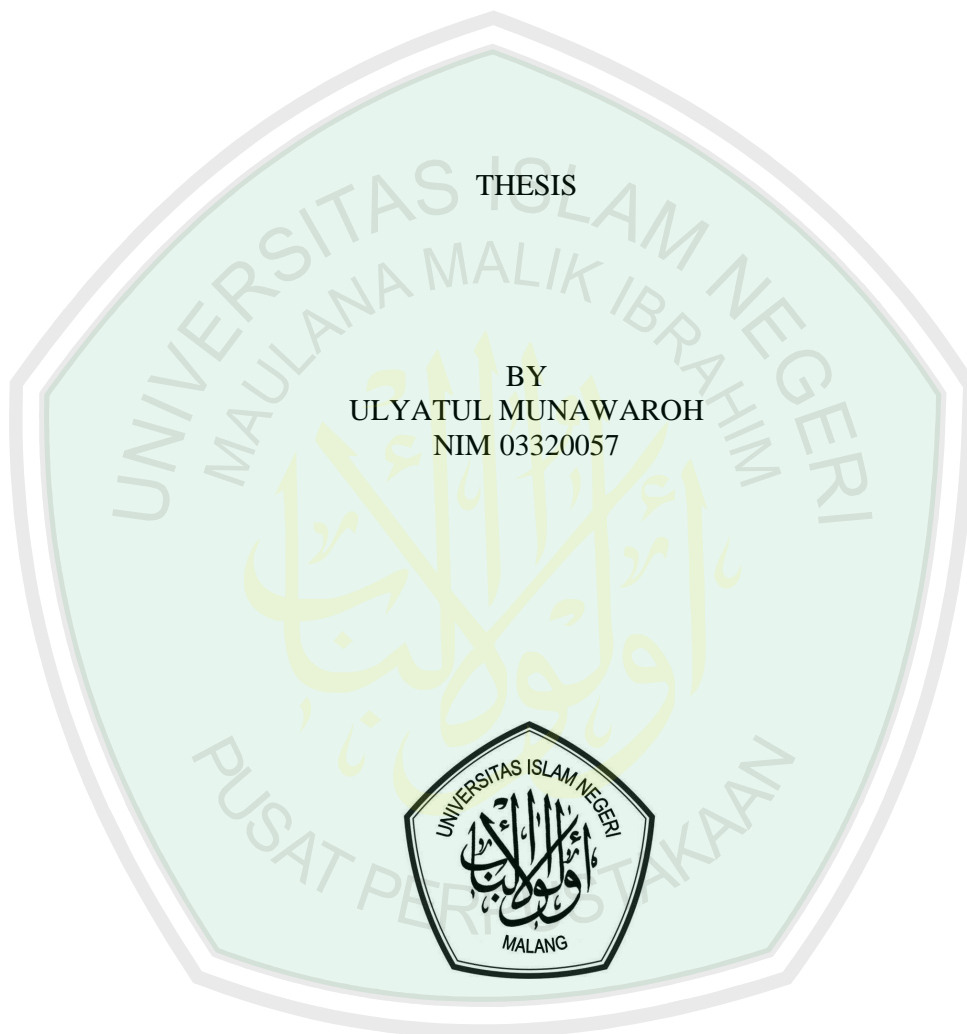


**SUBTITLING STRATEGIES OF TRANSLATION IN
BABEL FILM**

THESIS

BY
ULYATUL MUNAWAROH
NIM 03320057



ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG
2008

SUBTITLING STRATEGIES OF TRANSLATION IN
BABEL FILM

THESIS

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By
Ulyatul Munawaroh
NIM 03320057



ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
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APPROVAL SHEET

This is to certify that the *Sarjana's* thesis of Ulyatul Munawaroh entitled "Subtitling Strategies of Translation in *Babel* Film" has been approved by the thesis advisor for further approval by the Board of Examiners.

Malang, 29 December 2007

Approved by
Advisor

Acknowledged by
Head,
English Letters and Language Department

Drs. Langgeng Budianto, M. Pd.
NIP. 150 327 259

Dra. Hj. Syafiyah, MA.
NIP. 150 246 406

Dean,
Faculty of Humanities and Culture

Drs. H. Dimjati Ahmadin, M. Pd.
NIP. 150 035 072

~~Motto~~

وَالَّذِينَ هُمْ لِأَمَانَاتِهِمْ وَعَهْدِهِمْ رَاعُونَ ﴿٣٢﴾

أُولَٰئِكَ فِي جَنَّاتٍ مُّكْرَمُونَ ﴿٣٥﴾

~~“And those who respect their trusts and covenants”.~~

~~(Al Ma’arij: 32). “Such will be the honored ones in the~~

~~Gardens (of Bliss)” (Al Ma’arij: 35).~~

~~DEDICATION~~

This thesis is proudly dedicated to:

My Parents H. Bashori (Almarhum),

Hj. Muzdalifah (Almarhumah),

and Hj. Muthmainnah

Thanks for their endless love, solemn prayers,

and sacrifices.

My Old sister, Ning Luluk Khasanah (Neng Nunuk)

Thanks for carrying and guiding me

into the better live.

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Finally, the researcher truly realized that this thesis still needs the constructive criticism and suggestion from the readers in order to make it perfect and hopefully it can be useful for the readers, especially for the Language and Letters students.

Malang, December 2007

The Researcher

ABSTRACT

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Key words: Translation, subtitling, subtitling strategies.

Translation is a process of converting the source language to the target language so that the target language could convey the intended message in the source language. Translation has a function as a bridge relating one country to another country which has different language and culture. Translation has been broadened since the new technology of audiovisual discovered and it is used in audiovisual entertainment. Film, especially foreign film as one of the entertainments is also not apart from translation. One of the ways to translate the foreign film and television program is subtitling. Subtitling is an audiovisual translation or translation of foreign dialogue of a film or television program and it is usually displayed on the bottom of screen.

Translation requires some theories have to be known by a translator. Furthermore, to acquire the translation skill, (s)he needs to study those theories before translating. One of the translation theories is subtitling strategies. Subtitling strategies are the ways that are used by the subtitler to translate the source language into the target language. Subtitling strategies are the technical devices used to transfer the meaning of a dialogue in one language into another language.

This study is focused on the subtitling strategies used in the subtitling of *Babel* film. The purpose of this study is to describe kind of the subtitling strategies used in the *Babel* film.

This study is using descriptive qualitative method because the data are in the form of sentences rather than numbers. The data are analyzed and interpreted based on the theories of subtitling strategies. First, collecting the subtitling of *Babel* film. Second, identifying the subtitling strategies which are used in the subtitling of *Babel* film. Third, classifying each part of the selected and collected data into the proper subtitling strategies. The last is making conclusion based on the result of the analysis.

The result of this research shows that not all of parts subtitling strategies are used. There are some subtitling strategies unused; dislocation strategy, decimation strategy, and condensation strategy. While the strategies used are deletion strategy, expansion strategy, taming strategy, paraphrase strategy, transfer strategy, transcription strategy, imitation strategy, and resignation strategy.

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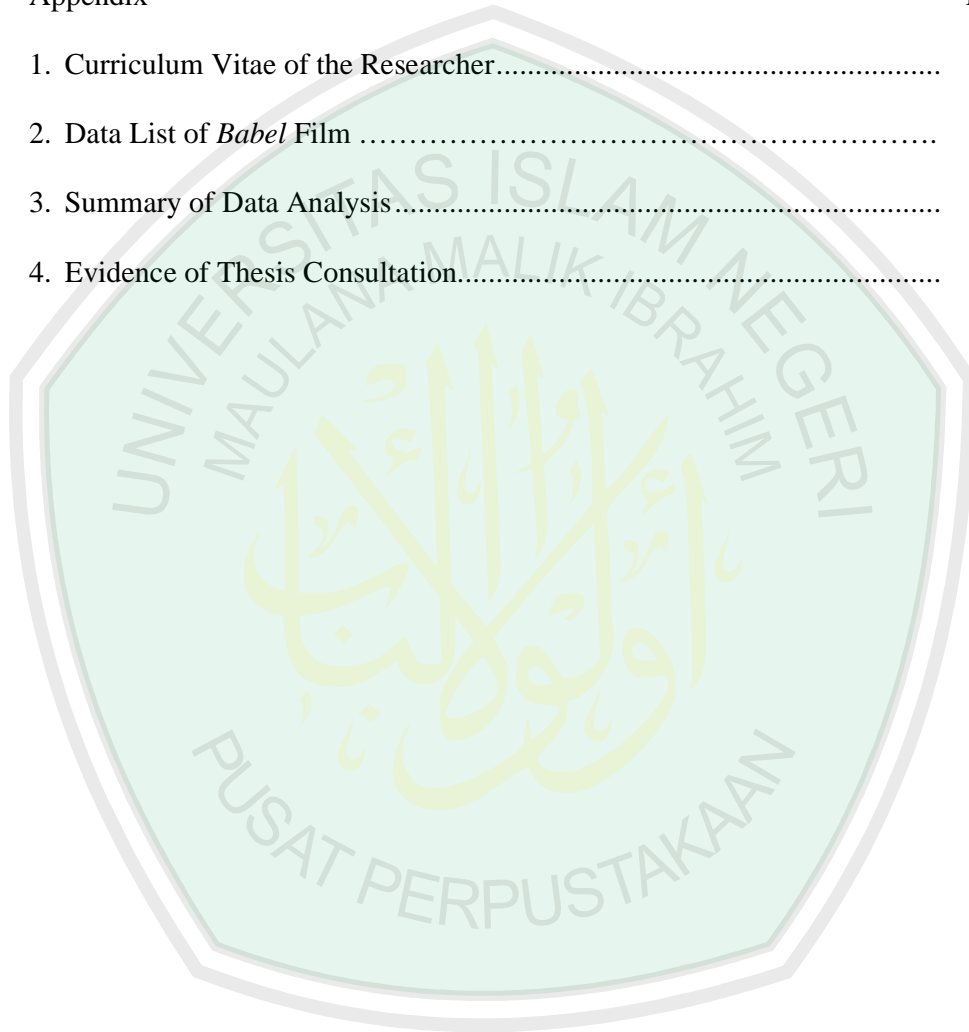
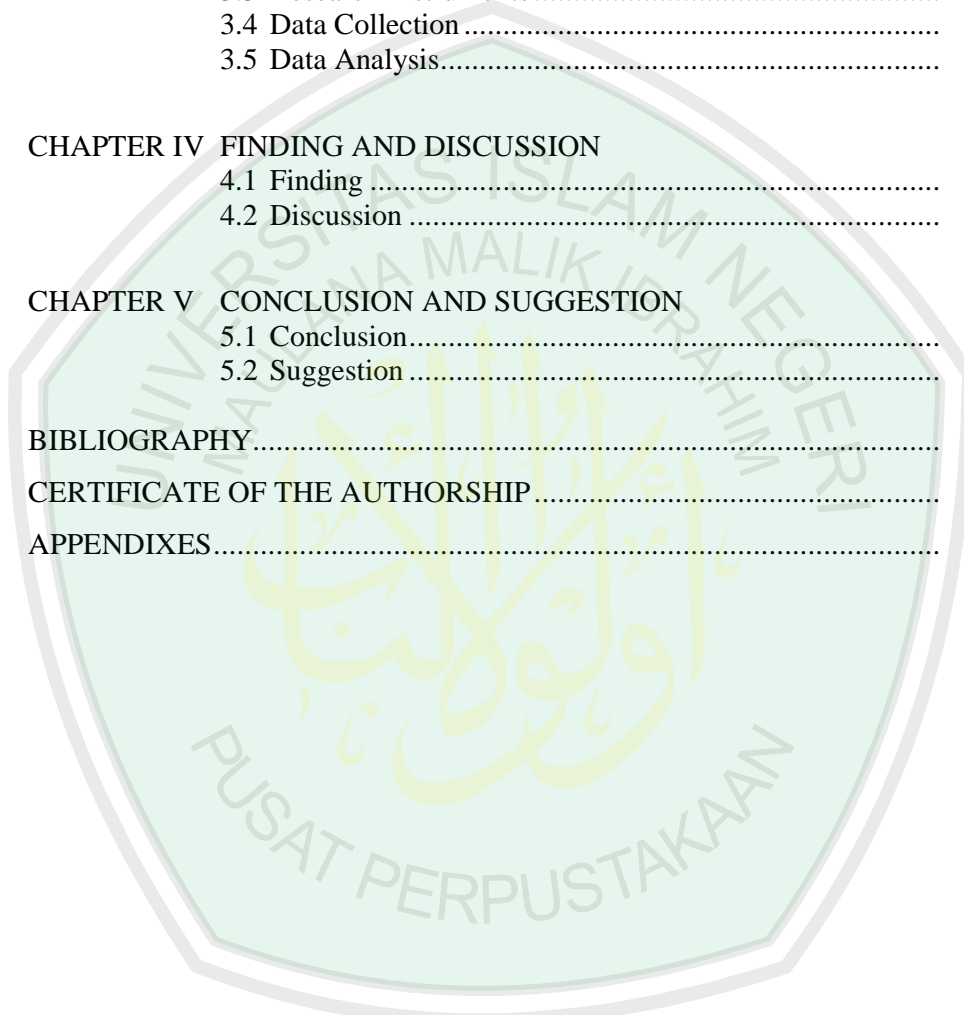


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CHAPTER I

INTRODUCTION

This chapter discusses six items. There are background of the study, problem of the study, objectives of the study, significance of the study, scope and limitation of the study, and definition of the key terms.

