form of research aimed at describing existing phenomena, both natural phenomena and man-made phenomena which can include activities, characteristics, changes, relationships, similarities, and differences between one phenomenon and another (Sukmadinata, 2017, 2017). p. 72). Based on Bogdan and Biklen (as quoted in Fauziyyah, 2012, p.4) qualitative methods have natural settings as direct sources of data, and researchers are the key instrument. Sugiyono (2013, p.1) adds that in qualitative methods, the main instrument is the researcher, the

data is inductive and the results are focused on meaning rather than generalization. Researchers are people who analyze data descriptively and then present the results in the form of an explanation of words which will be supported by data presented in tabular form. the researcher will describe data based on facts about objects systematically and accurately (Suryana, 2010, p.14).

Summary of "Sing" Film

In a city of humanoid animals, a hustling theater impresario's attempt to save his theater with a singing competition becomes grander than he anticipates even as its finalists find that their lives will never be the same. In a world of anthropomorphic animals, koala Buster Moon owns a theater, having been interested in show business since his father took him to his first music show as a child. Following financial problems brought up by the bank representative Judith, he tells his wealthy friend Eddie that he will host a singing competition with a prize of $1,000. But Buster's assistant, Miss Crawly, accidentally appends two extra zeroes, and the promotional fliers showing $100,000 are blown out of Buster's office into the city streets.

Refusing to forsake his father's once-glorious theatre, Buster Moon, a slightly delusional showman, finds himself in dire straits when he sees the ticket sales rapidly decline. However, is he as hopeless as he seems? Fortunately, in one of those spur-of-the-moment decisions, the visionary's mind will give birth to a simple, yet fantastic idea to save his business that no one would be able to resist: a singing competition. Now, every sunny daydreamer in town gets a chance to shine--and as the word of a $100.000 grand prize spreads like wildfire, causing a big commotion in the city--the stage is set for the ultimate musical showdown. From tiny, yet overconfident alto saxophonists to heavenly voiced but bashful soloists, anybody can dream big; after all, all creatures--great and small--are welcome to compete in the Moon Theatre.

Set in a world like ours but entirely inhabited by animals, Buster Moon, a dapper koala, presides over a once-grand theater that has fallen on hard times. Buster is an eternal-some, might even say delusional-optimist, who loves his theater above all and will do anything to preserve it. Now faced with the crumbling of his life's ambition, he has one final chance to restore his fading jewel to its former glory by producing the world's greatest singing competition.

In this section the researcher will elaborate two parts, the first part refers to the procedure of data collection and the second part will refer to the procedure of data analysis.

The Procedure of Data Collection

The researcher collects the data by applying some stages:

1. Watching and observing the "SING" film;
2. Downloading the original script of the "SING" film and the Bahasa Indonesia subtitle;
3. Dividing the scenes in the "SING" film and taking 39 scenes out of 78 scenes as the samples to be analyzed;
4. Writing down the list of the strategies employed in each diaogue in the selected scenes.

The Procedure of Data Analysis

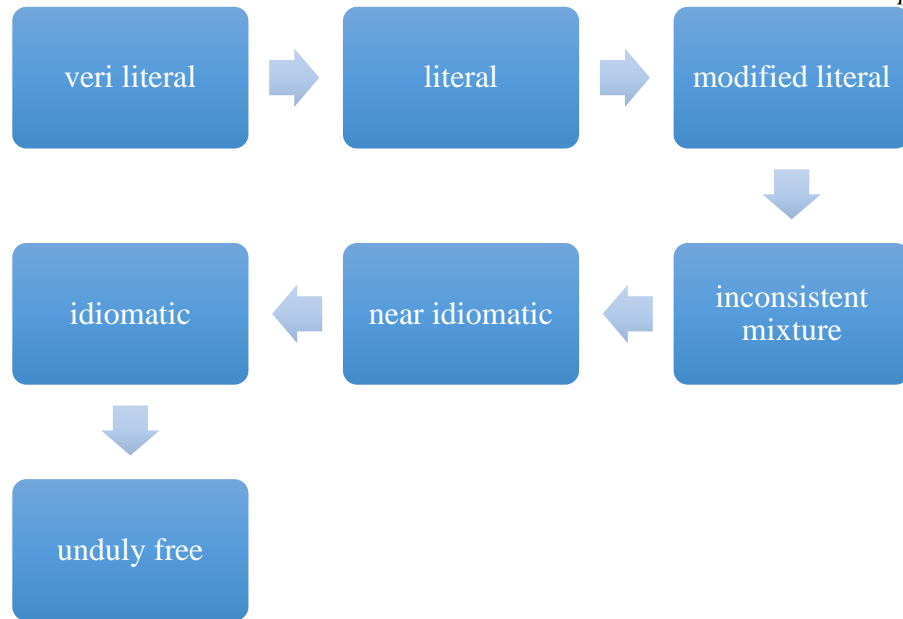The data gathered from data collection, then be analyzed through several stages:

