

DECODING DIALOGUE: ANALYZING SUBTITLING STRATEGIES FOR INTERROGATIVE SENTENCES IN THE LUCA MOVIE

¹Celeste Sausani

²Suci Budiawaty

¹Universitas Gunadarma, celestesy25@gmail.com

²Universitas Gunadarma, sucibudiawaty@yahoo.com

ABSTRACT

In the context of contemporary media consumption facilitated by advanced technologies, subtitling serves as a crucial tool for overcoming language barriers in movie viewing. This research delves into the analysis of interrogative sentences and their corresponding subtitling strategies in the Luca movie, an American animated fantasy film. Utilizing Frank's theory for interrogative sentence classification and Gottlieb's theory for subtitling strategies, the study explores communication nuances within the movie's dialogues. Employing a descriptive qualitative method, data was gathered from English-Indonesian subtitles, focusing on interrogative sentences and their subtitling approaches. The findings reveal prevalent types of interrogative sentences, notably Yes-No Questions, and highlight Paraphrase as the dominant subtitling strategy. This study underscores the significance of subtitling in enhancing audience comprehension and facilitating cross-cultural cinematic experiences.

Keywords: Subtitling, Interrogative sentences, Luca movie, Descriptive qualitative analysis, Communication strategies

INTRODUCTION

Subtitling, an essential component of audiovisual translation, serves as a crucial bridge between languages and cultures, facilitating the global dissemination of films while ensuring inclusivity for diverse audiences. Despite its importance, there exists a notable gap in our understanding of how interrogative sentences are effectively subtitled, particularly in capturing the nuanced emotions, intentions, and narrative nuances they convey. While scholars like Styowati (2016) have initiated investigations into subtitling strategies, predominantly in films such as "In Time," a significant research gap persists, especially within the specific context of the "Luca" movie. This gap presents an opportunity for further exploration, aiming to uncover novel approaches and address potential deficiencies in subtitling strategies for interrogative sentences. By delving into

the subtitled interrogatives in "Luca," this research endeavors to identify these gaps, thereby contributing to the advancement of film translation practices.

Furthermore, the exploration of subtitled interrogatives in the "Luca" movie offers a novel avenue for research, allowing for the discovery of innovative approaches and overlooked nuances in subtitling strategies. By closely scrutinizing the subtitled interrogatives, researchers can unearth new insights into how these sentences are rendered in translation, shedding light on the complexities of conveying emotion, intention, and narrative progression in a multilingual context. This novelty lies in the potential discovery of alternative subtitling techniques that better capture the essence of interrogative sentences, enhancing viewer comprehension and engagement. Moreover, by pushing the boundaries of traditional subtitling

practices, this research has the potential to set new standards and pave the way for more effective and immersive film translation experiences.

The significance of this research extends beyond the realm of academia, as it directly impacts the viewing experience of audiences worldwide. Effective subtitling of interrogative sentences not only ensures linguistic accuracy but also enhances the emotional and narrative impact of a film, fostering deeper connections between viewers and the on-screen narrative. By addressing the gaps and challenges in subtitling strategies for interrogative sentences in the "Luca" movie, this research aims to elevate the quality of film translation practices, ultimately enriching the cultural exchange facilitated by cinema. Furthermore, by fostering a deeper understanding of audiovisual translation, this research contributes to the broader discourse on cross-cultural communication and the role of media in shaping societal perceptions and values. This research attempts to answer the following questions:

1. What are the predominant subtitling strategies employed for interrogative sentences in the "Luca" movie, and how do they compare to established practices in audiovisual translation?
2. How do viewers perceive and comprehend subtitled interrogative sentences in the "Luca" movie, and what factors influence their reception and understanding of these subtitles?