1.1. Background of the Study

Translation as a way to understand the message or the meaning of different language is useful to help people who cannot speak that language. By translating the different language, people who cannot speak that language will know the implicit and the explicit meaning of that language, because translation is to put something written or spoken of foreign language into the target language.

Film as one of the communication instruments, as one of the entertainment, as one of the transferring idea instruments, and as one of the information sources, has extended influence. Nowadays, foreign film has big control in the film. If foreign film dominates, whereas the audience cannot understand what the message is, misunderstanding and misinformation will cover them. Therefore, we need the film to be translated in target language.

Each country cultivates different tradition of translating films and subscribes to one of the two major modes; dubbing and subtitling. Each of them interferes with the original text to a different extent. Dubbing is known as a method translating film by modifying the source text largely and making it

familiar to the target audience. It is the methods which the foreign dialogue is adjusted to the mouth and movements of the actor in the film and its aim is seen as making the audience feel as if they are listening to actors actually speaking the target language. On the other hand, subtitling is supplying translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen (Szarkowska, 2005). Subtitling is textual versions of the dialogue which is not in films only, but also in television programs.

Subtitling is very important in the film, because subtitling has given many contributions. Through subtitling, the audience of the foreign film can enjoy the film by reading the translated text on the bottom of screen without ambiguous thinking. One might say that subtitling is more authentic, since it does not hide the original sound. As the major methods of translating films, subtitling involves the least interference with the original. In the other words, it is the most neutral, minimally mediated method. Therefore, it contributes to experience the flavor of the foreign language. Subtitling is a way to translate the foreign film without tampering the original soundtrack and dialogues, as is the case in dubbing.

Hearing the real voices of the characters not only facilitates understanding in terms of the specific dialogue or plot structure, but gives vital clues to status, class and relationship (Mera in Szarkowska, 2005).

Besides, subtitling is much cheaper to satisfy the expanding needs of film markets by providing subtitling, which are more economical and easier to produce (Gottlieb in Leonardo, 2005). Translating film by subtitling method has some

ways to translate foreign language. Here, the translation procedures or strategies of the written language have small difference with spoken language, because translating the spoken language is different from translating the written language. In the spoken language, sometimes the language cannot be translated into the target language because the source language is too fast to be translated, e.g. when the speakers are speaking at the same time, or speech is very unstructured as the human brain has difficulty absorbing unstructured written text quickly. Besides, sometimes spoken language contains unimportant verbal padding or culturally implied meaning in words which is confusing.

Knowing and studying subtitling strategies which are used in *Babel* film is important, because this film contains four different cultures; Morocco, Japan, United States, and Mexico. The different cultures influence the translation, because the translator has to adapt the target language (TL) with the culture of the target language (TL). Besides, this film got seven nominees in 79th Annual Academy Awards. It proves that many people love watching this film, it can be nominee based upon which category the voting members of the academy deemed most appropriate. If that film is interesting, it will be watched and enjoyed by amount of people. Therefore, if the translator or the name of subtitler of *Babel* film cannot translate well and cannot transfer the main idea of that film, misunderstanding and misinterpretation will happen. The reputation of *Babel* grandeur will be streaked in the country of target language if the subtitling cannot convey the message of this film. Therefore, the grandeur of this film in the country of target language depends on how the translator or the subtitler extends

the message of this film. Thus, the researcher researches the subtitling strategies of *Babel* film to know whether the translator of *Babel* film has conveyed the meaning of *Babel* film or not.

The studies pertain to subtitling and translation procedures or strategies that have been conducted earlier. One study about subtitle is Translation Procedures Analysis on the Subtitle of Discovery Channel School “Understanding Oceans” by Arif Furqon in 2005. The other studies which correlated with translation study are the Translation Procedures for Translating Indonesian Culturally –Bound Words and Expressions into English: a Case Study on the English Translation of Mangunwijaya’s *Burung-burung Manyar* by Sugeng Harianto in 1999 and Translation Procedures from “Introduction to Karl Marx” into “Marxisme: Analisis Kritis” by Nanang Widi Hartanto in 2006.

Translation Procedures Analysis on the Subtitle of Discovery Channel School “Understanding Oceans” by Arif Furqon still uses translation procedures, whereas he focuses on subtitling. Translation procedures have little different with subtitling strategies because in translation procedures there are no some strategies which should be used in translating film. Translation procedures are more general in translating film, especially film translation which uses subtitling mode as a way to translate the film or television programs. Because there are strategies which are more specific in translating film or television programs, we can call subtitling strategies.

1.2. Problems of the Study

Based on the background of the study above, the researcher investigates the problem of the study as follow:

1. What are subtitling strategies used in *Babel* film?
2. What the most subtitling strategies are used in *Babel* film?

1.3. Objectives of the Study

Concerning to the problem of the study mentioned above, the purpose of the research is to find out what subtitling strategies which are used in *Babel* film. Besides, the aim of this study is to classify subtitling strategies which are the most used in *Babel* film in order to understand the category of the most subtitling strategies which are used in *Babel* film.

1.4. Significance of the Study

The result of research is expected to give contribution to the related study theoretically and practically.

1. Theoretical significance

Understanding the subtitling strategies can help to reveal the underlying logic of translation process. In addition, it is supposed to be useful and give good contribution in understanding and giving new information about subtitling.

Besides, this study can show how the subtitling strategies are used in *Babel* film.

2. Practical significance

Practically, the researcher hopes that the result of this study can motivate the students and give a good interest to everyone who wants to conduct research in this area.

1.5. Scope and Limitation

In order to keep the study from being very broad, the researcher of this study sets some scopes as follows. First, this study focuses on subtitling strategies are used in *Babel* film and the whole script of *Babel* film. Second, the study is limited to the description of translation, subtitling, process of translation, and translation principles.

1.6. Definition of the Key Terms

The title of this thesis is “Subtitling strategies of Translation in *Babel* Film”. In order to avoid misunderstanding in interpreting the terms used in this study, the researcher would like to give some definitions related to the key terms:

1. *Babel* is a drama film which contains of four different cultures and has won in Golden Globe Award and has seven nominees in 79th Annual Academy Awards (2006-2007).
2. Source language (SL) is language which is translated into different language
3. Subtitling is supplying translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen. The simple meaning of subtitling is translating the dialogue of film into target language.

4. Subtitling strategies is the way to translate the dialogue of foreign film into the target language.
5. Target language (TL) is language which as the result of translation process.
6. Translation is to put something written or spoken into different language.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the review of related literature covering: definition of translation, translation principles, process of translation, concept of equivalence, subtitling, and subtitling strategies.

2.1. Definition of Translation

Etymologically, translation is a carrying across or bringing across. The Latin *translatio* derives from the past participle, *translatus*, of *transferre*. The modern Romance, Germanic and Slavic European languages have generally formed their own equivalent terms for this concept after the Latin model — after *transferre* or after the kindred *traducere* (to bring across or to lead across). Additionally, the Greek term for translation, *metaphrasis* (a speaking across), has supplied English with metaphrase — a literal translation, or word-for-word translation — as contrasted with *paraphrase* (a saying in other words, from the Greek *paraphrasis*).

Translation is one of branches of linguistics which analyzes the aspect of language, culture, and communication. Linguistically, translation is for the process of translation the translator consistently attempts to compare and contrast different aspects of two languages to find the equivalents (Karimi: 2003).

Translation can be defined as the interpretation of the meaning of a text in one language (the source language) and the production in another language, of a

equivalent text (the target language or translation) that communicates the same message. Such as the definition of Karimi (2003) that states that translation is converting the source language to the target language so that the TL could convey the intended message in the SL. In other words, the translator decodes the SL and encodes his understanding of the TL form through a process.

Typically, translation has been used to transfer written or spoken source language (SL) texts to equivalent written or spoken target language (TL) texts. In general, the purpose of translation is to reproduce various kinds of texts—religious, literary, scientific, and philosophical texts—in another language and make them available to readers widely.

The basic aim of any translation is to reformulate a source language message in a given target language. In other translation practices mistake can easily pass unnoticed, but this is rarely the case in a mode of translation as uniquely vulnerable as subtitling. The written subtitle finds itself in the unpleasant situation of being always accompanied and challenged by its concurrent *tertium comparationis*. Anybody with some knowledge of the source language can easily play the "spot the error" game.

The difficulties of the translation are dialectal or sociolectal features, dirty language (which is more offensive when being read), culture-bound references, humour and forms of address (in English the universal 'you', whereas in Spanish 'tú' and 'Usted'). Although a translator encounters the same difficulties, other than the translator, the subtitler cannot take refuge in footnotes, introductory notes

or similar explanatory aids. He must transfer all these elements directly in his subtitles (Cintaz in Sponholz, 2002: 29).

Larson (1991) states that the ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended audience who is unfamiliar with the source text will readily understand it. The success of a translation is measured by how closely it measures up to these ideals. The ideal translation should be:

- a) Accurate: reproducing as exactly as possible the meaning of the source text.
- b) Natural: using natural forms of the receptor language in a way that is appropriate to the kind of text being translated.
- c) Communicative: expressing all aspects of the meaning in a way that is readily understandable to the intended audience.

2.2. Translation Principles

Translation principle is a set of basic references that should be considered by a translator (Suryawinata and Harianto, 2003: 57). In line with the translation varieties above, there are two types of translation principles namely translation that is faithful to the author or the source language and the translation that tends to the reader or the target language. In the former, the translator tries to maintain the characteristics of the author that can be seen from the diction or sentence structures in the target language. In the later, the translator tries to re-express meanings or message of the source language in the target language to make the

translation can be read easily and it is written with easy words (Suryawinata and Harianto, 2003: 57).

The principles adopted by the translator who is faithful to the source language texts are as follows (Suryawinata and Harianto, 2003: 59):

1. The translator should the source language word.
2. When the translation is read, it is like a translation.
3. The translation should show the style of the source language texts.
4. The translation should show the time of the writing of the texts.
5. The translation should not add or reduce anything existing in the source language texts.
6. A literature genre should be maintained in the translation.

On the basis of the principles above, the translator in performing his tasks should translate the text literally (principle 1), and maintain the style of the text (principle 3). Therefore, when the translation is read, it is like a translation (principle 2) and in this case, the translator should not reduce or add words from the source language text and the time of the writing should be shown (principle 5). The last, certain genre should be translated into poetry, not a prose (principle 6).

