Subtitling Strategies Used in *The Meg* Movie Texts

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Abstract—**Subtitling strategies used by subtitler in translating, word, phrase or speaker's utterances in audiovisual field. This research deals with subtitling strategies used in The Meg movie texts. The purpose of this study is to describe the types of subtitling strategies used in The Meg movie texts. The research methodology used in the research is qualitative research design. The object of the study is The Meg movie directed by Jon Turteltaub. The data were analyzed by using interactive model of qualitative data management and analysis namely data collection, data condensation, data display and verification and conlusion. Based on the data analysis, the findings of this study revealed that there were ten types of subtitling strategies based on Haryanto's theory used in The Meg movie texts namely Expansion (2.1%), Paraphrase (21.3%), Transfer (40.6%), Imitation (8.7%), Transcrition (1.0%), Condensation (6.8%), Decimation (0.7%), Deletion (7.3%), Taming (0.2%), Resignation (1.5%) and the researcher found four other types of subtitling strategies namely Abreviation (0.7%), Dislocation (0.7%), Culturally (1.5%) and Peyoration (0.2%). This means that the subtitling strategies that analyzed in the form of the clauses as the research data mostly focused on Transfer.**

Keywords—movie; subtitles; subtitling strategies; translation

I. INTRODUCTION

Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Translation is reproducing source language in equivalent way into target language as close as possible to the original one. Translation itself has always been a central part of the communication between two different languages [1]. Subtitling as the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text, which are presented on the screen of the movie [2].

Subtitling strategies used by subtitler in translating word, phrase or speaker's utterance in audiovisual field. Subtitle translation's aim is to translate a verbal language to written and to transfer the information to the viewers in a limited space [3]. Unlike literally translation, a subtitler (person who translate subtitle) needs an excellent listening skill to translate. Therefore, subtitles can help the audiences learn the foreign language through a movie. There are many genre of movie can be chosen by the translator to translate the subtitle film.

The Meg movie is one of the famous movie in 2018 that enjoyed by all age circles, from children until adult and it is directed by Jon Turteltaub. This movie is about the shark namely Megalodon, the largest shark ever known believed to be extinct for millions of years. The source language (SL) of this movie is English and the target language (TL) is Indonesian. Rizal Adam as the movie subtitler applied many types of subtitling strategies in the subtitles so the viewers can be easily got the idea of each utterance in the movie.

In this case, the problems appear when the researcher saw some awkward cases in the TL. Not all of the SL translated fully in the TL, there are number of words in the SL less of the TL and vice versa.

The following are some preliminaries data found by the researcher by the data source is the subtitling of *The Meg* movie, such as:

Data 97

SL: Wow, look at that

TL: *Wah, lihat itu*

Data 102

SL: Blast

TL: *Ledakkan sekarang*

In the first example, the subtitler changed the word of **Wow** into **Wah** because adopted when the original employs some sort of special effect where the translation of the effect is more important than the content. It produces a different expression in the target text that adjusts the contents of the source text so that it conforms to the target text-language. It is used in connection with metaphorical phenomena.

The last example, the subtitler has giving addition meaning in the target languages which is not existed in SL. The subtitler added the word of **sekarang** for emphasizing the TL itself.

This is not the first study in the academic world. There have been some previous studies conducted by several researchers related to this research. They are inspiring the researcher to do a further study about it. Related to this study, the researchers found some previous researchers in the journals either national or international which are related to

the title that is going to be conducted. Some of them discussed about Subtitling Strategies and the others discussed about Interlingual Subtitling, Translation Strategies, Subtitle Translation and Strategies used by Subtitler. Other research about subtitling strategies used in the movie [4]. Based on the phenomena of the journals also examples described above is the background that encourage the researcher to describe the subtitling strategies use in The Meg movie texts. To analyze the subtitling strategies used in *The Meg* movie, the researcher used theory of subtitling strategies namely expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, deletion, taming and resignation.

Based on the problems of the study, the objective of this study as the following:

1.To describe the types of subtitling strategies used in *The Meg* movie texts

II. THEORETICAL REVIEW

Subtitling is a type of translation in the conversation from the movie that helps the viewers from another languages understand the languages used in the movie easily. It can be defined as screen translation. Subtitling can also be defined as condensing translations of original dialogue, which appear as lines of text usually positioned towards the bottom of the screen [5]. Subtitling strategies is one of the strategies of language transfer in translating type of mass audio visual communication such as movie, film and television.

Strategies here mean a plan of action designed used by translator in translating word, phrase, sentences or speakers utterances.