RESEARCH METHOD

The Design of the Research

In this research, researchers used a descriptive qualitative method. According to Bogdan and Biklen (1982) qualitative research is descriptive in which the data is collected in the form of words or pictures rather than numbers. The researcher had to explore and research social situations that will be

studied thoroughly, broadly, and deeply. Besides, according to Wirartha (2006) qualitative descriptive analysis method to analyze, describe, and summarize various conditions, and situations from various data collected in the form of interviews or observations about the problems studied that occur in the field. The researcher decided to use a descriptive qualitative method because this research focuses on an analysis of the quality of subtitling strategies in *Luca* movie.

Source of the Data and Data

In qualitative research, data can manifest in various forms, such as words, actions, and documents (Lofland and Lofland, as cited in Lexy, 2005, p. 157). These diverse data sources, including documents, observations, and interviews, provide rich material for analysis. For this study, the researcher chose to focus on documentary data, specifically the "Luca" movie—an American animated fantasy film produced by Pixar Animation Studios and Walt Disney Pictures. Directed by Enrico Casarosa, produced by Andrea Warren, and written by Jesse Andrews and Mike Jones from a story by Casarosa, Andrews, and Simon Stevenson, "Luca" serves as the primary source material. Drawing on Frank's theory to analyze the types of interrogative sentences and Gottlieb's theory of subtitling strategy, the researcher embarks on an exploration of the intricacies of subtitling in this cinematic context.

The core data utilized in this research comprise the interrogative sentences extracted from the "Luca" movie, along with the corresponding subtitling strategies applied. By closely examining these elements, the researcher aims to decipher the nuances of subtitling within the film. Gottlieb's theory serves as a guiding framework for understanding the strategies employed

in rendering interrogatives in the subtitles. Through meticulous analysis and application of theoretical constructs, the researcher endeavors to shed light on the complexities inherent in subtitling interrogative sentences, thereby contributing to the broader discourse on audiovisual translation practices.

In summary, this research leverages qualitative methods to analyze the subtitling strategies employed for interrogative sentences in the "Luca" movie. Drawing on theoretical frameworks proposed by Frank and Gottlieb, the study delves into the intricacies of subtitling, utilizing documentary data extracted from the film itself. Through this methodological approach, the researcher seeks to unravel the subtleties of subtitling strategies, ultimately enriching our understanding of audiovisual translation practices within the context of animated cinema.

Data Collecting Procedure

In qualitative research, data collection procedures encompass various strategies, as outlined by Cresswell (2017:254), including qualitative observation, interviews, documents, and audio-visual materials. For this study, data collection involved the utilization of documents, audiovisual materials, and digital resources. The process unfolded through several systematic steps: Firstly, the researcher watched the "Luca" movie multiple times to gain a comprehensive understanding of its storyline. Next, the English-Indonesian subtitles were downloaded from a reputable source (www.my-sub.co). Subsequently, the researcher meticulously identified and highlighted interrogative sentences in both the English and Indonesian subtitles, while concurrently making detailed notes on the subtitling strategies employed. Finally, the data were systematically collected and organized

into categories based on the identified subtitling strategies. This rigorous data collection procedure ensures a thorough and systematic analysis of the subtitled interrogative sentences in the "Luca" movie, facilitating insightful findings and conclusions.

Data Analysis Procedure

In qualitative research, the data analysis process, as described by Gay et al. (2012), entails the organization and interpretation of qualitative data derived from interviews, documents, and observations. This process unfolds through several methodical steps: Firstly, the English data extracted from the "Luca" movie's subtitles are categorized according to the types of interrogative sentences using Frank's theory as a guiding framework. Next, the English-Indonesian data pairs are compared to identify the subtitling strategies employed, drawing on Gottlieb's theoretical framework. Subsequently, the data are analyzed to discern patterns and relationships between the types of interrogative sentences and the corresponding subtitling strategies. Finally, the research findings are synthesized and summarized based on the insights gleaned from the data analysis, providing a comprehensive overview of the subtitled interrogative sentences in the "Luca" movie and their subtitling strategies. This systematic approach ensures a rigorous and insightful analysis, facilitating the generation of meaningful conclusions and implications from the research findings.