However, if a translator fully adopts the principles above, he will get the same problems since in fact they are different in meanings and structures between the source and the target languages (Suryawinata and Harianto: 2003), especially between Indonesian and English. It means that the translator should make some adjustments to get a high readership.

As stated above, there is also a translation that is faithful to the target language readers. The following principles can be adopted (Suryawinata, 2003: 61):

1. The translation should convey the ideas of the target language, not the words.
2. The translation is like the text written in the target language in terms of its flexibility.
3. The translation should have its own style.
4. The translation should show the time of the writing of the text.
5. A literary genre does not have to be maintained.

Generally, Sadtono (1985: 11) states there are four main principles of translation, they are:

1. The same meaning is more important than the same word.
2. The same meaning is more important than the same form of the text.
3. Verbal form is more important than written text.
4. The translation must be able to be received by the readers or audiences depend on the characteristics of them.

If these principles are adopted, the translator should try to transfer the ideas of the target language into those of the source language. It is not the form, but the ideas or the content that should rendered. The translation should be read like the original text in the target language. Thus, the translator is permitted to add or reduce elements that may distract the smoothness of the translation. However,

for principle 6, it should be noted that the translator should not change the genre of the writing since the idea still can be conveyed without changing the genre.

A translator should be able to judge whether he should adopt a translation that is faithful to the source language or to the target language according to the types of the text (s) he is translating.

2.3. Process of Translation

Hariato (2004) states there are two concepts in translation process; they are old concept and modern concept. In old concept translation, translating process proceeds in a linear fashion. It just transfers the message from the source language into the target language. While in modern concept which is proposed by Nida and Taber in Harianto (2004) states that translating process indicates and is seen to undergo three phases; (1) analyzing or understanding the meaning, the concept, and the message of the source language, (2) transferring the result of analysis into the similar message into the target language, and (3) restructuring the transferred message into good target language by equivalent words. Suryawinata (1989: 14) adds one last phase, reconsidering and revising the translation work. Consequently, errors in translation may be mostly resulted from the error in the first phase and third phase.

The same idea, but more complicated is stated by Larson in Harianto (2003: 20), the process of translation consists of understanding and analyzing the words in text, the grammatical structure, the communication context of source language text, and the cultural contexts of source language. After that, the

meaning that is understood is re-expressed by using good grammatical structure of target language which is appropriate with cultural context of the target language.

Conventionally, translators should meet three requirements, namely: 1) Familiarity with the source language, 2) Familiarity with the target language, and 3) Familiarity with the subject matter to perform their job successfully. Based on this premise, the translator discovers the meaning behind the forms in the source language (SL) and does his best to produce the same meaning in the target language (TL) using the TL forms and structures. Naturally and supposedly what changes are the form and the code and what should remain unchanged is the meaning and the message (Larson in Riazi: 2005). Therefore, one may discern the most common definition of translation, i.e., the selection of the nearest equivalent for a language unit in the SL in a target language. Depending on whether we consider the language unit, to be translated, at the level of word, sentence, or a general concept, translation experts have recognized three approaches to translation; translation at the level of word (word for word translation), translation at the level of sentence, and conceptual translation. Such idioms and proverbs cannot be translated word for word; rather they should be translated into equivalent concepts in the TL to convey the same meaning and produce the same effect on the readers.

In addition to word-for-word, sentence-to-sentence, and conceptual translations, other scholars have suggested other approaches and methods of translation. Newmark in Riazi (2005) has suggested communicative and semantic

approaches to translation. Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the source language. Semantic translation, on the other hand, attempts to render, as closely as the semantic and syntactic structures of the TL allow, the exact contextual meaning of the original. Semantic translation is accurate, but may not communicate well; whereas communicative translation communicates well, but may not be very precise.

The translation process can be described as decoding the meaning of the text and Re-encoding this meaning in the target language. To decode the meaning of a text, the translator must first identify its component translation units, that is to say, the segments of the text to be treated as a cognitive unit. A translation unit may be a word, a phrase, or even one or more sentences. Behind this, seemingly simple procedure lays a complex cognitive operation. To decode the complete meaning of the source text, the translator must consciously and methodically interpret and analyze all its features. This process requires thorough knowledge of the grammar, semantics, syntax, idioms, and the like, of the source language, as well as the culture of its speakers.

The translator needs the same in-depth knowledge to re-encode the meaning in the target language. In fact, in general, translators' knowledge of the target language is more important, and needs to be deeper, than their knowledge of the source language. For this reason, most translators translate into a language

of which they are native speakers. In addition, knowledge of the subject matter under discussion is essential (Larson, 1991).

Another aspect of translation experts have attended to is the translation process. For instance, Newmark (1988: 144) contends that there are three basic translation processes. They are the interpretation and analysis of the SL text, the translation procedure (choosing equivalents for words and sentences in the TL), and the reformulation of the text according to the writer's intention, the reader's expectation, the appropriate norms of the TL, etc. The processes as Newmark states are to a small degree paralleled by translation as a science, a skill, and an art (Riazi: 2005).

2.4. Concept of Equivalence

The concept of equivalence is the nuclear of translation theory and the practice of translating as the realization of translation theory always involves the equivalence finding. The equivalence finding itself will lead the translator to the concepts of translatability and un-translatability. According to Longman Dictionary of Contemporary English, equivalence is the state or quality of being equivalent. Equivalence is an objective which is defined as same or equal. Equivalence is also used as a noun, which means that which is equivalent. Generally, the concept of translatability does not raise a problem for the translator, providing that he has good knowledge about the aspect that form source and target language texts and the socio-cultural aspects of the two languages. On the other

hand, the concept of un-translatability will automatically give a dilemmatic condition; tries to find the equivalence that he impossibly finds in target language.

If a specific linguistic unit in one language carries the same intended meaning or message encoded in a specific linguistic medium in another, then these two units are considered equivalent. The domain of equivalents covers linguistic units such as morphemes, words, phrases, clauses, idioms, and proverbs. Therefore, finding equivalents is the most problematic stage of translation. It is worth mentioning, however, it is not meant that the translator should always find one to one categorically or structurally equivalent units in the two languages, that is, sometimes two different linguistic units in different languages carry the same function. For example, the noun "rice" in the English sentence "They surely needed rice" equals the nouns "padi, gabah, beras, or nasi" in Indonesian. The translator, after finding out the meaning of a source language linguistic form, should ask himself or herself what the linguistic form is in the target language for the same meaning to be encoded.

Sometimes, due to religious, cultural, and literary factors, it is difficult to find a standard equivalent in one language for another. For example, in Iran, a person who has come back from a pilgrimage to Imam Reza's shrine in *Mashhad* (a city in Iran) is called *mashhadi*. Such a religiously loaded term either is impossible or quite difficult to be translated into a standard equivalent. In European culture the bird, called owl symbolically represents wisdom; while in Iran it is the representative of inauspiciousness. If owl in a literary English text is used figuratively, its equivalent cannot be *joghd* (owl) in Persian; perhaps, *hod-*

hod (hoopoe) is preferred. What should the translator do when (s) he encounters thorny areas like those mentioned above? Since language is used as a means of communication, except for the untranslatable cases such as figures of sound— pun, alliteration, assonance, consonance, metrical patterns etc., the translator may appeal to interpret. For instance, in the above instances s/ he may use "a person who has made a pilgrimage to Imam Reza's shrine in *Mashhad*, Iran for *mashhadi* in the form of a footnote and hakim within the text for the figurative usage of owl if *hod-hod* or another bird does not meet the translator's need (Karimi: 2003)

2.5. Subtitling

Subtitling is one of the methods of language transfer in translating type of mass audiovisual communication such as film and television. Subtitling can be defined as condensing translations of original dialogue, which appear as lines of text usually positioned towards the bottom of the screen. The subtitles follow the rhythm of the original, appear, and disappear synchronized with the corresponding section of original dialogue (Sponholz, 2002: 9). If film lovers want to watch their favorite films in the original, this may be matter of hearing the real voices of their favorite actors, which they can do with subtitles.

Subtitling is one of the several processes commonly used in the translation of audio-visual products such as films. Other practices are dubbing, voice-over, and simultaneous interpreting. Subtitling can also be defined as a linguistic practice that consists in providing, usually at the bottom of the screen, a written

text that intends to account for what has been said (or shown in written form) in the audio-visual product (Cintaz: 2000).

Translation subtitling is very different from the translation of written text. When a film or a TV program is subtitled, the translation subtitler watches the picture and listens to the audio (sometimes having access to a written transcript of the dialogue as well) sentence by sentence. He/she then writes subtitles in the target language that convey what is meant, rather than being an exact rendering of how it is said, i.e. meaning is more important than form. This is not always appreciated by the audience and can be frustrating to those who know a little of the language being spoken. It is done when the dialogue must be condensed in order to achieve an acceptable reading speed (if there is not enough time to both read the subtitles and watch the program, the whole purpose of subtitling is lost), and the fact that spoken language can contain unimportant verbal padding or culturally implied meanings in words which is only confusing if not adapted in the written subtitles.

From a technical perspective subtitles can be opened, that is, the written text is delivered together with the image without the spectator being able to choose its presence. This is the sort of subtitling which we experience with foreign films in TV or cinemas. Subtitles can also be closed, when they are broadcast separately from the audio-visual product and the spectator has the option to display them together with the original version, i.e. subtitling for the deaf or hard of hearing, versions produced for DVD and television programs which are broadcast to different language communities with the relevant subtitle

version encoded. From a linguistic point of view, there are two types of subtitling:

a) Intra lingual subtitling, also known as captioning, which is primarily aimed at the deaf and hard of hearing, but also extremely useful for people learning a foreign language; b) Inter lingual subtitling, the spoken/written message of the original product which is translated into the language of the target audience.

Since the main aim of a subtitle is to convey in written what is being said orally in the film, it is paramount that the subtitle can be read. So, although subtitles are usually placed at the bottom of the screen to guarantee minimum pollution of the image, they should be placed in a different area when the background does not allow its reading or, alternatively, be superimposed on a dark-colored box that will contrast with the written message and favor its reading. It is also extremely important that the subtitles be displayed using a font which ensures their clear visibility and easy legibility whilst distracting as little as possible from the picture. If the subtitles are to be easily understood in the short time available, each subtitle must be a coherent, logical and syntactical unit. In order to facilitate the readability of the message, line-breaks ought to be applied in such a way as to coincide with the natural breaks in sentence structure. That is, lines should be divided in such a way that words intimately connected by logic, semantics or grammar is written on the same line (Cintaz, 2000).

The major problem of a subtitler encounters when transforming spoken dialogue into subtitles stem from the stylistic and structural differences between speech and writing. Written texts typically have a more formal language style and a higher lexical density coupled with a simpler sentence structure, while spoken

language is characterized by elements of redundancy and repetition, a complex sentence structure and an informal language style (De Linde in Sponholz, 2002: 28). In subtitling, the change between these different stylistic and structural systems must not be too pronounced, since subtitles are a representation of spoken dialogue and therefore they still need to maintain a certain oral flavour (Kovačič in Sponholz, 2002:28). De Linde in Sponholz (2002) calls them “a mixture of speech and writing in the sense that they represent oral utterances in discrete written captions with the transitoriness of speech”. Thus, a successful subtitle needs to convey roughly the same information as the dialogue fragment by employing the higher lexical density of a written text while at the same time retaining enough interpersonal features to maintain a strong spoken orientation.

One of the main difficulties in subtitling when transferring spoken words to written words lies in the fact that subtitles, like all printed texts, lack intonation. Intonation relates to the subtext of a phrase or term and can provide it with a meaning that is the very opposite of what it reads when printed. When delivering the lines of the dialogue, the actors add something to the text, which should be reflected in the subtitle. Therefore, a skilled subtitler needs to convey not only the words themselves, but also the influence of intonation on the words (Reid in Sponholz, 2002: 28).