A. Types of Subtitling Strategies

Subtitling Strategies are divided into ten types. The are: expansion, paraphrase, transfer, imitation, transcription, condensation, decimation, deletion, taming and resignation[6].

1. Expansion

Expansion means giving addition meaning in the target language.

2. Paraphrase

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

3. Transfer

Transfer strategies are done by translating the source text literally. Transfer refers to the strategy of translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word.

4. Imitation

Imitation strategies are done by rewriting the source text into target text and maintain the same form. This strategy is done usually in translating the name of person or the name of place.

5. Transcription

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.

6. Condensation

Condensation is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy.

7. Decimation

Decimation is an extreme condensation. This strategy is usually used in translating the actor conversation or utterance when they have a quarrel especially when they speak loudly and with fast speed.

8. Deletion

Deletion strategy means some of source texts are deleted because the translator believes that those parts are not important. Deletion refers to the total elimination parts of a text or omitted expression.

9. Taming

Taming strategies is used to translate the rude or taboo words in order to be acceptable in target language.

10. Resignation

Resignation is done when there is no any solution in transferring the message from SL into TL. Automatically, the meaning of the source text is not transferred into target language, or in other word it is untranslatable.

B. The Meg Movie

Meg or The Meg is a new 2018 movie from Hollywood that used the genre of action, science fiction and thriller. The Meg movie directed by a director named Jon Turteltaub. While the screenplay script in this movie was written by Belley Avery with Steve Alten. At the beginning of the release of the movie The Meg used English as its main language. The Meg movie was released and aired on August 8, 2018.

The Meg movie is one of the famous movie in 2018 that enjoyed by all age circles, from children until adult. This movie is about the shark namely Megalodon, the largest shark ever known believed to be extinct for millions of years. The source language (SL) of this movie is English and the target language (TL) is Indonesian. Rizal Adam as the movie subtitler applied many types of subtitling strategies in the subtitles so the viewers can be easily got the idea of each utterance in the movie.

III. METHOD

Based on the research study and theory, this research was conducted by using descriptive qualitative research method. The researcher used descriptive qualitative method because of some reasons. First, the data are clauses coming from documents or key informants. The data which have been gathered are described and suited with the aim of this study.

Data and Source of Data

The data of this research are translation in micro-units forms such as clauses of utterances reflecting subtitling strategies. Linguistics consists of micro-unit and macro-unit. Micro-unit consists of word, phrase, clause or sentences. Macro-unit consists of a language or a dialect [7]. The source of data in this research is parallel corpus consisting of spoken text spoken by the main character namely Jonas Taylor in The Meg Movie published in 8 August, 2018 as the source language (English) and Indonesian subtitling appear in the monitor as the target language (Indonesia) from the beginning part until the last of the movie. Based on qualitative research, if the population is less than 30 then all populations can be sampled [8]. It means that from 15 characters in the movie, the researcher choose all characters in this movie to be analyzed in this research. The duration of the movie is 155 minutes. Those transcripts subtitling (source language and target language) elaborated into clauses classified into subtitling strategies that based on theory of subtitling strategies by Haryanto's (2005).

IV. FINDING AND DISCUSSION

1. The Types of Subtitling Strategies Used in The Meg Movie Texts

The types of subtitling strategies by Haryanto (2005) were used in this research. There were ten tenth subtitling strategies suggested by Haryanto and four other strategies found by the researcher in this research, the analysis of the clauses as the data can be seen in Table IV.

Table IV. Types of Subtitling Strategies

No.	Types of Subtitling Strategies	Frequency	Percentages (%)
1.	Expansion	8	2.1
2.	Paraphrase	81	21.3
3.	Transfer	154	40.6
4.	Imitation	33	8.7
5.	Transcription	4	1.0
6.	Condensation	26	6.8
7.	Decimation	3	0.7
8.	Deletion	28	7.3
9.	Taming	1	0.2
10.	Resignation	6	1.5
11.	Abbreviation	3	0.7
12.	Dislocation	3	0.7
13.	Culturally	6	1.5
14.	Peyoration	1	0.3
	Total	357	93.3

Based on the Table IV, fourteenth types of subtitling strategies were applied in translating the Indonesia subtitle of The Meg movie (by emphasized a single strategy) from English as the source language (SL) into Indonesia as the target language (TL) namely Expansion, Paraphrase, Transfer Imitation, Transcription, Condensation, Decimation, Deletion, Taming, Resignation, Abbreviation, Dislocation, Culturally and Peyoration. Transfer is the most dominant strategy used by the translator. Transfer occurs to the clauses which are fully translated completely and accurately by maintaining its structure from SL to TL. It means that it is the most common and easiest strategy that can be applied by the translator before applying other strategies. This is because transfer strategy does not require a higher level of background knowledge from the translator to spot the difference of meaning equivalence from SL to TL. Transfer happened because lack of knowledge.

