

**REDUCTION STRATEGIES IN INDONESIAN
SUBTITLES IN
“NIGHT AT THE MUSEUM 2” FILM**

A THESIS

*Submitted in Partial Fulfillment to the Requirement
for the Degree of SarjanaSastra*

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TANGGAL : 9*3-2011

DAFTAR BE : 811080795

**ENGLISH DEPARTMENT - FACULTY OF LETTERS
ANDALAS UNIVERSITY
2010**

ABSTRAK

Strategi-strategi reduksi materi linguistik dalam penerjemahan film berbahasa Inggris ke dalam bahasa Indonesia dibahas dalam skripsi ini. Metode yang dipakai dalam mengumpulkan data adalah metode simak. Teknik pengumpulan data yang digunakan adalah teknik rekam. Dilakukan dengan cara mencatatnya dan menyajikannya dalam bentuk beberapa petikan percakapan dengan klasifikasi strateginya. Analisis data menggunakan teori Gottlieb tentang teori *subtitling* dan strategi reduksi materi linguistik yang terdiri atas penghilangan, penyingkatan, pengurangan, kombinasi penghilangan dan penyingkatan, kombinasi penghilangan dan pengurangan, dan kombinasi penyingkatan dan pengurangan. Dilengkapi dengan tabel klasifikasi strategi reduksi materi linguistik dari terjemahan yang telah dianalisis dalam petikan percakapan yang masing-masingnya terdiri dari beberapa *subtitle*. Petikan-petikan percakapan yang dijadikan bahan analisis tersebut diambil dari film "Night at the Museum 2" dalam bentuk VCD.

Dari hasil analisis sembilan petikan percakapan yang terdiri dari 73 *subtitle* diketahui bahwa 59 *subtitle* mengandung reduksi materi linguistik dan 14 *subtitle* tidak mengandung reduksi materi linguistik. Dari 59 *subtitle* tersebut terdapat 73 strategi reduksi. Hasil penelitian menunjukkan bahwa semua kategori strategi muncul dalam proses penerjemahan. Masing-masing strategi muncul dengan frekuensi sebagai berikut; strategi penyingkatan 30 kali (41,1%), strategi penghilangan 26 kali (35,6%), strategi kombinasi penghilangan dan penyingkatan 9 kali (12,3%), strategi pengurangan 5 kali (6,9%), strategi kombinasi penghilangan dan pengurangan 2 kali (2,7%) dan strategi kombinasi penyingkatan dan pengurangan 1 kali (1,4%).

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Subtitling together with dubbing and voice-over are classified as audiovisual translation. The existence of sound films encourages the growth of these audiovisual translations. Subtitling has been common film translation method used ever the first sound film was internationally introduced. Different from dubbing and voice over in which the translation employs the same channel as the original-audio channel-, there is a shift of mode from spoken text into written text in subtitling. It is written translation of film or TV dialogue displayed on screen at the same time the dialogue occurs (Gottlieb 2001, p.244-45).

Furthermore, subtitling plays important role on society. Since it does not remove the original text, it enables promotion of source language. It is a media of language learning—a helpful tool for language learners. Subtitling is relatively inexpensive way of language transfer which can be done in short time. It allows the exchange of information in shorter time comparing to other types of audio visual translation. Subtitling is not only needed in film industry but also in TV programs.

Unfortunately, the number of audiovisual translation research, subtitling in particular, and its impact on society are not equal. The impact is much greater than the research. Academically, subtitling research is in marginal position (Diaz

2004, p.51). The systematic studies on the production and reception or the cultural and linguistic impact of subtitling are very few. This condition is caused by some reasons. One of the steps in conducting research on subtitling is making transcription. It is a time consuming and boring job. Furthermore, many scholars consider that film translating is not worth of their attention. In this regard, Diaz argued the fact that many translation concepts and theories are not applicable to audiovisual translation makes the scholars prefer analyzing "less complex empirical phenomena" to developing the concepts and theories or creating new ones which are applicable for the specificity of audiovisual translation (2004, p.51). Subtitling is recognized as constrained translation, while it enables language transfer at the same time it also restricts the transfer. It has some peculiarities and complex nature.

One of the peculiarities of subtitling is that there is great deal of reduction of linguistic material of the original text. The reduction is either partial (condensation) or total (deletion and demication). In partial reduction, information is condensed, for example the utterance "Put your hand and touch it!" will be displayed in subtitle as "Sentuh saja!" Deletion occurs to elements which are not plot carrying elements. Those elements can be omitted because they do not influence the comprehension of the audience to the text. For instance, in the original text, the actor says "All right, sorry." In the subtitle, the padding expression 'all right' is omitted. The subtitle only displays, "Maaf."

CHAPTER 4

CONCLUSION

By analyzing the reduction strategies in Indonesian subtitle of "Night at the Museum 2" film, the implementation of reduction strategy in this film subtitle can be described as follows. First, reduction strategy is not applied to each subtitle. Of seventy three subtitles analyzed, no reduction strategy is applied to fourteen subtitles. Second, the subtitler may apply reduction strategy more than one time in one subtitle and it can be the same category of strategy. It is seen from the number of reduction strategies found. There are only fifty nine subtitles contains reduction of linguistic materials yet there are seventy three reduction strategies found. Third, source text volume of two subtitles can be reduced by using one strategy. Fourth, reduction strategy can be used to explain culture-specific linguistic element. Fifth, the analysis of the nine mini-story line texts shows that all categories of reduction strategy exist in different frequency.

Of six categories, condensation strategy is the one which appears most often. This strategy is applied thirty times (41.1%). Deletion strategy is the next strategy which often appears. It is applied twenty six times (35.6 %). The third dominant strategy is combination of these two strategies. It is applied nine times (12.3%). The other three categories are applied not more than five times. Decimation strategy is applied five times (6.9%). Combination of condensation and deletion strategy is

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