Gottlieb in Sponholz (2002: 28) describes another problem a subtitler is confronted with when transforming speech to writing. In spoken discourse, the characters share a situation via their dialogue, which produces an implicit

language where things are not being verbalised. Usually the subtitles need to explicate or extend the message in order to fill the gap this implicit language produces and to transfer the full meaning of the dialogue. When rendering spontaneous speech in writing, the subtitler will also have to decide how to deal with typical elements of speech such as false starts, unfinished sentences, grammatically incorrect constructions and slips-of-the-tongue. In addition, he needs to resolve difficulties such as interruptions or situations where several people talk at the same time (Gottlieb in Sponholz, 2002: 29).

The language used in films tends to be very colloquial and the representation in written form of certain stylistic devices, such as repetitions or exclamations, would prove rather odd. The subtitler has to be aware of the different impact that a certain expression can have in its oral or written delivery, and of the fact that it might not always be possible to offer an effective written rendition of non-standard speech or colloquial vocabulary. Slang and taboo expressions are particularly sensitive to this media migration and it is the task of the subtitler to consider their value in the original and find a solution that is acceptable for the target audience, easier said than done (Cintaz: 2000).

The art of the subtitler is to understand the plot and what is being said in the original content and translate it as faithfully and accurately as possible. Do not be faithful to the letter of the text, but to the sense of the content. This is not nearly as easy as it sounds, in subtitles, you only have a limited number of characters per subtitles (usually 36-40 characters), and hence the subtitler must

have a good knowledge in the art of summarizing. The subtitler should give the most concise and accurate translation and interpretation (adaptation) of the original text into the target language in the fewest number of words possible. The subtitler should know and decide what to render to the public in order to carry out and insure understanding of the plot and of the main points. In translation, from English into a Latin language (such as Romanian) you will have on your hands a short English text that translates into a many long words, so you'll have to decide what to retain and what is in fact superfluous. It is ok to leave out some content as long as it will not prove particularly important or relevant to the plot later on (Coblis: 2004)

Subtitles cannot exist independently, in the same fashion as a film script that is unintelligible without the corresponding image and soundtrack. Thus, what the target text contains is a result of the application of multifaceted constraints and relevant cultural filters. Ideally, when presented to the audience together with the visual, verbal, and sonic stimuli of the original (subtitling is additive, the TL does not replace the SL but supplements it), the effect it produces is maximal comprehension and appreciation at minimal processing effort (Bogucki: 2004).

2.6. Subtitling Strategies

The way to translate the word or word groups is called translation procedures or strategies. As translation procedures or translation strategies, subtitling strategies are also the technical devices in translation world. However,

subtitling is used to transfer the meaning of dialogues in one language into a text in another language. (Fawcett in Bogucki: 2004).

Already more than two decades ago Newmark in Bogucki (2004) realized the applicability of universal translation solely to a handful of text types. It has now become clear that the specificity of a particular translation assignment impinges on the character of choices made in the process. Whereas the daily grind of translating last wills and testaments or contracts may largely be rule-governed, there are kinds of translation which allow for greater freedom of choice, where paradigms are larger, choices from among their members less restrained, and the variety of applicable translation procedures greater (Bogucki: 2004).

Mona Baker in Bogucki (2004) lists eight strategies of coping with lack of equivalence at word or phrase level. All the solutions she suggests seem to bring about translational loss, in one form or another. They detract from the target text in terms of accuracy (translation by a superordinate, a more neutral or less expressive word, or by cultural substitution) or in the experience of the target readership, who have to interrupt the continuity of reading to look at footnotes (translation using a loan word with a subsequent explanation). They could be downright corner cutting (omission). Finally, they can unnecessarily lengthen the target text (paraphrase).

The linear set of translation strategies proposed by Vinay and Darbelnet in Bogucki (2004) has turned out to be comprehensive and applicable to

most translational actions. The linearity of the approach manifests itself in the seven procedures (borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation) ranging from the most semantic to the most communicative one. An interesting feature of Vinay and Darbelnet's model is the dichotomy of obligatory and optional shifts. It follows that the translator is at liberty to make certain adjustments if he deems them appropriate (optional shifts), but to produce a target text that adheres to whatever notion of correctness is valid for the particular commission, he is forced to make certain other adjustments (obligatory shifts).

Salkie in Bogucki (2004) explores modulation and transposition are the two most productive strategies. His distinction between the two is more practical than Vinay and Darbelnet's. In the case of transposition, the guiding question is how would the target language naturally express it?. With modulation, the question is how would a speaker of the target language naturally conceive of it?. Thus, a translator who proceeds by way of modulation has considered an extra dimension which transposition does not involve – not just the words but what they refer to.

Hariato (2005: 14) states, there are eleven (11) subtitling strategies; they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, taming, and resignation.

2.6.1. Expansion

Expansion is adding the explanation in translation. For example in a sentence “That’s in the dead-duck day”, in Indonesian translation it means “Itu terjadi di hari bebek mati (hari itu seekor bebek mati kena lemparan rotiku) (Harianto, 2005: 15). A sentence in the brackets is the added explanation which is added by subtitler or translator to clarify the dialogue

2.6.2. Paraphrase

Paraphrase is the translator or subtitler explains the part of the sentences according to translator or subtitler’s meaning. Such as in a sentence “Turn back no longer”, the translator or subtitler can translate it in her/his definition which (s)he understands. (S)he can translate in Indonesian as “Jangan lagi melihat masa lalu”. In paraphrase, the translation depends on the knowledge of the translator itself. However, it does not against the translator principles.

2.6.3. Transfer

In transfer, there is no added explanation or modifying point of view, because the translator or subtitler just translates the dialogue by literal word. For example in a sentence “Turn back no longer”, the Indonesian is “jangan lagi menoleh ke belakang”. The sentence is translated literally; the translation is conforming to dictionary.

2.6.4. Imitation

Imitation is re-writing the word the original text. Imitation is usually used to deal with the name of person, place, names of magazines, journals, newspapers, the titles of as yet untranslated literary works, names of company and institutions, addresses, etc. For example, the word of “mall” (shopping center) in the source language is translated “mal” in the target language.

2.6.5. Transcription

Transcription is re-writing the certain word or sentence(s) to fulfill the textual function of how the language is used. Such as an example of a sentence “Un-der-stand what I am say-ing?” in Indonesian “Pa-ham yang saya ka-ta-kan?”

2.6.6. Dislocation

Dislocation is translating to get the effect of the original texts; it does not translate to convey the contents of the text, such as in translating a song in a film. For example, the fragment in lyric of a song “on the door still hangs the sign of mourning” is translated into Indonesian “di muka pintu masih bergantung tanda kabung”

2.6.7. Condensation

Condensation is making the text briefly to miss the unnecessary utterance by using the shorter utterance, but it does not lose the message. Usually, using condensation strategy will lose the pragmatic effect, so, the real goal or aim of the text must be conveyed. Such as the sentence “would you please quote a few

examples to illustrate the thesis on uneven economic development in your country?” which condensed being “Sudikah anda mengilustrasikan tesis tentang ketidatarataan perkembangan ekonomi di negeri anda?”

2.6.8. Decimation

Decimation is usually used to translate when the actors are quarrelling with the fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly.

2.6.9. Deletion

Some original texts of are deleted because it is not necessary to be displayed in subtitling. It is almost same with condensation, but it is different. Because in condensation, there are no texts which are cut, it is just condensed while in deletion strategy, some words of the source language will be untranslated. For example, in the dialogue “You’re both pigs” that is translated into ” Kalian berdua babi” in Indonesian. The auxiliary verb *are* is not necessary to be translated in Indonesian, so that auxiliary verb is deleted.

2.6.10. Taming

Taming strategy is used to translate the impolite word to be polite word in order to be received by audiences. Such as an example of a phrase “God damn it” that translated into the more polite phrase “sialan”. It is not translated into *persetan* or *terkutuk*

2.6.11. Resignation

In the resignation strategies, the text is not translated because the translator cannot find the solution of translation. Therefore, the meaning of the text is lost.

2.7. Previous studies

There are some studies concerning with subtitling and translation procedures or strategies which have been conducted earlier. One of the studies pertaining to subtitling analysis is *Translation Procedures Analysis on the Subtitle of Discovery Channel School "Understanding Oceans"* by Arif Furqon in 2005.

In this research, the researcher describes the translation procedures which is used in translating the dialogue of *Discovery Channel School "Understanding Oceans"* (a television program) into Indonesian by subtitling way. He uses translation procedures, whereas the researcher focuses on subtitling. Generally, in analyzing subtitling strategies, it can use translation procedures. But it more better if using the early theory which directly uses subtitling strategies, not translation procedures.

Usually, translation procedures are used to the written text language. If the researcher analyzes film translation or television program by using translation procedures, it will not be appropriate enough because translating the spoken language is different with translating written text.

Translation procedures have a little difference from subtitling strategies because in translation procedures there are no some strategies which should be used in translating film. Translation procedures are more general in translating

film, especially film translation which uses subtitling mode as a way to translate the film or television programs. Because there are strategies that are more specific in translating film or television programs which uses subtitling as way to translate, we can call subtitling strategies.

The other studies which correlated with translation study are *the Translation Procedures for Translating Indonesian Culturally –Bound Words and Expressions into English: a Case Study on the English Translation of Mangunwijaya’s Burung-burung Manyar* by Sugeng Harianto in 1999.

The study was conducted to answer the research question; (a) is the target language adequate in terms of meaning and message? (b) is the target language adequate in terms of style?, and (b) do the readers of the source language get the same impression? Based on the research question, the analysis was focused on the equivalence of the source and target language in terms of three aspects; meaning or message, style, and the reader’s impression.

The result of the translation units can be translated with the equivalent meaning and message. In terms of meaning, the target language is adequate. Further, the translation unit is rendered in equivalent style with equivalent message.

Another research which is in connection with translation procedures is *Translation Procedures from “Introduction to Karl Marx” into “Marxisme: Analisis Kritis”* by Nanang Widi Hartanto in 2006. The purpose of this research is to describe the translation procedures in translating English words into Indonesian.

CHAPTER III

RESEARCH METHODOLOGY

This chapter covers the description and the discussion of the research method. The description includes research design, data and data sources, research instruments, data collection, and data analysis.

3.1. Research Design

The researcher will employ a qualitative research and the technique of analysis descriptive research design. This is a descriptive research, which attempts to describe the subtitling strategies which are used in *Babel* film. Descriptive research studies are designed to obtain information concerning the status of phenomena. They are directed toward determining the nature of a situation, as it exists at the time of the study. It means that what is described in this study is the condition that exists at the time investigated. In this research, the researcher chooses descriptive qualitative method because the purpose of this study is to describe the phenomena of translation, especially the subtitling strategies which are used in *Babel* film.

3.2. Data and Data Sources

The data sources of this study are in the form of Indonesian words, phrases, and sentences as the result of translating the whole dialogues of *Babel* film from English into Indonesian. Therefore, English is the source language

while Indonesian is the target language. The data sources of this study are the Indonesian translation of the whole subtitling in *Babel* film. In line with the number of the subtitling which are discussed, this translation consist of 73 subtitling.

3.3. Research Instruments

The writer is the main instrument of this study as she spends a great deal of her time watching and trying to understand the subtitling of *Babel* film from English into Indonesian. Besides, researcher also uses the script of *Babel* film to make easier the research.

3.4. Data Collection

The data of present study is collected through watching and trying to comprehend the subtitling of *Babel* film. In line with the features of qualitative research both collecting and analyzing data are done simultaneously, and these activities are continually done until the end of the last dialogue, and until the data available are supposed to be substantially sufficient to answer the research problems. Then, the data are checked, rechecked, and arranged systematically in accordance with the problems of the study.

