

SUBTITLING STRATEGIES OF THE SONGS TRANSLATION IN THE MOVIE ENTITLED “*PITCH PERFECT*”

¹Muh Kholiq,
²Grace Soraya

¹Universitas Gunadarma, kholiq040973@gmail.com
²Universitas Gunadarma, gc.ayam@gmail.com

ABSTRACT

Subtitling is the process of translating the source language into the target language in audio-visual. This research aimed to find out the subtitling strategies found in songs played in a movie entitled Pitch Perfect. This research used a qualitative descriptive method with a literature study approach. The result of the research showed that there are 6 strategies found in the subtitling strategies used in the songs of the movie namely transfer, paraphrase, dislocation, condensation, decimation, and resignation. The most used strategy in this research is transfer strategy with 55.84% of the total data collected, followed by dislocation strategy with 14.28% of the total data collected, followed by paraphrase with 10.5% of the total data collected, followed by condensation with 6.5% of the total data collected, followed by decimation with 2.6% of the total data collected, and finally, last but not least, resignation with 1.3% of the total data collected.

Keywords: subtitling strategy, translation, songs, movie

INTRODUCTION

The development of translation cannot be separated from the development of science. They are closely related to each other. One of the translations currently developing is translation in the field of songs and films called subtitling. In subtitling, a translator has to pay attention relating to some rules when they will translate every text in a film. Apart from transferring the meaning from the source language to the target language, the translators must also be able to make an equivalent translation from one language to another. This is due to differences in their systems and structures, consequently, a growing need to find appropriate screen translation approaches (Audiovisual Translation). Audiovisual Translation (AVT) is majoring in subtitle and dubbing. Each of them interferes with the original text to a different extent. Dubbing is replacing the original voice soundtrack with another voice in

another language. It is the method by which the foreign dialogue is adjusted to the mouth and movements of the actor in the film and its aim is to make the audience feel as if they are listening to the actors' actual dialogue in the target language. On the other hand, subtitling is defined as supplementing the original voice soundtrack by adding written text on screen (O'Connell, 1998, p. 169)

Subtitling is textual versions of the dialogue which is not in films only, but also in television programs. Subtitling has important role in the film because subtitling has given many contributions. They are usually displayed at the bottom of the screen. Through subtitling, the audience of the foreign film can enjoy the film by reading the translated text on the bottom of the screen without ambiguous thinking. One might say that subtitling is more authentic since it does not hide the original sound.

There are some previous researches that have been done in the past as a reference for research topics. The first is *Strategi Penerjemahan Subtitling dalam Film "Ender's Game"* by Sulistijani and Parwis (2019). This research took *Ender's Game* as the object of the research. Yolla (2016) discussed about the subtitling translation strategy applied in translating Indonesian language film dialogue entitled *The Raid: Redemption* into English-language text. Based on previous studies above none of them investigated the area of translation strategies used in song translation. Because of the limited studies in that area, the researchers conducted this study. Therefore, the issue that would be discussed here is translation strategies used by translators in song translation. The aim of this study is to investigate what kind of translation strategies used in song translation entitled "*Pitch Perfect*" and which are mostly used in that translation.

Generally, translation can be defined as a process of delivering message from the source language (SL) to the target language (TL). Of course, the message conveyed must be as close as possible to the target language. Hatim and Munday (2004) said that translation is "the process of moving a written text from the source language (SL) to the target language (TL)". Meanwhile, Larson (1984) defined that translation as a compensation for the meaning of the source language (SL) to the target language (TL) with the form of the recipient's target language. Furthermore, Catford (1965) stated that translation is the process of moving text from one language text to another language text. Moreover, Nida and Taber (1974) described that translation is the process of translating the language of the receptors into the closest natural equivalent of the source

language, first in meaning, second in terms of style.