1) Expansion

Data 189

SL: He closed the hatch

TL: *Dia menutup pintu palkanya*

Based on the data 108, the clause **"He closed the hatch"** of source language was translated into ***"Dia menutup pintu palkanya"*** in the subtitles of target language. The translator giving addition meaning in the target language especially in the word of "pintu". the translator applied expansion subtitling strategy, this strategy applied by translator to gain the audience comprehension. The word "pintu" is used to explain the meaning of hatch in the source language. This utterance happened when Jonas talks to Suyin that Toshi closed the hatch and he cannot bring back.

2) Paraphrase

Data 4

SL: I got one more survivor

TL: *Ada satu lagi yang selamat*

In data 4 above, the word **"I got one more survivor"** of source language was translated into ***"Ada satu lagi yang selamat"*** in the subtitles of target language. Here, the translator was applied the paraphrase subtitling strategy by changing the meaning of the subtitle and make the audiences understand easily about the context of the movie. This scene happened when Jonas find his friend in the ship that still alive.

3) Transfer

Data 93

SL: You drink too much

TL: *Kau terlalu banyak minum*

Based on the data 93 above, the translator applied transfer subtitling strategy. The clause **"You drink too much?"** of source language was translated into ***"Kau terlalu banyak minum?"*** in the subtitles of target language. Transfer occurred in the class of word. It could be seen that subtitling strategies here was done by translating the source text literally. Transfer refers to the strategy of translating the source text completely and accurately. This scene happened when Mac talks to Jonas because Jonas was drink too much beer in his hand.

4) Imitation

Data 68

SL: Jonas said something attacked them

TL: *Jonas bilang sesuatu menyerang mereka*

Data 68, **"Jonas said something attacked them"** of source language was translated into ***"Jonas bilang sesuatu menyerang mereka"*** in the subtitles of target language. Based on the data 68 above, imitation subtitling strategies occurred in the class of word. It could be seen that subtitling strategies here was done by rewriting the source text into target text and maintain the same form in translating the name of person that is "Jonas". This scene happened when Mac talks to Doctor Heller about Jonas.

5) Transcription

Data 9

SL: You okay, pal?

TL: *Kau baik-baik saja, kawan?*

Based on data 9, the clause **"You okay, pal?"** of source language was translated into ***"Kau baik-baik saja, kawan?"*** in subtitles of target language. The translator applied transcription subtitling strategy. It could be seen in word **"Pal"** which was translated into **"kawan"**. The word **"Pal"** was a third language which was an American word meaning friend. In this scene, Jonas talks to DAngelo about DAngelo feeling because something is crushing the hull.

6) Condensation

Data 85

SL: I am so glad I am not crazy

TL: *Senang aku tidak gila*

Based on the data 85, the clause **"I am so glad I am not crazy"** of source language was translated into ***"Senang aku tidak gila"*** in subtitles of target language. It could clearly be seen that the translator used condensation strategy by using shorter utterances and make it condense in target language but it does not lose the message.

7) Decimation

Data 8

SL: What the hell was that?

TL: *Apa itu?*

Based on the data 8, the clause **"What the hell was that?"** of source language was translated into ***"Apa itu?"*** in target language. Here, the translator applied decimation subtitling strategy by condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly. Based on the context of the movie, the actors' utterance has a quarrel and he speaks loudly and with fast speed. This scene happened when Jonas ask to his friend about a sound of a crash outside the ship.

8) Deletion

Data 66

SL: Yeah, well, I am not crazy.

TL: *Aku tidak gila*

Based on the data 66 above, the clause **"Yeah, well, I am not crazy"** of source language was translated into ***"Aku tidak gila"*** in target language. Deletion subtitling strategy occurred in the data 66. The word **"Yeah, well"** in this term was deleted by translator without changing the information to the audience. In this scene, Jonas talks to everyone that he is not a crazy guy. He had ever seen the largest shark in the bottom of the ocean namely Megalodon.

9) Taming

Data 275

SL: I am an idiot.

TL: *Aku bodoh*

Based on data 275 above, the clause **"I am an idiot"** of source language was translated into ***"Aku bodoh"*** in subtitles of target language. Taming subtitling strategy occurred in data 275. Here, the translator was translated the taboo word of **"Idiot"** in source language into ***"bodoh"*** in target language in order to be acceptable in target language. In this scene Jonas talked to himself when he dared to swim into the sea to inject poison into the Megalodon.