3.5. Data Analysis

In analyzing the data, the researcher walks on the following ways; first, the data in the form of subtitling of *Babel* film are collected. Second, the data are

identified according to the subtitling which are used in *Babel* film. Third, the classified data showing the typical Indonesian translation –subtitling of *Babel* film- are reduced and displayed. The beginning of this part refers to the process of selecting, simplifying, abstracting, and transforming the data that appear in written up field notes or transcription. As it is usual, that data reduction occurs continually throughout the life in any qualitative oriented project. The next flow of this data analysis is data display. Generically, a display is an organized compressed assembly of information that permits conclusion drawing, and so is in this study. Then, the data are analyzed to find out each part of the selected and collected data into the proper subtitling strategies. The last is making conclusion based on the result of the analysis.

The analysis activity and the activity of collecting the data itself form an interactive, cyclical process. The researcher steadily moves among these four “nodes” during data collection and then shuffles among reduction, display, and conclusion drawing/verification for the reminder of the study.

CHAPTER IV FINDINGS AND DISCUSSIONS

This chapter presents the analysis of data findings according to the theoretical framework as stated in the previous chapters. The researcher presents the findings which are discussed based on the appearance of the subtitle of *Babel* film. Second section of this chapter is the discussion based on the analysis of the data findings to explain the research concerned. The last section is about the implication of the findings.

As the next chapter, the analysis of data findings and the discussion of the findings are done which are geared toward deriving conclusion.

4.1. Findings

In this sub chapter, the researcher identifies and describes the findings of subtitling strategies types and the analyzed data are presented based on the sequence of the data list that can be seen in the appendix table –1 data list from *Babel* film.

1. SL: It's almost new.

TL: Hampir baru.

In this subtitle, the phrase *it's almost new* is translated into *hampir baru*. Deletion is used to translate that phrase. The strategy deletes some words because they are not necessary to be displayed. Structurally, pronoun *it* and auxiliary verb (to be) *is* are not translated or displayed into subtitle in TL.

2. SL: With this rifle, your sons will be able to kill plenty of jackals.

TL: Dengan senjata ini, putra- putramu akan membunuh banyak serigala.

The strategy that is used in this dialogue is deletion strategy. It is used to delete or subtract the auxiliary verb of *be* in order not to be translated into the target language. In this sentence, *be* is important to be used because after *be* is being an adjective (*able*). Actually, *be* is substitution of to be (am, is, and are) because in this sentence, there is another auxiliary verb (will) before *be*.

3. SL: Come on let's go.

TL: Pindahkan.

In this dialogue, the subtitler uses paraphrase strategy because (s) he uses her/his own sentence. The phrase *come on let's go* is translated into *pindahkan*. It is completely different from the meaning of that phrase. On this context, the phrase *come on* means saying to encourage or challenge somebody. While the phrase *let's go* means an imperative to go together.

4. SL: Zohra doesn't mind.

TL: Zohra tidak keberatan.

This subtitling uses imitation strategy. In the sentence *Zohra doesn't mind* is translated into *Zohra tidak keberatan*. Here, the name of *Zohra* is not changed because it is a person name. So, by using imitation strategy, the subtitler just pick it up without changing only one letter.

5. SL: You're both pigs. Next time I'm going to tell my dad

TL: Kalian berdua babi. Lain kali aku akan beritahu ayah.

Deletion strategy is used in this subtitle. Deletion strategy deletes word of *are* and *my* that are not translated into Indonesian. The word of *are* is not translated into the target language because it is not necessary to translate it, while the word of *my* is also translated in the target language in order to has the smoother sentence.

6. SL: Stay out of this.

TL: Jangan ikut campur.

In this subtitle, paraphrase strategy is used to translate it. The sentence *stay out of this* is translated into *jangan ikut campur*. According to the dialogue above, *jangan* is a negative form but in the source language, there is no word which contents of negative form such as in the target language.

7. SL: That's because you don't know how to shoot. Give me the rifle.

TL: Kau tidak tahu cara menembak. Berikan padaku senjatanya.

The strategies that are used in this subtitle are deletion and transfer strategies. Deletion strategy is used in the sentence *that's because you don't know how to shoot* which is translated into *kau tidak tahu cara menembak*. The words of *that's because* is not translated into the target language and does not display in the subtitling. And transfer strategy is used in the sentence *give me the rifle* which is translated into *berikan padaku senjatanya*. In the source language, the sentence is affirmative form and in the target language is too. And the translation process of this sentence is no addition and deletion.

8. SL: See, it can't reach it.
TL: Lihat.

Deletion is used to translate this dialogue. The sentence *it can't reach it* is not translated into the target language. The phrase that is translated is only the word of *see* which is translated into *lihat* in the subtitling.

9. SL: These fucking bullets aren't any good.
TL: Peluru ini payah.

Deletion, transfer, and paraphrase strategies are used in this subtitle. In the phrase of *these fucking bullets* is translated into *peluru ini*. There is no translation of *fucking* in the subtitling. It means that the subtitler uses deletion strategy. The subtitler uses transfer strategy on the sentence *these fucking bullets*. Structurally, this sentence is plural, and in the subtitling the plural of this sentence is changed into singular. Besides, in the sentence of *aren't any good* is translated into *payah*. The auxiliary verb *are* and *any* are not translated into the target language. And the next strategy in this subtitle is paraphrase strategy that translates the words of *aren't any good* into *payah*. In this subtitle, the subtitler translates the words of *aren't any good* by using the equivalent word to *payah*.

10. SL: I'll have a chicken couscous and a coke.

TL: Yah, aku pesan ayam couscous dan segelas soda.

In this subtitling, there are expansion, paraphrase, and imitation strategies. Expansion strategy is used to translate the sentence *I'll have a chicken couscous and a coke* is translated into *yah, aku pesan ayam couscous dan segelas soda*. In the source language of that dialogue, there is no word

which indicates the statement of willingness. But in the target language, there is a word which indicates the statement of willingness, it is *yah*. So, the subtitler adds *yah* into the subtitling by using expansion strategy. Next strategy is paraphrase strategy that paraphrases the word of *will have*. *Will have* is translated into *pesan* in subtitling. The subtitler uses his sentence to translate *will have* in order to suit with the context. Besides, in the word of *coke*, the translator uses her/his own sentence by giving meaning *segelas soda*. And the last strategy which is used in this subtitling is imitation strategy. The word which uses this strategy is *couscous*. In this subtitling, *couscous* is translated into *couscous*, same with the source language, because there is no equivalent word in the target language to translate *couscous*. *Couscous* is kind of chicken food in the Morocco.

11. SL: Why can't you ever relax? You're so stressed.

TL : Astaga. Kenapa kau tidak santai saja? Kenapa kau sangat stres?

Expansion and deletion strategies are used in this subtitling.

Deletion strategy is in the word *astaga* that in the subtitling is added to state a wondering feel. In the second sentence, the word *kenapa* is also added to state the question form, although in the source language is statement not questioning form. And the deletion strategy is in the word *can't*, the meaning of *can't* is not translated completely, the subtitler just display *tidak* in the subtitling.

12. SL: You're the reason. You're why I can't relax.

TL: Kau adalah alasan aku stres. Kau alasan kenapa aku tak bisa santai.

In this subtitling, expansion and deletion strategies are used to translate. The expansion strategy is placed on the sentence *you're the reason* that is translated into *kau adalah alasan aku stres*. In the target language, there is an added phrase *aku stres*. In the sentence *kau alasan kenapa aku tak bisa santai* is also using expansion strategy. The word *alasan* is added in that sentence. While the deletion strategy is in the phrase *you're why I can't relax* that translated into *kau alasan kenapa aku tak bisa santai*. Auxiliary verb *are* is not translated the target language.

13. SL: You don't think I tried?

TL: Kau pikir aku tidak mencoba?

This subtitling uses transfer strategy. There is no addition or deletion in that phrase. In this subtitling, the subtitler just changes the place of negative form after subject *aku*, it is not placed after subject *kau*.

14. SL: Let it go.

TL: -

The phrase *Let it go* is not translated into the target language. This subtitling uses resignation strategy.

15. SL: That was out.

TL: Itu keluar.

In this subtitle, the phrase *that was out* is translated into *itu keluar*. Deletion is used to translate this phrase. Auxiliary verb *was* is not translated into the target language.

16. SL: It was on the line.

TL: -

Resignation strategy is used to solve this dialogue because the dialogue is not translated into the target language.

17. SL: She's always in a bad mood because nobody's fucked her yet.

TL: Dia selalu begitu karena belum ada yang bercinta dengannya.

The strategies that used in this subtitle are deletion and paraphrase strategies. In deletion strategy, the target language does not translate the auxiliary verb *is* in the subtitling. Next strategy that used is paraphrase. The subtitler translates the word of *bad mood* into *begitu*. In the source language, the text is obviously saying *bad mood*, but the subtitler translates *begitu*, the word *begitu* needs previous statement that supports that word. If there is no previous word, the sentence will be ambiguous. The next word is *fuck*; it is translated into *bercinta*. There are many meanings of *fuck* in the target language, and the subtitler chooses the word of *bercinta* to translate *fuck*.

18. SL: Weren't we going to have lunch together?

TL: Bukankah kau beritahu aku kita akan makan siang bersama?

The strategy that used is expansion. There is an addition phrase in the target language. It is *kau beritahu aku*.

19. SL: Something we ate gave us a stomachache.

TL: Sesuatu yang kita makan tadi membuat kami sakit perut.

In this subtitle, the subtitler uses deletion strategy to delete the indefinite article of *a* which is not translated into the target language.

20. SL: Did you kill any jackals?

TL: Apa kau sudah membunuh srigala?

Deletion strategy is used in this subtitle. The adjective quantity of *any* in the source language is not translated into the target language and subtracted in order not to display in the subtitling.

21. SL: Apparently some terrorists killed an American tourist.

TL: Kelihatannya ada teroris yang membunuh seorang turis Amerika.

In this subtitling, deletion strategy is used to translate the dialogue of the source language. There is a word *some* that is not translated into the target language.

22. SL: See how easy it is to get into paradise?

TL: Kau lihat betapa mudahnya untuk pergi ke surga?

Expansion strategy is used in this subtitle. The word of *kau* is added in the target language to make the rhetorical question (question which needn't an answer) clearer. And deletion strategy is used to delete the words of *it* and *is* that are not translated into the target language.

23. SL: You haven't changed a bit, ma.

TL: Kau belum berubah sedikitpun, bu.

Paraphrase strategy is used to translate this subtitling. The subtitler translates the word of *haven't* with the word of Indonesian meaning *belum*. Structurally, the auxiliary verb *have* + *past participle (verb-III)* is for an action that began in the past, but that is related to mind of the speaker with the moment of speaking. Besides, it is for an action which has just completed,

relatively short time before the moment of speaking (closely connected with other activities that extend into the present or future). And in Indonesian, it means *sudah tidak*. So, the subtitler uses her/his own sentence to translate these words.

24. SL: Is anybody a doctor?

TL: Ada dokter?

Deletion is used to translate this dialogue. In the source language, the sentence *Is anybody a doctor?* is translated into *Ada dokter?* When the auxiliary verb is in front of the sentence, it has meaning *apakah*. But in the subtitling, the word of *apakah* is not displayed or it is not translated into the target language. The questioning form of the sentence of *Is anybody a doctor?* can be known in the subtitling by hearing the intonation of the dialogue. And the next deletion strategy is used to delete the meaning of the article *a* in the target language.

25. SL: If you have the number of the embassy, I can go call.

TL: Baiklah, jika kau punya nomor kedutaannya, aku bisa hubungi.

In this subtitling, expansion and deletion are used to translate the dialogue. Expansion strategy is used to add the word *baiklah* in the subtitling or the target language. And deletion strategy is used not to display the meaning of *go* in the target language.

26. SL: Don't leave me here alone...

TL: Tolong jangan tinggalkan aku sendiri di sini.

Expansion strategy is used to translate the dialogue of the source language. In the source language, there is no word which means *tolong* as like as in the target language. So, *tolong* in the subtitle is an addition in that sentence.

27. SL: What? Who shot her?

TL: -

Resignation is used to translate this dialogue. At that time, the actor and the actress are talking on the phone. They are so panics. So the conversation is. Some of the dialogues are not heard clearly. And some of them are not translated into the target language. One of the dialogues that does not be translated is *what? who shot her?*

28. SL: Tazarine. T-a-z-a-r-i-n-e.

TL: Tazarine. T-a-z-a-r-i-n-e.