There are two forms of media in translation, namely printed translation and electronic translation or commonly referred to as AVT (Audio-visual Translation). Luyken (1991) depicted that audio-visual translation is transferring a film or television program so that it is able to be understood by a target audience who is unfamiliar with the language used in the film or program. Television Audio-visual translation is majoring in dubbing and subtitles. Dubbing is the activity of replacing the original soundtrack with another voice in another intended target language. Subtitles are defined as complementing the original sound track by adding text written on the screen (O'Connell, 2007).

This is not an easy task for a translator to be able to translate subtitles, speech or conversation in a film that appears on the screen. There are several aspects that must be mastered by the translator to be able to translate the subtitling. Venuti (2000) in *Politeness in Screen Translating* stated that there are four kinds of difficulties in doing subtitling. The first is the mode switch from speech to writing. The second is the factor that governs the media or channels in which meaning is to be conveyed. The third is the reduction of the source text as a consequence of the above points and the last is the visual image matching requirement.

There are two types of subtitles, namely interlingual subtitles, which imply a transfer from SL to TL, and intralingual subtitles, which do not change language (Cintas, 2003). In interlingual subtitles, a translator can apply several strategies in translating the source language subtitles (SL) into the target language (TL). Gottlieb (1992, p. 166) explained that several subtitle strategies that can be applied to

interlingual subtitles are expansion, paraphrasing, transfer, imitation, transcription, dislocation, condensation, desimation, deletion, and resignation.

RESEARCH METHOD

The main focus on this research is Gottlieb's subtitling strategy applied in songs from a film entitled *Pitch Perfect*. Therefore, research uses qualitative descriptive method with literature study approach. Descriptive qualitative method does not involve quantification on its result through statistical analysis, but it achieves its result by describing the quality of the result (Marczyk, Dematteo, & Festinger, 2005, p. 7). The result itself can be concluded by using literature study approach which is used to analyze the data through comparison, classification, and summary of previous studies such as books, journal, private documents, etc. Therefore the result of this research will be in the form of description.

Datum is an important element in doing a scientific study. It can be defined as the fact that functions as a material that will establish information, statement, and opinion that is used for the study. It also functions as the clues and evidences to solve the problem of the study (Suaidi, 2016). This research uses documentation technique to obtain the data that will be used in this research. Documentation technique is the collection of data on documents in the form of; records of events, writings, pictures, works of art, and others that usually use identification, classification and categorization work procedures (Ali, 2018, p. 99).

Based on what has been stated above, the data collection uses the following procedure: (1) watching the *Pitch Perfect* movie and paying close attention to the lyric of the song played in the movie (2) Identifying lyrics of the songs played in the movie. (3)

Classifying which strategy fits the lyrics of the songs in the movie.

RESULTS AND DISCUSSION

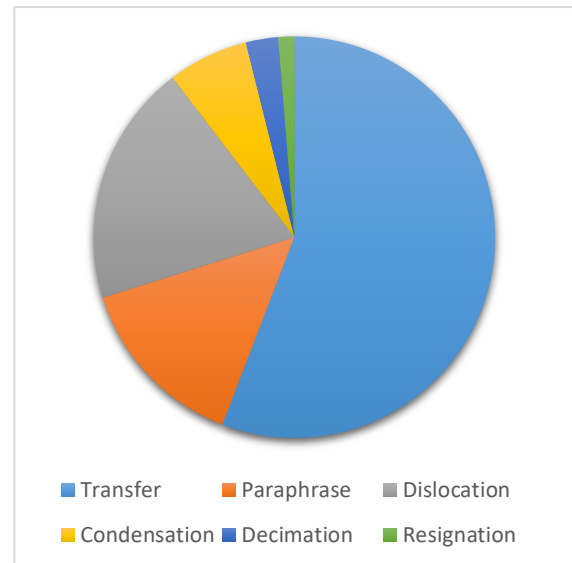


Figure 1. Subtitling Strategy

There are several translation strategies in subtitling songs in the movie "*Pitch Perfect*", the researcher found 77 data that are related to the subject discussed in this research. Forty-three of which belong to transfer strategy, 11 of the data belong to paraphrase strategy, 15 data belong to dislocation strategy, 5 of the data belong to condensation strategy, 2 of the data belong to decimation strategy, and only 1 datum belongs to resignation strategy.