RESULTS AND DISCUSSION

Results

The analysis revealed a total of 217 interrogative sentences in the "Luca" movie, categorized into two main types: WH Questions (87 data) and Yes-No Questions (130 data). Notably, no Tag Questions were found

in the movie. Regarding subtitling strategies, six out of ten strategies were identified. These included Transfer (55), Imitation (21), Paraphrase (93), Condensation (72), Deletion (1), and Transcription (3). Paraphrase emerged as the most dominant subtitling strategy

with 93 instances, followed by Condensation with 72 instances. Interestingly, some subtitle sentences encompassed multiple strategies, indicating the complexity of subtitling interrogative sentences effectively.

Table 1.
Interrogative Sentences in Luca Movie

No	Types of Interrogative Sentence	Data
1.	WH Question	87
2.	Yes-No Question	130
3.	Tag Question	0
Total		217

Table 2.
Table Subtitling Strategies used in Luca Movie

No	Strategy	Data
1.	Transfer	45
2.	Deletion	1
3.	Imitation	21
4.	Paraphrase	93
5.	Condensation	72
Total		236

The analysis of interrogative sentence usage in "Luca" provides a foundation for understanding the subtleties of subtitling strategies employed in translating dialogue. With Yes-No Questions dominating the interrogative landscape of the film, totaling 130 instances, subtitlers must carefully consider how to convey the nuances of these questions within the constraints of translation. Given that Yes-No Questions typically elicit binary responses, subtitlers face the challenge of accurately conveying the tone and intention behind each question while ensuring readability and synchronization with on-screen dialogue. Furthermore, the prevalence of Yes-No Questions suggests a conversational style characterized by direct inquiries, prompting subtitlers to adopt concise yet impactful translations that preserve the immediacy and clarity of the original dialogue.

Conversely, the relatively fewer instances of WH Questions, totaling 87, present subtitlers with a different set of challenges. WH Questions often require more elaborate responses and may involve contextual nuances that are integral to the narrative. As such, subtitlers must carefully craft translations that capture the interrogative nature of these questions while providing sufficient context for viewers to grasp the underlying meaning. Moreover, the absence of Tag Questions in the analyzed data signifies a distinct linguistic pattern that subtitlers must account for when translating dialogue. Understanding these subtleties enables subtitlers to navigate the complexities of linguistic expression in "Luca," ensuring that the subtitled version faithfully conveys the original dialogue's nuances while maintaining coherence and accessibility for viewers.

The analysis of subtitling strategies applied to interrogative sentences in the "Luca" movie sheds light on the intricate process of translating dialogue while preserving its linguistic nuances. Among the various strategies employed, Paraphrase emerges as the most dominant, with 93 instances recorded. Paraphrasing involves conveying the meaning of the original dialogue in a rephrased form, often to ensure better alignment with the target language's syntax and cultural context. This strategy allows subtitlers to maintain fidelity to the source material while accommodating linguistic differences and ensuring clarity for viewers. The prevalence of Paraphrase underscores the importance of linguistic adaptation in subtitling, as it enables effective communication of interrogative sentences without sacrificing comprehension or cultural authenticity.

Conversely, the relatively minimal usage of the Deletion strategy, with only 1 instance recorded, suggests a cautious approach to omitting or condensing dialogue in subtitles. Deletion involves removing or omitting certain elements of the original dialogue deemed non-essential or redundant for conveying meaning. While sparingly used in the "Luca" movie, this strategy highlights the subtitler's careful consideration of maintaining coherence and conciseness in the translated text. Additionally, the presence of multiple strategies within individual subtitle sentences, as indicated by the discrepancy between the total number of subtitling instances and interrogative data, underscores the complexity of subtitling decisions. Subtitlers must navigate linguistic, cultural, and temporal constraints to deliver accurate and accessible translations that enhance viewers' engagement with the film's narrative.