This dialogue uses imitation and transcription strategies. Imitation strategy is used to translate the word of *Tazarine* which is the name of town in Africa. The subtitler just rewrites the word from the source language into the target language. And the next strategy is transcription strategy which rewrites the word in order to know how that sentence is spoken in the source language. In the film, at that time the actor spells the word of *T-a-z-a-r-i-n-e*. In addition, by using transcription strategy, the subtitler rewrites that word into *T-a-z-a-r-i-n-e* too.

29. SL: Tell him to call us.

TL: Tolong beritahu dia untuk menelpon.

Expansion and deletion strategies are used to translate this dialogue. Expansion strategy is used when adds the word of *tolong* in the subtitle. And deletion is used when the subtitler deletes the word of *us* not to be translated in the target language.

30. SL: The cops came again?

TL: Polisinya datang lagi?

In this sentence, transfer strategy is used to translate this dialogue. The sentence is translated by literal word. The word of *the cops* is plural and in the target language, the word of *the cops* is translated into *polisi* (singular). The change of this is normal.

31. SL: They're just not convinced, are they?

TL: Mereka hanya tidak yakin, bukan?

Transfer strategy is used to translate this dialogue. The subtitler just translates the dialogue literally. There is a question tag in the phrase of *are they?* That asks the agreement of the listeners. The question tag is translated appropriately with the usual of the target language.

32. SL: The American tried to stop me right here.

TL: Seorang Amerika menghentikanku.

Paraphrase and deletion strategies are used in this dialogue. The subtitler uses paraphrase strategy to translate the word of *The American* into seorang Amerika. The definite article of *the* is translated into *seorang*. Commonly, definite article is used to explain something, events, etc. and especially, definite article usually is used to replace demonstrative adjective,

such as those, these, this, and that. While indefinite article *a/an* is to explain something that is not clear and vague. And the subtitler also uses deletion strategy to delete some words of *tried* and *right here*. The Indonesian of these words is not displayed in the subtitling of the *Babel* film. It means these words are deleted and not translated into the target language.

33. SL: Where was the bus?

TL: Di mana bisnya dihentikan?

Expansion is used in this subtitling. In the target language, the word of *dihentikan* is added to give the clearer meaning.

34. SL: Find out who has a 270-caliber rifle.

TL: Cari tahu siapa yang memiliki tipe kaliber 270.

In this subtitling, imitation, expansion, and deletion strategies are used to translate this dialogue. Imitation strategy is used to translate the word of *caliber*. The word of *caliber* is translated into *kaliber*. In the *kaliber* word, there is no changing which can differentiate the meaning of the target language. The change is only the letter of *k* which is the result of adaptation in the target language.

35. SL: Are you expecting anyone?

TL: -

Resignation strategy is used in this dialogue. There is no subtitling when one of the actors says this sentence. At that time, the squirrel is happened among some people. It is so difficult to identify each of the dialogue

and to translate them into the target language, because the actors and the actresses are speaking in one time, they do not change into speaking.

36. SL: It's not a weapon, it's my knife

TL: Aku tak punya senjata.

In this subtitling, paraphrase is used to translate it. The subtitler completely uses hi/her own sentence. The sentence of the source language is different to the target language sentence. But, according to the story of the *Babel* film, the difference between the source language sentence and the target language sentence can still convey the message of the source language sentence.

37. SL: Drop it, now...

TL: Jatuhkan sekarang.

Deletion strategy is used to translate this dialogue. The subtitler does not translate the word of *it* into the target language. There is no meaning of *it* in the subtitling.

38. SL: To whom?

TL: Kepada siapa kau menjualnya?

The subtitler uses expansion strategy by adding the phrase of *kau menjualnya* in the target language. Although there is no explanation in the source language about the word of *kau menjualnya*, the subtitler adds it to make the meaning of that dialogue clearer.

39. SL: You have to cross those mountains.

TL: Kamu harus pergi melewati gunung-gunung itu.

Expansion strategy is used in this dialogue. The subtitler adds the word of *pergi* to get more obvious meaning in the target language.

40. SL: If you're lying to me I'm going to come back and cut your balls off.

TL: Jika kau berbohong, aku akan kembali dan memotongmu.

In this dialogue, deletion and paraphrase are used to translate it. Deletion is used to delete the auxiliary verb *are and* verb *-ing*. They are not translated into the target language because they are not necessary to display in the subtitling. And the phrase *your balls off* is also subtracted. So, the target language of that phrase is not displayed in the subtitle of the *Babel* film.

While paraphrase strategy is used to change the word of *your balls off* into *-mu* in the target language by subtitler's own sentence.

41. SL: Because of what happened to the tourist...

TL: Karena para turis itu.

Deletion strategy is used in this dialogue. The subtitler deletes the phrase of *of what happened to*. That phrase is not translated into the target language and not displayed the target language of that phrase in the subtitling.

42. SL: Amelia, will you let me dance with you?

TL: Amelia, boleh aku berdansa denganmu?

Imitation and deletion strategies are used in this dialogue. Imitation strategy is used in the name of person, *Amelia* in the source language is rewritten *Amelia* in the target language. And the subtitler uses deletion strategy to delete the auxiliary verb of *will*. The Indonesian of the auxiliary verb of *will* is not displayed in the target language.

43. SL: C'mon Amelia, she's been dead for 10 years.

TL: Oh, dia sudah meninggal 10 tahun yang lalu.

In this subtitling, deletion and paraphrase strategy are used to translate this dialogue. Deletion strategy is used to delete the word of *come on Amelia* from the target language. The word of *come on Amelia* is subtracted and not displayed in the subtitling. While paraphrase is used to change the phrase *of for 10 years* into *10 tahun yang lalu* in the target language. In this dialogue, preposition *for* is to show distance and length of time. And in the subtitling, there is no target language which indicates using the meaning of the word *for*. It means, the subtitler uses her/his own sentence to translate that phrase.

44. SL: My husband is feeling ill. You have to turn it on.

TL: Kau harus nyalakan pendingin ruangnya, suamiku sedang sakit.

Transfer and expansion strategy are used in this dialogue. By transfer strategy, the subtitler transfers the phrase of source language into the target language without subtracting and adding some words. In the phrase of *my husband is feeling ill*, the place of possessive pronoun *my* is being before noun *husband*. While in the target language, possessive pronoun *ku* is being after noun of *suami*. The moving of that place is must. And expansion strategy is used to add the word of *pendingin ruangnya* in the target language.

45. SL: Please, it's too hot. We can get dehydrated

TL: Tolong, ini terlalu panas. Kita bisa kekeringan.

In this dialogue, transfer and deletion strategy are used to translate it. Deletion is used to subtract the auxiliary verb of *is* which is not translated into the target language. And transfer strategy is used to translate the paraphrase of *we can get dehydrated* into *kita bisa kekeringan*. The subtitler does not subtract and add the sentence structure of the target language from the source language.

46. SL: You can't leave us like this.

TL: Kau tidak akan meninggalkan kami.

Paraphrase and deletion strategies are used in this subtitling.

Paraphrase strategy is used in the word of *can't* which is changed into *kau tidak akan* in the target language. Can is a modal which has meaning be able to, indicating request, showing possibility in the present, etc. And in this subtitling, the word of *can't* is translated into *tidak akan* which in the source language, it tends to express the future tense, to express what is likely in the present, to show the willingness, to show requests or invitations, to give an order, etc.

And deletion strategy is used to subtract the phrase of *like this* that is not displayed the target language into the subtitling.

47. SL: There are old people here and the heat is getting to them.

TL: Ada orang-orang tua di sini. Panasnya sungguh membuat ...

Transfer and paraphrase are used in this dialogue. Transfer is used to translate the first sentence *there are old people here* into *ada orang-orang tua di sini*. The subtitler transfers the sentence of the source language into the

target language without adding and subtracting the sentence structure. The change of placed is in the phrase of *old people*. In the source language, the adjective of *old* is being before noun *people*, but in the target language, the adjective of *tua* is being after noun *orang-orang*. It is must, because in the target language the structure of phrase must be head-modifier, it is not modifier-head such as in the source language.

Paraphrase is used to translate the sentence of *the heat is getting to them* into *Panasnya sungguh membuat ...* the subtitler translates that phrase by using his/her own sentence. Structurally, the phrase of *get* means obtain, receive, fetch, receive as punishment, begin to suffer from, prepare, capture, kill, reach the stage, that is mentioned, arrive, understanding, annoy, etc. The phrase of *to them* is not translated into the target language also. The phrase of *getting to them* is translated into *sungguh membuat ...* which is not complete sentence, but in the source language, the sentence is complete.

48. SL: Answer me, god damn it!

TL: Jawab aku, sialan!

In the dialogue of *answer me, god damn it!* is translated into *jawab aku, sialan!* The phrases of *god damn it!* is translated by using taming strategy in order to the audiences of the target language can receive the word which has been translated.

49. SL: We were testing the rifle.

TL: Kami sedang mencoba senjatanya.

Transfer strategy is used to translate this dialogue. The sentence of *we were testing the rifle* is translated into *kami sedang mencoba senjatanya*.

In that sentence, there is auxiliary verb of *were* (the past form of 'are') which is followed by verb *-ing*, it means *sedang* (show that the work is being done) in the target language. So, there is no subtraction or addition in that dialogue.

50. SL: And you, you got naked so your brother would see you?

TL: Dan kau, kau tidak berpakaian supaya saudaramu bisa melihat?

Taming and paraphrase are used to translate this dialogue. Taming is used to translate the word of *naked* in the source language into *tidak berpakaian* in the target language. Actually, the word of *naked* means *telanjang* in the target language. *Tidak berpakaian* is more polite than *telanjang*. So, the audiences of the *Babel* film can receive the word of *tidak berpakaian*.

Paraphrase is used in the change word of *would* into *bisa* in the target language. *Would* is past form of *will* which has meaning to show the willingness. But in the subtitling, *would* is translated into *bisa*. It means, the subtitler uses his/her own sentence to translate the word of *would* into *bisa* in order to have smooth sentence.

51. SL: He's holding the rifle he gave me.

TL: Dia memegang senjata yang diberikannya padaku.

Deletion and transfer strategies are used in this dialogue. Deletion strategy is used to delete the auxiliary verb *is* and verb *-ing* and its meaning of them are not displayed in the subtitling. Auxiliary verb *is* is

followed by verb *-ing* (holding) shows that the work is being done, but in the target language there is no word which indicates it.

In addition, transfer strategy is used to translate the phrase of *the rifle he gave me* into *senjata yang diberikannya padaku*. This sentence is relative pronoun as object that the subject is *he* and the object is *the rifle*. Although this sentence does not use conjunction, but it can be seen by the main clause *he's holding the rifle* and the sub clause *he gave me*. When if that sentence are combined in one sentence, the meaning of that sentence as like as in the subtitling.

52. SL: We're going to hide out at Naguib's house.

TL: Kita akan pergi ke rumah Najib.

Using subtitler's own sentence, paraphrase strategy is used to change the meaning of the phrase of *hide out* into *pergi*. According to the story of the *Babel* film, when the actor says that dialogue, the actor will go to hide. The word of *pergi* is too general to translate the word of *hide out*. So, *pergi* is the subtitler's own sentence to translate the phrase of *hide out*.

Imitation strategy is also used to translate the name of person of *Naguib* into *Najib* in the target language. There is an adaptation process in this word from the source language into the target language such as in the word of *mall* (SL) is adapted into *mal* (TL), and *ambition* (SL) is adapted into *ambisi* (TL).

53. SL: You're going to take us.

TL: Kau akan mengantar kami.

In this subtitle, the phrase of *you're going to take us* is translated into *kau akan mengantar kami*. Transfer strategy is used to translate this sentence. Auxiliary verb (to be) of *are*, when it is followed by *going to*, the meaning of the target language is *akan* (showing the future tense). In this sentence, there is no addition or subtraction. The sentence is translated literally.