Transfer

Transfer, there is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text. There are some examples of resignation in one of the songs from the movie:

SL: Please don't stop the music

TL: *Tolong jangan hentikan musiknya*

From the example above, researcher can conclude that the datum

above belongs to the transfer strategy because the sentence above is translated literally and it also maintains the structure of the source text to the target text. the word **please** is translated into *tolong*, the word **don't** is translated into *jangan*, the word **stop** is translated into *hentikan*, and the phrase **the music** is translated into *musiknya*. It can be seen that each word and phrase is literally translated into the target language text from the source language text.

Each words and phrase also stays in the same position of the source language text structure in the target language text. The word **please** is translated into *tolong* comes before the word **don't** that is translated into *jangan* comes before the word **stop** that is translated into *hentikan* that comes before the phrase **the music** that is translated into *musiknya*. It can be seen that each word and phrase is literally translated into the target language text from the source language text.

Another example for the transfer strategy:

SL: But all your bullets ricochet

TL: *Tapi semua pelurumu memantul*

The datum above can also be classified as transfer strategy because of how the source language text is translated literally to the target language text. The target language text also maintain the structure of the source language text. The word **but** is translated into *tetapi*, the word **all** is translated into *semua*, the phrase **your bullets** is translated into *pelurumu*, the word **ricochet** is translated into *memantul*. It can be seen that each word and phrase is literally translated into the target language text from the source language text.

Each words and phrase also stays in the same position of the source language text structure in the target language text. The word **but** is translated into *tetapi* comes before the word **all** that is translated into *semua*

comes before the phrase **your bullets** that is translated into *pelurumu* comes before the word **ricochet** that is translated into *memantul*. It can be seen that each word and phrase is literally translated into the target language text from the source language text. Therefore, the structure of the original text stays the same.

Another example for the transfer strategy:

SL: I got places to go

TL: *Aku mendapat tempat untuk pergi*

The datum above can also be classified as transfer strategy because of how the source language text is translated literally to the target language text. The target language text also maintain the structure of the source language text. The word **I** is translated into *Aku*, the word **gotis** translated into *mendapat*, the word **places** is translated into *tempat*, the word **tois** translated into *untuk*, the word **go** is translated into *pergi*. It can be seen that each word is literally translated into the target language text from the source language text.

Each words also stays in the same position of the source language text structure in the target language text. The word **I** is translated into *Aku* comes before the word **got** that is translated into *mendapat* comes before the word **pleaces** that is translated into *tempat* comes before the word **to** that is translated into *untuk* comes before the word **go** that is translated into *pergi*. It can be seen that each word and phrase is literally translated into the target language text from the source language text. Therefore, the structure of the original text stays the same.

Another example from transfer strategy;

SL: 'Cause it's meant to be ours

TL: karena itu dimaksudkan untuk menjadi milik kita

The datum above can also be grouped as transfer strategy because of how the source language text is translated literally to the target language text. The target language text also maintains the structure of the source language text. The word ‘**cause**’ is translated into *karena*, the word **it’s** is translated into *itu*, the word **meant** is translated into *dimaksudkan*, the word **to** is translated into *untuk*, the word **be** is translated into *menjadi*, the word **ours** is translated into *milik kita*. It can be seen that each word is literally translated into the target language text from the source language text.

Each words also stays in the same position of the source language text structure in the target language text. The word ‘**cause**’ is translated into *karena* comes before the word **it’s** that is translated into *itu* comes before the word **meant** that is translated into *dimaksudkan* comes before the word **to** that is translated into *untuk* comes before the word **be** that is translated into *menjadi* comes before the word **ours** that is translated into *milik kita*. It can be seen that each word and phrase is literally translated into the target language text from the source language text. Therefore, the structure of the original text stays the same.

Expansion is used when the original text (SL) requires an addition explanation in translation because of some cultural nuance not retrievable in TL. Unfortunately, in this case, there is no example of expansion strategy in the data collected.