Discussion

In this research, the researcher analyzes the data to find the types of interrogative sentence used in *Luca* movie and the subtitling strategies used in each interrogative sentence subtitle.

Interrogative Sentence Type

The researcher found 217 data of interrogative sentence and 2 types of interrogative sentence in *Luca* movie, including WH Question 130 data, and Yes-No Question 87 data.

WH- Question

WH-Question is type of question if you want to get more information. There are 130 data of WH- Questions found in the movie. The following are the analysis of the data:

Excerpt 1

Luca: "Monalisa, why are you smiling?"

Monalisa: (taking out the fish from her mouth)

Monalisa is the name of one of Luca's pet, fish, and at that time Monalisa had a small fish in her mouth and that's why Monalisa was smiling. When Luca asked why she was smiling, he want to know the reason why Monalisa was smiling, and Monalisa replied it by taking out the fish from her mouth, it means that she was eating a little fish in her mouth. She responded by taking out the fish in her mouth. Excerpt 1 is categorized into WH-Question type. It is identified by the form using a question word "why" to get information of why does Monalisa smile. Question word "Why" is used to ask for a reason. Luca has found the reason why Monalisa smiles, it is because she hides a fish in her mouth. This is why Datum 6 is included in the W-H Question.

Excerpt 2

Alberto: "Okay. When you race in a cup, what do you get?"

Giulia: "Soldi. Prize money."

The dialogue occurs when Alberto asked Giulia about what did she get from the race in a cup, and Giulia answered by said "Soldi. Prize money." Excerpt 2 is categorized into WH-Question type. It is identified by the form using a question word "what" to get information of what does Giulia get from the race in a cup. The question word "what" is used to ask for information about something or someone. Alberto got the information by from Giulia who answered "Soldi, Prize money". This is why datum 18 included in the W-H Question.

Excerpt 3

Luca: "Whoa! **How'd** you get it down?"
 Alberto: "I rode it down."

The dialogue occurs when Alberto stood leaning on his homemade motorcycle next to him and Luca wondered how he got the bike out of his cliff house. And Alberto replies by saying, "I rode it down." but he actually got the bike out by pushing it. The question word "how" is used to ask about age, manner, distance, quantity, price, duration, process, and frequency. Excerpt 3 is categorized into WH-Question type. It identified by the form using a question word "How" to know the process of how does Alberto get the motor down from his cliff house?. Luca had already gotten the answer of how does Alberto get the motor down from his cliff house? Which is by rode it down." but he actually got the bike out by pushing it.

Yes/No Question

Yes/ No questions are simple questions eliciting the answer yes or no only. This sentence is started by an auxiliary verb. There are 87 data of Yes/No Questions found in the movie. the following are the analysis of the data: Excerpt 4

"**Do** we really need to fish near the island?"

The dialogue occurs when Giacomo asked Tomasso if they should really fish near the island, as rumors were flying that there were sea monsters roaming there. Excerpt 4 is categorized into Yes/No Question. It is identified by the first word of the sentence as auxiliary "do" which means the question needs the answer between "yes/no". Therefore, this question is included into yes/no question. Excerpt 5

"**Did** you hide?"

The dialogue occurs when Luca came home late and his mom asked if he was hiding because a boat was passing by. Excerpt 4 is categorized into Yes/No Question. It is identified by the first word of the sentence as auxiliary "did" which means, the question needs the answer between "yes/no". Therefore, it can be said that this question is included into yes/no question.

Excerpt 6

"**Did** you really think you could get away with this?"

The dialogue occurs when Luca's mother and father were wandering around looking for Luca and found a little boy sitting on the edge of the cliff on the beach and thought that it was Luca and Luca's father thought that it was Luca who was trying to escape, and tried to check it by throwing the boy into the water. Excerpt 6 is categorized into Yes/No Question. It is identified by the first word of the sentence as auxiliary "did" which means the question needs the answer between "yes/no". Therefore, this question is included into yes/no question.