1. Searching some theories related to the study from internet sources, jounals, books and the relevant research papers;
2. Reading Gottlieb's theory of the strategy in subtitling film;
3. Classifying the data based on the language function theory by Newmark (1988);
4. Identifying the data based on the subtitling strategies theory by Gottlieb (1992);
5. Classifying and listing the data based on Gottlieb's subtitling strategies theory (1992);
6. Describing and interpreting the findings;
7. Drawing conclusion according to the finding.

3. Findings And Discussions

A translator when translating must really understand what he wants to translate and what is meant by the author. The translation is not only limited to finding synonyms and syntactic equivalents. Kant introduced the translation based on understanding the author's intent in his work "Religion Within the Boundaries of Mere Reason" (Spivak, 2005: 93).

The translation must read the core or explore the source text first as the first action (text analysis). Regarding the translation of the text into English, it is not only translating the language but also seeing the role of English today, namely as a global lingua franca. In this case, it is necessary to pay attention not to highlight the culture, nationalism, politics in the source text because the translation will be read all over the world. Caution in translating into English must also pay attention to the types of texts such as literary texts that are culturally required. Spivak himself also experienced difficulties and felt like a failure when translating heavy texts.

Translation Defined Form-based and meaning-based. (Larson, 1984: 15) A form-based translation is usually referred to as a literal translation, in which translators are attempting to follow the form of the source language. The meaning-based translation is the one which is known as the idiomatic translation – the meaning of the source text is expressed in the natural form of the target language. ¬ Translations fall on a continuum from very literal to literal, to modified literal, to near idiomatic, to idiomatic, and may even move on to unduly free. ¬ The goal of a good translator is to translate idiomatically, by means of making many adjustments in the forms. In other words, the translator's goal should be to reproduce a text in the target language which communicates the same message as the source language but using the natural grammatical and lexical choices of the target language.

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[ veri literal ] ⇒ [ literal ] ⇒ [ modified literal ]
                                          ⇓
[ idiomatic ] ⇐ [ near idiomatic ] ⇐ [ inconsistent mixture ]
      ⇓
[ unduly free ]
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Translator Goal

Translation as a continuum (Larson, 1984: 17)