Paraphrase

Paraphrase is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, using this strategy the subtitler changes the structures of the subtitle and makes it easier to understand and readable by the

audience. There are some examples of this strategy;

SL: You shoot me down but I get up

TL: *Kau menembakku tapi aku bangkit*

It can be seen from the datum above that the clause **you shoot me down** is translated into *kau menembakku*. The target language text is not translated literally and the subtitler changed the structure of the subtitle to make it easier for the audience to read and understand. Same thing goes to the second clause. The clause **I get up** is translated into *aku bangkit*. The target language text is not translated literally and the subtitler changed the structure of the subtitle to make it easier for the audience to read and understand.

Another example for paraphrase strategy:

SL: Just the way you are

TL: *Apa adanya*

It is able to be looked from the datum above that the clause **you shoot me down** is translated into *kau menembakku*. The target language text is not translated literally and the subtitler changed the structure of the subtitle to make it easier for the audience to read and understand.

Condensation

Condensation is making the text brief to missunnecesary utterance using shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed. There are some examples of this strategy;

SL: and I sure would like some sweet company.

TL: *dan pasti aku kan butuh teman*

It may be viewed from the datum above that the subtitler chose to not translate a few words in the source language text to convey the meaning or message in the source language text

when translated to the target language text.

Another example of condensation strategy:

SL: you shout it out

TL: *kau berteriak*

It could be observed from the datum above that the subtitler chose to not translate a few words in the source language text to convey the meaning or message in the source language text when translated to the target language text.

Decimation

Decimation is used to translate when the actors are quarrelling with a fast pace. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly. There are some examples of this strategy;

SL: walk out the house with my swagger hop in the whip

TL: keluar dari rumah itu dengan kesombonganku.

From the datum above, it can be concluded that it belongs in decimation strategy because the speech was fast and it has low redundancy. Not much of the words are deleted from the target language text because of the low redundancy of the lyric in the datum above to fit the pace of the source language text.

Another example of decimation strategy:

SL: I was thinking 'bout her, thinking 'bout me

TL: aku berpikir tentang dia, tentang aku.

From the datum above, it is able to be deduced that it belongs in decimation strategy because the speech was fast and it has low redundancy. Not much of the words are deleted from the target language text because of the low redundancy of the lyric in the datum above to fit the pace of the source language text.

Imitation is re-writing the word the original text. Imitation is usually used to deal with the name of person, place, names of magazine, journals, newspapers, the titles of as yet untranslated literary works, name of company and institutions, addresses, etc. Unfortunately, there is no example of this strategy in the data collected.

Transcription: is used in those cases where a term is unusual even in the source text; for example, the use of a third language, or nonsense language. Unfortunately, there is no example of this strategy in the data collected.

Dislocation

Dislocation is adopted when the original employs some sort of special effect; for example, a silly song in cartoon film, where the translation of the effect is more important than the content. There are some examples of dislocation strategy:

SL: I got my ticket for the long way round

TL: Sudah kukantongi tiket untuk perjalanan panjang

In the datum above, the researcher can sum up that the datum above belongs to dislocation strategy because the translation of the source language text is not translated literally and the effect of the lyric is transferred to the target language text.

Another example of dislocation strategy;

SL: I am titanium

TL: Aku bagai titanium

In the datum above, the researcher can resume that the datum above belongs to dislocation strategy because the translation of the source language text is not translated literally and the effect of the lyric is transferred to the target language text.

Another example of dislocation strategy;

SL: Ricochet You take your aim

TL: Pelurumu akan memantul kembali ke arahmu

In the datum above, the researcher could conclude that the datum above belongs to dislocation strategy because the translation of the source language text is not translated literally and the effect of the lyric is transferred to the target language text.

Deletion is refers to the elimination of parts of a text. Unfortunately, there is no example of this strategy in the data collected.