54. SL: That's them.

TL: Itu mereka di sana.

Expansion and deletion strategies are used to translate this dialogue. Expansion is used to add the word of *di sana* in the target language, because there is no word in the source language that indicates the meaning of *di sana*. And deletion is used to subtract the auxiliary verb (to be) of *is*. It is not necessary to display the auxiliary verb (to be) of *is* in the subtitling.

55. SL: Get down.

TL: Menunduk.

Transfer is used to translate this phrase. The phrase of *get down* is translated into *menunduk* in the target language. There is no addition and subtraction in this strategy because this strategy just translates the phrase literally. In the source language, the phrase is imperative phrase, so is in the target language.

56. SL: Stay the night.

TL: Ibu, tinggallah di sini malam ini.

In this subtitling, the sentence *stay the night* is translated into *ibu, tinggallah di sini malam ini* is used expansion strategy. The subtitler adds the word of *ibu* and *di sini* in the subtitling. By addition of these words, the request that is conveyed will be more polite and smoother.

57. SL: But Santiago's pretty drunk.

TL: Tapi pria sialan ini sungguh mabuk.

Paraphrase and deletion strategies are used to translate this sentence. Paraphrase strategy is used to translate the name of person by subtitler's own sentence; *Santiago* is changed into *pria sialan* in the target language. And deletion strategy is used to deletes the auxiliary verb of *is*.

58. SL: Drunk my ass.

TL: Mabuk bokongku.

Transfer strategy is used to translate this dialogue. There is no subtraction and addition in the target language. In the phrase of *drunk my ass*, the place of possessive pronoun *my* is being before noun *ass*. While in the target language, possessive pronoun *ku* is being after noun of *bokong*.

59. SL: You sure you're not too drunk?

TL: Seriuslah, kau sungguh tidak mabuk bung?

Paraphrase, deletion, and expansion strategies are used to translate this sentence. Paraphrase strategy is used to change the word of *you sure* into *seriuslah*. The word of *seriuslah* in the subtitling is imperative form while *you sure* is verbal sentence because it contents of subject and verb. Structurally,

the source language and the target language are different. But, there are no different meaning between the source language and the target language of this dialogue. And deletion strategy is used to subtract the auxiliary verb of *are*. While expansion strategy is used to add the word of *bung* in the subtitling. The word of *bung* is Indonesian word which is no equivalent word in the source language. In the source language, the word of *bung* can be defined as brother.

60. SL: Your papers...

TL: Surat-surat...

Transfer and deletion strategies are used in this dialogue. Transfer is used to translate the word of *papers* into *surat-surat* and *papers* means official document. And deletion is used to subtract the word of *your* in the source language and it is not displayed into the subtitling.

61. SL: Everything is all right sweetie...

TL: Sayang, semuanya baik-baik saja...

Deletion is used to translate this dialogue, the auxiliary verb of *is* is deleted. It is not displayed in the subtitling because it must be subtracted for a good sentence in the target language.

62. SL: Come with me, dears.

TL: Keluar, anak-anak.

In the sentence of *come with me, dears* is translated into *keluar*, *anak-anak* uses transfer strategy. *Come with me* is translated into *keluar* because at that time, the actress asks the children to go out with her. Actually,

the word of *come* means moving towards the speaker or the place to which (s) he is referring. And paraphrase strategy is used to translate the word of *dears* into *anak-anak*. The word of *dear* means lovable person and the subtitler changes that word into *anak-anak*.

63. SL: What the hell do you mean there isn't another ambulance?

TL: Apa maksudmu tak ada ambulans lagi?

Deletion strategy is used in this sentence. The words of *the hell*, the auxiliary verb *do*, and the auxiliary verb (to be) *is* are deleted or subtracted not to translate in the target language. The auxiliary verb of *do* and *is* (to be) are not necessary to be displayed onto subtitling.

64. SL: A helicopter?

TL: Sekarang aku harus menunggu helikopter?

Expansion strategy is used to translate this sentence by adding the phrase of *sekarang aku harus menunggu* in the subtitling. The subtitler adds some words in order to make the sentence clearer and the audiences can be more understand about the story. Deletion strategy is also used in this subtitling, indefinite article of *a* is not translated or subtracted of the target language.

65. SL: Stop you mother fuckers

TL: Berhenti.

Deletion is used to translate this phrase. The word of *you mother fuckers* is subtracted not to be translated into the target language. The phrase

of the target language is just *berhenti*, it means that the next sentence is deleted not to be displayed in the subtitling.

66. SL: No, your father isn't going to jail.

TL: Ayahmu tak akan dipenjara.

In this dialogue, deletion and paraphrase strategies are used to translate. Deletion strategy is used to translate the sentence of *no, your father isn't going to jail*. The adjective of *no* is not translated into the target language. That adjective is subtracted and not displayed onto the subtitling. Paraphrase strategy is used to translate the phrase of *isn't going to jail* by using the subtitler's own sentence. The auxiliary verb of which (to be) *is* followed by *going to* means *akan* in the target language. After the preposition *to*, there is a noun (*jail*), but in the subtitling, the subtitler translates it into *dipenjara* (passive voice). It indicates that the subtitler uses his/her own sentence to translate this dialogue in order to reach a smooth sentence.

67. SL: Because they think we did something wrong.

TL: Karena mereka pikir kita bersalah sayang.

Expansion and paraphrase strategies are used in this dialogue.

Expansion strategy is used to add the word of *sayang* in the last sentence of the subtitling. And paraphrase strategy is used to translate the phrase of *did some thing wrong* into *bersalah*. The phrase of *did some thing wrong* contents of verb or predicate (*did*) and noun or object (*something wrong*). While in the subtitling, all those words are translated into *bersalah* that means to be guilty.

68. SL: I'm going with you.

TL: Aku akan pergi denganmu.

In this dialogue, transfer strategy is used to translate this sentence.

The phrase *i'm going with you* is translated literally, without addition or subtraction to translate it. The auxiliary verb -to be- (*am*) is followed by *going to* means *akan* (an expression which express an action that will occur in the future) in the target language. And the word of *with* a kind of preposition that is in the company.

69. SL: I won't be long. Stay here. I promise.

TL: Aku takkan lama. Aku janji. Diam di sini.

Deletion strategy is used in this dialogue. It is used to delete or subtract the auxiliary verb of *be* in order not to be translated into the target language. In this sentence, *be* is important to be used because after *be* is being an adjective (*long*). Actually, *be* is substitution of to be (*am, is, and are*) because in this sentence, there is another auxiliary verb (*will*) before *be*.

70. SL: Turn around, now.

TL: Berbalik.

Deletion and paraphrase strategies are used in this translation.

Deletion strategy is used to subtract the word of *now* not to be translated into the target language. And paraphrase is used to translate the word of *turn around*. According to the story of the *Babel* film, this phrase means moving so that a different side faces outwards or upwards. And the subtitler chooses the word of *berbalik* to translate that phrase.

71. SL: I peed my pants.

TL: Aku buang air di celana.

This dialogue uses taming and expansion strategies. The word that is tamed is the word of *peed* which is translated into *buang air*. In the target language, the phrase of *buang air* does not mean throwing the water but it means to defecate. This phrase is more polite to be used than the word of *kencing* which means to urinate. While the expansion strategy is used to add the preposition of *di* in the subtitling. In the source language dialogue, there is no preposition.

72. SL: Sir, I raised these kids since they were born.

TL: Aku membesarkan anak-anak ini sejak mereka lahir.

Deletion and paraphrase strategies are used in this dialogue.

Deletion strategy is used to delete the word of *sir* in order not to translate into the target language because it is not necessary to be displayed. Deletion strategy is also used in the auxiliary verb/to be of *were* (past form of are) and it is not displayed in the subtitling. And paraphrase strategy is used in the word of *raised* which is translated into *membesarkan*. According to the context of this story, the word of *raise* means looking after a child until (s) he is fully-grown. The subtitler has chosen the word of *membesarkan* to represent the meaning of *raised* in the subtitling. And paraphrase strategy is also used in the phrase of *they were born*. That phrase contents of subject (*they*), auxiliary verb/ to be in past form (*were*), and be followed by past participle/verb-III (*born*). According to the composition of that sentence, it indicates that is

passive voice, but in the target language, it is not translated into passive voice too. The subtitler has chosen the word of *membesarkan* to represent the word of *raised*.

73. SL: He is very angry, but he has decided not to raise charges.

TL: Dia sangat marah, tapi memutuskan untuk tidak menuntut.

Deletion and paraphrase strategies are used in this dialogue.

Deletion strategy is used to delete the auxiliary verb/ to be of *is*. It is not translated into the target language. Deletion is also used in the phrase of *he has decided*. Structurally, auxiliary verb *has/have* that is followed by past participle/ verb-III means that the work has finished and has been done, but in the subtitling, there is no word says that the work has finished and has been done. In addition, paraphrase strategy is used to paraphrase the phrase of *raise charges*. This phrase has a predicate/ infinitive/ transitive (*raise*) and an object (*charges*), but in the target language, the translation is only intransitive (*menuntut*). Therefore, the subtitler paraphrases the phrase of *raise charges* by using his/her own sentence into *menuntut* in the subtitling.

4.2. Discussion

This section discusses based on the findings above, the translation of English audio tract of the *Babel* film into Indonesian subtitle employs subtitling strategy. The translation always uses certain procedures to translate the source language into the target language. Based on the findings and the comparison of subtitling strategy (it can be seen in the appendix, table-2 summary of data

analysis), deletion strategy is the most used in the translation. This strategy is very important in determining the grammatical structure adjustment from the source language into the target language.

Besides, almost all of the structural element in the source language are subtracted using deletion strategy due to the grammatical structure of the source language is different with the target language and the translation is not stiff to be read. Expansion and paraphrase strategies are often used in this translation. Expansion strategy is used to add a word or a phrase to give extra explanation in order to the readers or audiences more understand, while paraphrase determines on the smoothness of the translation. The subtitler translates the source language into the target language by using his/her own sentence to bring the translation into a match phrase/sentence of the target language without disturbing the message that will be conveyed by the source language.

Another strategy that is frequently used is transfer strategy. This strategy just transfers the sentence without omitting or addition a word or a phrase. A change place of an adjective in the nominal sentence and a change of plural becomes singular is included in this strategy. Those changes are must be done in order to get an equivalent word or phrase in the target language.

In addition, some strategies that are rarely used are imitation, taming, transcription, and resignation strategy. In this film, it is rare to call the name of person, mention some name of places, and some difficult words that are not in the target language. The difficult word (terminology) that just imitates its name is only the word of *couscous*. The target language has no equivalent word to

translate this word. If this word is translated, maybe it will be long sentence and not be enough to be placed in the subtitle. Taming strategy is also rare to be used in this film. Actually, there are some impolite idiomatic usages which do not use taming strategy, but it uses deletion strategy that directly deletes and do not translate that impolite idiomatic usage.

Then, some strategies that are not used in this translation are condensation, decimation, and dislocation strategy. In this translation, there is no condensation strategy because there are no long dialogues that are translated into shorter sentence (although has same meaning before or after condensation process). In addition, decimation strategy is not used because in this film there is no extreme quarrelling which makes the dialogues are piling up on another. The last strategy that is unused is dislocation strategy. Usually, this strategy is used to translate a song that is in the film, but in this film, there is no song. Translating a song is more emphasizing to the effect of the original text, it is not emphasizing to the conveying messages of that text.

CHAPTER V

CONCLUSION AND SUGGESTION

After presenting the findings and the discussion in the preceding chapter, the researcher derives conclusion and provides some suggestions to the readers, especially the people who concern with translation, subtitling and the next researchers when they are going to conduct research in this area.