Principles of Translation Duff (1989:10-11) proposes some general principles which are supposed to be relevant to all translations.
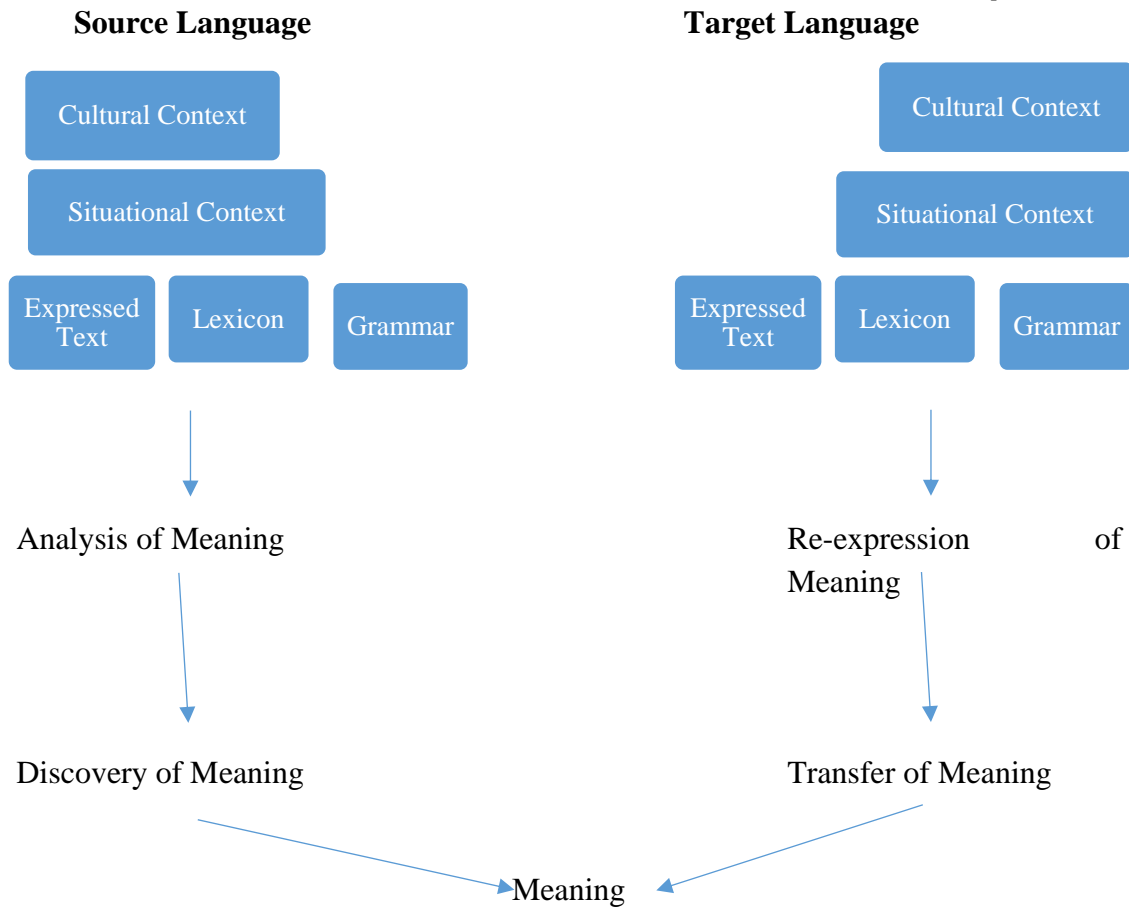
1. The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be transposed. The following questions will be very helpful.

a. Is the meaning of the original text clear?

b. If not, where does the uncertainty lie?

c. Are any words loaded, that is, are there any underlying implications?

d. Is the dictionary meaning of a particular word the most suitable one?

e. Does anything in the translation sound unnatural or forced?

2. The ordering of words and ideas in the translation should match the original as closely as possible. (This is probably essential in translating legal documents, guarantees, contracts, etc). But differences in language structure often require changes in the form and order of words.

3. Languages often differ greatly in their level of formality in a specific context. To resolve these differences, the translator must distinguish between formal or fixed expressions and personal expressions in which the writer or speaker sets the tone.

4. Many translations do not sound natural. This is because the translator's thoughts and choices of words are too strongly influenced by the original text. A good way to avoid this is to set the text aside and translate a few sentences from memory in order to get the natural patterns of thought in the target language.

5. The translator should not change the style of the original as much as possible. Changes are likely to happen if it necessary such as, many repetitions or mistakes in writing.

6. Idiomatic expressions ---- including similes, metaphors, proverbs, sayings, jargon, slang, colloquialisms, and phrasal verbs ---- are commonly hard to translate. To solve this problem, try any of the following.

a. Keep the original word between inverted commas.
b. Keep the original expression, with a literal explanation in brackets.
c. Use a close equivalent.
d. Use a non-idiomatic or plain prose translation.

But what is the most essential is that if the idiom does not work in the target language; do not force it into the translation. Nida as quoted by Hatim and Mason (1990: 16) proposes four basic requirements of translation, namely,

1. making sense;
2. conveying the spirit and manner of the original;
3. having a natural and easy form of expression; and
4. reproducing a similar response.