6. Resignation

Resignation is used to describe the strategy adopted when no translation solution can be found and the meaning is inevitably lost. In this case, there is an example of resignation in one of the songs from the movie entitled *I Saw The Sign*.

SL: Ooh-ooh-ooh-ooh-ooh

TL: -

From the example above, researcher concluded that the datum above belongs in the resignation strategy. It is as to the reason that there is no translation stated by the subtitler in the movie and the meaning of the lyric from the song is inevitably lost.

CONCLUSION AND SUGGESTION

Conclusion

From all of the data shown previously above, the researcher is able to conclude that in the movie entitled *Pitch Perfect* there are some subtitling strategies used. The subtitling strategies used are transfer, paraphrase, dislocation, condensation, decimation, and resignation

From all of the strategies used, 43 data out of 77 data used transfer strategy which made it took 55.84% of the total data collected. Paraphrase strategy has 11 data out of 77 data in total, which took 10.5% of the total data collected. Dislocation has 15 data out of 77 data in total which took 14.28% of the total data collected. Condensation

has five data out of 77 data in total which took 6.5% of the total data collected. Decimation has two data out of 77 data in total which took 2.6% of the total data collected. And last but not least resignation has one datum out of 77 data in total which took 1.3% of the total data collected.

The most used strategy in this research is transfer strategy with 55.84% of the total data collected, followed by dislocation strategy with 14.28% of the total data collected, followed by paraphrase with 10.5% of the total data collected, followed by condensation with 6.5% of the total data collected, followed by decimation with 2.6% of the total data collected, and finally, last but not least, resignation with 1.3% of the total data collected.

In translation subtitling on film, besides mastering strategy translation, translator should know and understand the culture from language source and target language. This matter intended so that readers can catch the meaning clearly of the dialogue in the film

Suggestion

Relating to the conclusions above, the researcher offered some suggestions as follows: for English learners; it was recommended to learn this research in order to improve their knowledge, particularly in translation process and vocabulary development, for other researchers; it was hoped to learn more about translation, particularly the subtitling strategies in order to have a better research..

REFERENCES

- Ali, A. J. (2018). *Metodologi Penelitian Sastra*. Jakarta: Universitas Gunadarma.
- Catford, J. C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press .

- Cintas, D. (2003). *Audiovisual translation in the third millennium*. Multilingual Matters.
- Gottlieb, H. (1992). *Subtitling: Diagonal Translation*. In *Perspectives: Studies in Translatology*. Dinamarca.
- Hatim, B., & Munday, J. (2004). *Translation: An Advanced Resource Book*. New York: Routledge.
- Larson, L. M. (1984). *Meaning-Based Translation: A Guide to Cross Language Equivalence*. U.K: University Press of America.
- Luyken, G.-M. (1991). *Overcoming language barriers in television: dubbing and subtitling for the European audience*. Manchester: European Institute for the Media
- Marczyk, G., Dematteo, D., & Festinger, D. (2005). *Essentials of Research Design and Methodology*. New Jersey: John Wiley & Sons, Inc.
- Nida, E. A., & Taber, C. R. (1974). *The Theory and Practice of Translation*. UBS: Leiden.
- O'Connell, E. (1998). *Choices and Constraints in Film Translation*. Unity in Diversity: Current Trends in Translation Studies. Manchester: St. Jarome Publishing.
- O'Connell, E. (2007). Screen Translation. *A companion to translation studies*, 120-133.
- Suaidi, R. T. (2016). Feminism Reflected in *Pride and Prejudice* Novel by Jane Austen 1813. *Jurnal Ilmiah Bahasa dan Sastra*, 85-99.
- Sulistijani, E. , Parwis F.Y.(2019). Penerjemahan Subtitling dalam Film "Ender's Game". *Deiksis*. Vol.1. No.03.
- Venuti, L. (2000). *The Translation Studies Reader*. New York: Routledge.
- Yolla, Yunicha Bakti (2016) *An Analysis Of English Subtitling Strategies Of The Indonesian Movie The Raid: Redemption*. Diploma Thesis, Universitas Andalas.