Subtitling Strategies

The researcher found 5 subtitling strategies of interrogative sentences used in *Luca* movie. The strategies are Transfer with 55 data, Imitation with 21 data, Paraphrase with 93 data, Condensation with 72 data, Deletion with 1 datum, Transcription with 3 data.

Transfer

Transfer refers to the strategy of translating the Source Language completely and correctly into the Target Language. The result of Transfer strategy in *Luca* movie shows that there are 45 data. The data are the following:
Excerpt 7

Source Language

Luca: *"Isn't it dangerous?"*

Alberto: *"Yeah, it's the best!"*

The dialogue occurs when Luca's friend, Alberto, shows him his house which is on a rock cliff on the beach and tells him that Alberto lives with his father but his father rarely comes home which allows him to do whatever he wants. Luca then asks about the dangers of living alone on the surface of a cliff. Excerpt 6 uses the Transfer strategy. It is identified by the source language "Isn't it dangerous?" which is translated clearly and correctly into the target language "Bukankah itu berbahaya?" with no added word or deleted word in the sentence.

Excerpt 8

Source

Language

Alberto: *"First time?"*

Luca: *Of course it is! I'm a good kid!*

Target

Language

Alberto: *"Pertama kali?"*

Luca: *Tentu saja! Aku anak yang baik!*

The dialogue happened when Luca and Alberto went to the surface of the sea and the scales slowly turned into human skin. Luca, who experienced it for the first time, screamed hysterically, while Alberto, who was used to it, only saw Luca's action. Excerpt 8 uses the Transfer strategy. It is identified by the source language "First Time?" which is translated clearly and correctly into the target language "Pertama Kali?" with no added word or deleted word in the sentence.

Excerpt 9

Source

Language

Alberto: *"Makes sense, right?"*

Luca: *"Yes, Continue"*

Target

Language

Alberto:

"Masuk akal, bukan?"

Luca: *"Ya. Lanjutkan."*

Target Language

Luca: *"Bukankah itu berbahaya?"*

Alberto: *Itu yang terbaik!*

The dialogue occurs when Alberto suggests Luca to live in a residential area across the ocean to be his residence so as not to be known by Luca's parents. Alberto persuades Luca by saying that there are many Vespas and they can ask the Vespa master to make them one, that's where Alberto says, "makes sense right?". Excerpt 9 uses the Transfer strategy. It is identified by the source language "Makes sense, right?" which is translated clearly and correctly into the target language "Masuk akal, bukan?" with no added word or deleted word in the sentence.

Imitation

Imitation is used to translate the proper noun like names, places, countries, and product brands. The result of Imitation strategy in *Luca* movie are 24 data. The data are the following:

Excerpt 10

Source

Language

Luca's

Mom: *"Luca!*

Where have you been?"

Luca: *"Don't say surface. Don't say surface."*

Surface"

Target

Language

Luca's Mom:

"Luca! Dari mana saja kau?"

Luca: *"Jangan*

katakan

permukaan.

Permukaan."

The dialogue occurs when Luca's mom asked him where he was from, and Luca said, "Don't say surface. Don't say surface." because he was afraid of being scolded, he answered "the surface".

Excerpt 10 uses the Imitation strategy. It is identified by the word “Luca” in source language which is translated into “Luca” in the target language. “Luca” a proper noun, it is the name of a person; it is translated into the same thing. Therefore, the strategy used is Imitation. Excerpt 11

Source Language	Target Language
Alberto: <i>Hei, Spewlia?</i>	Alberto: <i>Hei, Spewlia?</i>
Giulia: <i>“Giulia. My name is Giulia.”</i>	Giulia: ...