The Translation Process Tou (TEFLIN, II, 1989: 134) mentions four main stages to be followed by translators in order to move the source into the target, i.e. the analysis of meaning, the discovery of meaning, the transfer of meaning, and the re-expression of meaning of the source into the target. He, however, proposes a model of translation.

Source Language

Target Language

Cultural Context

Situational Context

Expressed Text

Lexicon

Grammar

Cultural Context

Situational Context

Expressed Text

Lexicon

Grammar

Analysis of Meaning

Re-expression of Meaning

Discovery of Meaning

Transfer of Meaning

Meaning

Subtitling Strategies that are Used in The Movie Some translation experts use different terms to refer to "translation strategy". Vinay and Dalbernet (Vinay & Darbelnet, 2000) and Bakee (Baker, 1992) call this 'strategy'. Hoed (Hoed, 1992) refers to the term as 'technique', while Newmark (Newmark, 1981) refers to the term 'procedure'. According to Newmark, translation strategies are used to deal with translation problems at word, phrase, and sentence level. Here are some strategies that translators can use to overcome translation problems (Newmark, 1981).

Paraphrase

Paraphrase Example:

-Yeah, I'll get him!

- Go, go, go!

Whoa!

Whoa!

 The paraphrasing strategy can be seen in the example sentences above Go, go, go!

which translates to "fast, fast, fast" actually means to go.

Transfer

Example of a transfer strategy. Stilson: Don't lecture me, Wiggin! Stilson: Don't lecture me, Wiggin! In the sentence above it is clear that the translator translated the sentence literally (as it is). Lecture means "lecture" or in Indonesian it is equivalent to the word "to lecture/lecture".

Imitation

Imitation

Example of imitation strategy:

That's my inhaler.

Ah! I knew it!

from the word inhaler is translated to the word inhaler as well.

Taming

An example of a taming strategy, namely

Holy moly, I really do.

what mr buster did with the meaning "Oh my dragon, that's right"**Transcription**

Dalam penelitian ini tidak ditemukan adanya penggunaan strategi transkripsi.

Condensation

Example of a compression strategy:

ill receive a grand prize of...

$935.

Hmm. Gonna need more than that.

Just a second.

There.

There!

$1,000.

- You got that?

- -Uh, $1,000...

the example above by summarizing sentences or utterances that are not important is very appropriate so that the reader or listener knows effectively the meaning to be conveyed (not long-winded). to numbers so that the translator compresses into one word only.

Decimation

Example of a decimation strategy: Nurse: The sooner we get this done, the sooner you move on. Nurse: The sooner you finish, the faster you recover. The decimation strategy above is used by the translator for compression that directly hits the target with the intention of being carried out immediately so that it heals quickly

Resignation

Strategy example

If I had a voice like meena's,

I'd be a superstar by now!

s'il vous plat.

- -Merci.

Don't speak French.

The sentence translation strategy above uses this strategy without any significant changes.

From the data obtained, the translation strategy in the film "SING" which has a duration of one hour and 47 minutes includes 11% addition, 8% paraphrasing, 12% transfer, 15% imitation, 20% compression, 12% decimation, and 22% taming. For the strategy of translating the transcription and raising your hand or resigning, it was not found in the subtitle.

4.   Conclusions

This chapter summarizes the result of the research and provides the suggestions for the future research related to the similar topic. The conclusion from the analysis that has been described, the translation strategies used to translate the film "SING" are the strategies of addition, paraphrasing, transfer, imitation, compression, decimation, deletion, and taming. Among the eight strategies, the compression strategy is the most dominant. This is due to the limited space and time so that in subtitling it must be 'saving in translation'. In this study, the use of transcription and resignation strategies was not found. In translating subtitles on films, the translator should not only master the translation strategy, the culture of the source and target languages, but also pay attention to the timing of the appearance of the subtitles. This is intended so that the reader can catch a brief, but clear meaning of the dialogue in the film. If you transfer all the sentences too literally then the time will not be sufficient or appropriate for the course of the film. Therefore, film translation is different from the translation of written texts such as novels or other writings.

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