10) Resignation

Data 144

SL: Evolution launch in 15 seconds

TL: Peluncuran *Evolution 15 detik lagi*

Based on data 144 above, **"Evolution launch in 15 seconds"** of source language was translated into ***"Peluncuran Evolution 15 detik lagi"*** in subtitles of target language. The translator applied resignation subtitling strategy. It could be seen clearly the meaning of the source language especially in the word of "Evolution" is not transferred into target language, or in other word it is untranslatable. This scene happened when Jaxx to Jonas that the system of Evolution go for descent.

11) Abbreviation

Data 27

SL: It is an honor to meet you, Doctor Zhang

TL: *Satu kehormatan bertemu denganmu, Dr. Zhang*

Based on the data 27, the clauses **"It is an honor to meet you, Doctor Zhang"** of source language was translated into *"Satu kehormatan bertemu denganmu, Dr. Zhang"* in target language. The translator applied abbreviation in this data. It could be seen clearly in word **"Doctor Zhang"** was translated into *"Dr. Zhang".* This strategy is done by shortening of word especially in the name of someone's title. This scene happened when Jonas talks to Doctor Zhang when Doctor Zhang come to his home for not social call.

12) Dislocation

Data 182

SL: Ah, that does not look good.

TL: *Wah, itu terlihat tak bagus*

Data 182 above, the clause **"Ah, that does not look good"** of source language was translated into *"Wah, itu terlihat tak bagus"* in target language. Dislocation subtitling strategy occurred in this data. The translator translated the different expression in target language especially in the word of "Ah" was translated into *"Wah".* In this scene, Jonas talks to Lori if the Megalodon hits them while they were still attached then they were all gonna die.

13) Culturally

Data 181

SL: **10 miles**, it is still with us

TL: *Sudah 16 km, tapi dia masih mengejar kita*

Data 181 above, the clause **"10 miles, it is still with us"** of source language was translated into *"Sudah 16 km, tapi dia masih mengejar kita"* in subtitles of target language. The translator applied culturally subtitling strategy. Here, the translator translated the word of **"10 miles"** into *"16 km"* based on the context of culturally especially in Indonesia context. It means that 1 mile equals 1.60934 kilometer. So, 10 miles times 1.60934 equals 16 kilometer. Beside the subtitling strategy, there was other strategies occurred from source language **"10 miles"** were translated into target language become *"16 km"* were called abbreviation of subtitling strategies. In this scene Jonas talks to his friend that the Megalodon still chasing after them even though the distance is 16 km.

14) Peyoration

Data 16

SL: You have lost your mind!

TL: *Kau sudah gila!*

Based on data 16 above, the clause **"You have lost your mind!"** of source language was translated into *"Kau sudah gila!"* in target language. Peyoration subtitling strategy

occurred in this data. The translator translated the different meaning in target language especially the phrase of **"lost your mind"** was translated into *"gila".* Here, the translator was translated the words into worse, rough or has a lower position than the meaning of the previous word. This scene happened when Doctor Heller talks to Jonas because Jonas closed the hatch and some of their friend trapped because the ship that sank on the seabed.

Having analyzed the data of the research, the findings are described there are ten types of subtitling strategies based on Haryanto theory in The Meg Movie Texts namely Expansion (2.1%), Paraphrase (21.3%), Transfer (40.6%), Imitation (8.7%), Transcription (1.0%), Condensation (6.8%), Decimation (0.7%), Deletion (7.3%), Taming (0.2%), Resignation (1.5%) and the researcher found four other types of subtitling strategies namely Abbreviation (0.7%), Dislocation (0.7%), Culturally (1.5) and Peyoration (0.2%).

There are some points as the important ones to be discussed in this research. This research focused on describing subtitling strategies found in *The Meg Movie Texts.* Related to the types of subtitling strategies, this research used Haryanto theory to determine the types of subtitling strategies. The researcher collected, analyzed and compared subtitling strategies and its translation which are shown in *The Meg Movie Texts*. Then, the researcher described types of subtitling strategies and gives its analysis of each sample. The classification of types of subtitling strategies and this study focuses on describing the subtitling strategies used in translating English language into Bahasa Indonesia in subtitles. This study used Haryanto theory. The translator or subtitler applied transfer because in general, the transfer strategy translated by is a translated by which priorities the equivalent of word or expression in the TL or in expression that have a reference or meaning of the same word or expression in the SL and transfer strategies are done by translating the source text literally. Transfer refers to the strategy of translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler or translator translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text.

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