The dialogue occurs when Alberto called Giulia by Spewlia and Giulia corrected her name by saying, “Giulia. My name is Giulia.”. Excerpt 11 uses the Imitation strategy. It is identified by the word “Spewlia” in source language which is translated into “Spewlia” in the target language which means “Spewlia” is a name of a person and it is translated into “Spewlia”. Therefore, the strategy used is Imitation. Excerpt 12

Source Language	Target Language
Ercole: <i>“Spewlia, you teamed up with these vagrants?”</i>	Ercole: <i>“Spewlia, kau satu tim dengan gelandangan ini?”</i>
Giulia: <i>“Ignore him.”</i>	Giulia: ...

The dialogue occurs when Ercole, the enemy of Luca, Alberto, and Giulia, teased Giulia who was called “Spewlia” by him, that she was a group of tramps.

And Giulia told them just to ignore him. Excerpt 12 uses Imitation strategy. It is identified by the word “Spewlia” in source language which is translated into “Spewlia” in the target language which mean “Spewlia” is a name of a person and it is translated into “Spewlia”. Therefore, the strategy used is Imitation.

Paraphrase

Paraphrase is the strategy when the translator explains part of the sentence according to its own understanding. The sentence structure in source language cannot be rearranged in target language. The result of paraphrase strategy shows that there are 100 data found. The data are the following.

Excerpt 13

Source Language	Target Language
Alberto: <i>“Did you see the height I got?”</i>	Alberto: <i>“Kau lihat setinggi apa aku tadi?”</i>
Luca: -	Luca: -

The dialogue occurs when Alberto jumped from the top of a high cliff into the sea freely and Luca just watched him do it with a look of fear and awe. Excerpt 13 uses the paraphrase strategy. It is identified by the source language “Did you see the height I got?” is not translated word-by-word into the target language. It is translated into “Kau lihat setinggi apa aku tadi?”. The sentence structure in Source Language can not be rearrange in target language. Therefore, this datum is included into Paraphrase.

Excerpt 13

Source Language	Target Language
Ercole: <i>“Where did the other one go?”</i>	Ercole: <i>“Satunya lagi ke mana?”</i>
Luca: <i>“Eh?”</i>	Luca: <i>“Eh?”</i>

The dialogue occurs when Alberto was splashed with water from the ship that was turning and his skin turned purple as he lived in the sea, he finally threw himself into the sea so as not to be discovered, then Ercole asked, “Where did the other one go?”. Excerpt 13 uses the paraphrase strategy. It is identified by the source language “Where did the other one go” is not translated word-by-word into the target language. It is translated into “Satunya lagi ke mana”. The sentence structure in

Source Language can not be rearrange in target language. Therefore, this datum is included into Paraphrase.

Excerpt 14

Source Language	Target Language
Luca: "Did you see me on the bike? "	Luca: "Kau melihatku naik sepeda? "
Alberto: "Yeah, yeah, yeah. Our Vespa's gonna be even better than a bike, though".	Alberto: Ya. Vespa kita akan lebih baik dari sepeda.

The dialogue occurs when Luca and Alberto are relaxing at the top of the tree house and Luca is talking about his experience riding a bicycle and Alberto responds with how if they rode a Vespa, it would be even more beautiful. Excerpt 14 uses the paraphrase strategy. It is identified by the source language "Where did the other one go". It is translated into "Satunya lagi ke mana". The sentence structure in Source Language can not be rearrange in target language. Therefore, this datum is included into Paraphrase.

Condensation

Condensation is the strategy that aims to compress the content so that the simplicity and effectiveness of the subtitles are maintained, and the meaning is conveyed.—The result of condensation strategy in Luca movie shows that there are 59 data found. The data are the following:

Excerpt 15

Source Language	Target Language
Luca: "Have you ever gone to the human town? "	Luca: "Pernah ke kota manusia?"
Alberto: "Yeah, uh no. But, but my dad told me all about it."	Alberto: ...

This dialogue occurs when Luca and Alberto were relaxing on the cliffs

by the sea and Luca looked at the island on the other side and asked Alberto "Have you ever gone to the human town?" and Alberto replied "Yeah, uh no. But, but my dad told me all about it." Excerpt 15 uses the condensation strategy. It identified by the source language "Have you ever gone to the human town?" which is translated shorten or compressed the translation into the target language "Pernah ke kota manusia?" which is the word "you" and "gone" are omitted or not translated to compress the sentence. Therefore, this datum is included into Condensation.

Excerpt 16

SL Luca: "Wait. What if we visit her there?"

TL Luca: "Bagaimana jika kita mengunjunginya di sana?"

Answer Alberto: "Why would you wanna do that?"

The dialogue occurs when Alberto was showing his drawings of what they needed when riding a Vespa and Luca added a telescope and he remembered about the big telescope that Giulia said when she was in her school then Luca suggested to visit Giulia's school and Alberto answered it with a question that sounded disapproving. Excerpt 16 uses the condensation strategy. It is identified by the source language "Wait". What if we visit her there?" which is translated shorten or compressed the translation into the target language "Bagaimana jika kita mengunjunginya di sana?" which is the word "wait" is omitted or not translated to compress the sentence. Therefore, this datum is included into Condensation.

Excerpt 17

Source Language

Luca: *"I mean, that's allowed, right?"*
 Giulia: *"Luca! Luca! Luca? It should be fine, we're still okay."*

The dialogue occurs when Luca and Alberto had an argument which resulted that Alberto left and he didn't want to participate in the race. Luca and Giulia returned to Giulia's house to eat then Giulia's father asks where Alberto is then Luca explained, and Giulia's father immediately prepared to leave the house to look for Alberto and as if hinting that they, Luca and Giulia, are unlikely to run the race together. It frustrated Luca and convinced Giulia that the two of them can still run the race even though only the two of them. Excerpt 17 uses the Condensation strategy. It identified by the source language "I mean, that's allowed, right?" translated shorten or compressed the translation into the target language into "Itu diperbolehkan?" which is the word "I mean" and "right?" are omitted or not translated to compress the sentence. Therefore, this datum is included into Condensation.

Deletion

Deletion refers to deal with the total elimination of the parts of a text, such as repetition, filler words and question tags. The result of Deletion strategy in *Luca* movie shows that there are 59 data found. The data are the following:

Excerpt 17

Source Language
 Luca: "No, no! Keep going!"
 Alberto: "What? Why?"

The dialog occurs when Alberto asked Giulia about what did she get from the race in cup and Giulia said that she got money and she ~~go~~ went away. Alberto already felt like he had an

answer but Luca continued to encourage Alberto to keep asking questions to Giulia. Excerpt 17 uses the Deletion strategy. It is identified by the source language "No, no! Keep going! What? Why?" which is translated by omitting repetition word "No" in target language, the sentence becomes like "Tidak! Terus! Apa? Kenapa?" which is the second word "No" is omitted or not translated. Therefore, this datum is included into Deletion.

Transcription

Transcription is used when there is an existence of unusual terms, the third language and nonsense language in the SL. The result of Transcription strategy in *Luca* movie shows that there are 59 data found. The data are the following:

Excerpt 18

Source Language	Target Language
<i>Ticketing: "Ciao, Giulia. Team of one?"</i>	<i>Ticketing: "Hai, Giulia. Tim satu orang?"</i>
<i>Giulia: "Not today."</i>	<i>Giulia: "Tidak hari ini."</i>

The dialogue occurs when Giulia ordered and paid for the race tickets, the ticket officer greeted and asked for "a team of one?" but Giulia answer "Not today" by introduced her team of 3 with enthusiasm, Luca and Alberto. Excerpt 18 uses the Transcription strategy. It is identified by the source language "Ciao, Giulia. Team of one?" which is translated into "Hai, Giulia. Tim satu orang?",

Target Language
 Luca: "Tidak! Terus!"
 Alberto: "Apa? Kenapa?"

The word “Ciao” is Italian language which is the third language, it is translated into “Hai”. Therefore, this datum is included into Transcription.

Excerpt 19

Source Language	Target Language
<i>Giulia's Dad:</i>	<i>Giulia's Dad:</i>
<i>“Signora</i>	<i>“Nyonya</i>
<i>Marsigliese?”</i>	<i>Marsigliese?”</i>
<i>Signora</i>	<i>Signora</i>
<i>Marsigliese:</i>	<i>Marsigliese:</i>
<i>Technically,</i>	<i>“Secara teknis,</i>
<i>legally, yes, they</i>	<i>secara hukum..</i>
<i>won.</i>	<i>ya, mereka</i>
	<i>menang</i>

The dialogue occurs when Giulia's Dad declared that Luca and Alberto were the winners, then Signora Marsigliese again declared by looking at whose bicycle was the first get into the finish line then said that Luca and Alberto were the winners. Excerpt 19 uses the Transcription strategy. It is identified by the source language “*Signora Marsigliese??*” which is translated into “*Nyonya Marsigliese?*”, the word “Signora” is the Italian language, and it is translated into “*Nyonya*” as Indonesian language. Therefore, this datum is included into Transcription.

Excerpt 20

Source Language	Target Language
<i>Ercole:</i>	<i>Ercole:</i>
<i>“Signor Vespa?”</i>	<i>“Tuan Vespa?”</i>
<i>Alberto: -</i>	<i>Alberto: -</i>

The dialogue occurs when Alberto calls Ercole “*Signor Vespa*” and Ercole finds it funny, Ercole tells him his name by saying “I am Ercole Visconti.” And as long as Ercole said Alberto didn't say anything. Excerpt 20 uses the Transcription strategy. It is identified by the source language “*Signor Vespa?*” which is translated into “*Tuan Vespa?*”, the word “Signor” is Italian language which is translated into “*Tuan*” as Indonesian language. Therefore, this datum is included into Transcription.

CONCLUSION AND SUGGESTION

In conclusion, the analysis of subtitling strategies applied to interrogative sentences in the “Luca” movie reveals significant insights into the intricacies of translating dialogue for audiovisual content. Through meticulous examination of the predominant subtitling strategies, including Transfer, Imitation, Paraphrase, Condensation, Deletion, and Transcription, it becomes evident that subtitlers employ a range of techniques to convey interrogative sentences effectively. Paraphrase emerges as the most dominant strategy, indicating a preference for conveying the essence of the original dialogue in a rephrased form to ensure linguistic and cultural fidelity. This aligns with established practices in audiovisual translation, where maintaining coherence and clarity in subtitles is paramount.

Furthermore, the analysis sheds light on how viewers perceive and comprehend subtitled interrogative sentences in the “Luca” movie. By examining specific examples of WH Questions and Yes-No Questions, such as those involving characters like Luca, Alberto, and Giulia, it becomes apparent that the subtleties of linguistic expression play a crucial role in audience comprehension. Factors such as context, cultural nuances, and the use of proper nouns influence viewers' reception and understanding of subtitles. Through a nuanced understanding of these dynamics, subtitlers can enhance the viewer experience by crafting translations that capture the essence of the original dialogue while ensuring accessibility and engagement.

Overall, the research on subtitling strategies applied to interrogative sentences in the “Luca” movie underscores the complexity and importance of audiovisual translation in conveying linguistic nuances and cultural context. By analyzing the

interplay between interrogative sentence types and subtitling strategies, this study contributes to a deeper understanding of the challenges and considerations inherent in translating dialogue for global audiences. It highlights the need for subtitlers to balance linguistic accuracy with audience comprehension, ultimately enriching the viewer experience and fostering cross-cultural understanding in the realm of audiovisual media.

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