5. 1. Conclusion

Referring to all the findings discussed, the researcher concludes that deletion strategy is the most used in the translation of *Babel* film. Deletion strategy is often to be used by the subtitler to translate the dialogue of that film. It is not wonder because there are many different structural sentences between the source language and the target language. Therefore, the subtitler uses deletion strategy to delete some useless words not to be translated into the target language. And also expansion, paraphrase, and transfer are often used in this translation. It means that the subtitler gives top to the priority to the conveying messages and the smoothness translation. In addition, the subtitling strategies are unused in this film are condensation, decimation, and dislocation strategy. It is not wonder too because there are some reasons –has been explained in the discussion- why those strategies are unused in this translation.

Using subtitling strategies is more complete than using translation strategies because there are some strategies which translation strategies do not

have. Such as resignation strategy when the subtitler cannot find the equivalent word, decimation strategy when the dialogue of the actors is fast and quarrelling with another, and transcription strategy when wants to show the textual function of how that language is used. However, translation strategies are more specific than subtitling strategies. For example in the translation strategies there are some specific strategies that are used, they are reduction and omission strategies. Nevertheless, in the subtitling strategies the strategy is handled by one strategy, it is deletion strategy. In reduction strategy, there is a deletion in the component of translation unit of the target language. While omission strategy is omitting redundant stretches of language in non-authoritative texts of source language. Therefore, both of that strategies –reduction and omission strategy can be united in the deletion strategy in the subtitling strategies.

5. 2. Suggestion

Since this study emphasizes the specific case—subtitling by using translation approaches to analyze the subtitling strategies of *Babel* film, it can give a contribution on the improvement of understanding the translation studies, especially on subtitling strategies.

There are several suggestions based on the result of this study which can be given by the researcher. First, the researcher suggests to the subtitlers in order to translate the source language appropriates with the messages of the film purposes and the messages can be conveyed to the readers.

Second, the researcher gives suggestion to the translation's teachers to socialize about subtitling because the information about subtitling is limited.

Although subtitling often, moreover always appears in the foreign film, there are many people do not know what subtitling is, whereas subtitling is one of the bridge to unite the different language.

Third, students who interested in translation that they have to motivate themselves to know better the culture of the source language as well as the target language to make their translation more qualified and acceptable. Besides, they need to take change in developing their insight in dealing with various kinds of translation, such as scientific translation, business translation, literature translation, and legal translation.

The last, the researcher delivers suggestion to the further researchers who have the same interest to translation, especially about subtitling to use subtitling strategies to analyze a research because it is simpler but more complete and up to date theory than translation strategies. The researcher hopes that the result of this study is going to lead the further researchers who conduct the same field of research as the reference or comparison that might be relevant to their researches.

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CERTIFICATE OF THE AUTHORSHIP

She undersigned,

Name : Ulyatul Munawaroh
Reg. Number : 03320057
Faculty/Department : Humanities and Culture/English Letters and
Language

Certify that the thesis I wrote to fulfill the requirement for the degree of *Sarjana Sastra (S.S.)* in English Letters and Language Department, Faculty of Humanities and Culture, The State Islamic University of Malang entitled "Subtitling Strategies of Translation in *Babel* Film" is truly my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 29 December 2007

The Researcher,

Ulyatul Munawaroh

Appendix 1: Curriculum Vitae of the Researcher

CURRICULUM VITAE OF THE RESEARCHER

Personal Identity

Name : Ulyatul Munawaroh
Place, Date of Birth : Pasuruan, 22nd May 1985
Address : Krangkong 73 Rt. 02 Rw. 08 Ngadimulyo
Sukorejo - Pasuruan
East Java 67161
Sex : Female
Age : 22
Marital Status : Unmarried
Job : Elementary teacher
Hobby : Reading, listening to the music, and watching movies
Religion : Islam
Nationality : Indonesian

Educational Background

1. MI. Nurul Islam Ngadimulyo Sukorejo Pasuruan Graduated 1997
2. SLTP Islam Sidoarjo Graduated 2000
3. SMUN 1 Porong Sidoarjo Graduated 2003
4. PGSD/MI STAI Al-Khoziny Buduran Sidoarjo Graduated 2006
5. The State Islamic University of Malang (UIN) 2003 until Now

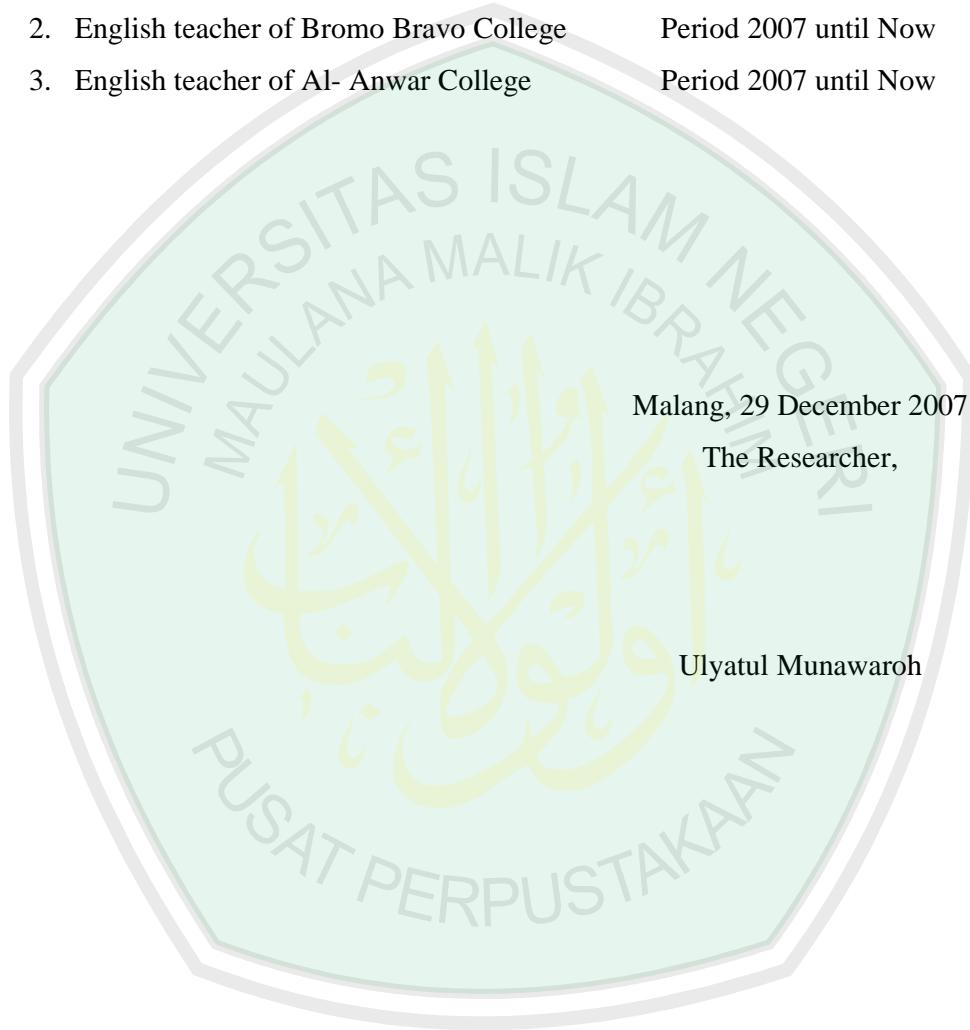
Job Experience

1. Elementary teacher of SDS
Al-Hidayah Sukorejo Pasuruan Period 2007 until Now
2. English teacher of Bromo Bravo College Period 2007 until Now
3. English teacher of Al- Anwar College Period 2007 until Now

Malang, 29 December 2007

The Researcher,

Ulyatul Munawaroh



Appendix 2: Data List from *Babel* Film

Table 1. Data List from *Babel* Film

No.	Source Language (SL)	Target Language (TL)
	Morocco	
1.	It's almost new.	Hampir baru.
2.	With this rifle, your sons will be able to kill plenty of jackals.	Dengan senjata ini, putra- putramu akan membunuh banyak serigala.
3.	Come on let's go.	Pindahkan.
4.	Zohra doesn't mind.	Zohra tidak keberatan.
5.	You're both pigs. Next time I'm going to tell my dad.	Kalian berdua babi. Lain kali aku akan beritahu ayah.
6.	Stay out of this.	Jangan ikut campur.
7.	That's because you don't know how to shoot. Give me the rifle.	Kau tidak tahu cara menembak. Berikan padaku senjatanya.
8.	See, it can't reach it.	Lihat.
9.	These fucking bullets aren't any good.	Peluru ini payah.
	Morocco	
10.	I'll have a chicken couscous and a coke.	Yah, aku pesan ayam couscous dan segelas soda.
11.	Why can't you ever relax? You're so stressed.	Astaga. Kenapa kau tidak santai saja? Kenapa kau sangat stres?
12.	You're the reason. You're why I can't relax.	Kau adalah alasan aku stress. Kau alasan kenapa aku tak bisa santai.

13.	You don't think I tried?	Kau pikir aku tidak mencoba?
14.	Japan	-
15.	Let it go.	-
16.	That was out.	Itu keluar
17.	It was on the line.	-
18.	She's always in a bad mood because nobody's fucked her yet.	Dia selalu begitu karena belum ada yang bercinta dengannya.
19.	Weren't we going to have lunch together?	Bukankah kau beritahu aku kita akan makan siang bersama?
20.	Morocco	Sesuatu yang kita makan tadi membuat kami sakit perut.
21.	Something we ate gave us a stomachache.	Apa kau sudah membunuh srigala? Kelihatannya ada teroris yang membunuh seorang turis Amerika.
22.	Did you kill any jackals?	-
23.	Apparently some terrorists killed an American tourist.	Kau lihat betapa mudahnya untuk pergi ke surga?
24.	Mexico	Kau belum berubah sedikitpun, bu.
25.	See how easy it is to get into paradise?	Ada dokter?
26.	You haven't changed a bit, ma.	Baiklah, jika kau punya nomor kedutaannya, aku bisa hubungi.
27.	Morocco	Tolong jangan tinggalkan aku sendiri di sini.
28.	Is anybody a doctor?	-
29.	If you have the number of the embassy, I can go call.	Tazarine, T-a-z-a-r-i-n-e
30.		

31.	Don't leave me here alone...	Tolong beritahu dia untuk menelpon.
32.		
33.	What? Who shot her?	Polisinya datang lagi?
34.	Tazarine, T-a-z-a-r-i-n-e	Mereka hanya tidak yakin, bukan? Seorang Amerika menghentikanku.
35.	Japan	Di mana bisnya dihentikan?
36.	Tell him to call us.	Cari tahu siapa yang memiliki tipe kaliber 270.
37.	The cops came again?	-
38.	They're just not convinced, are they?	
39.	The American tried to stop me right here.	Aku tak punya senjata. Jatuhkan sekarang.
40.	Where was the bus? Find out who has a 270-caliber rifle.	Kepada siapa kau menjualnya? Kamu harus pergi melewati gunung-gunung itu.
41.	Are you expecting anyone?	Jika kau berbohong, aku akan kembali dan memotongmu.
42.	It's not a weapon, it's my knife	Karena para turis itu.
43.	Drop it, now... To whom? You have to cross those mountains.	Amelia, boleh aku berdansa denganmu?
44.		
45.	If you're lying to me I'm going to come back and cut your balls off. Because of what happened to the tourist...	Oh, dia sudah meninggal 10 tahun yang lalu.
46.		
47.	Mexico	Kau harus nyalakan pendingin ruangnya, suamiku sedang sakit.
48.	Amelia, will you let me dance with you?	Tolong, ini terlalu panas. Kita bisa kekeringan.
49.	C'mon Amelia, she's been dead for	Kau tidak akan meninggalkan kami.
50.	10 years.	Ada orang-orang tua di sini.

51.		Panasnya sungguh membuat ... Jawab aku, sialan!
52.	Morocco	Kami sedang mencoba senjatanya.
53.	My husband is feeling ill. You have	Dan kau, kau tidak berpakaian
54.	to turn it on.	supaya saudaramu bisa melihat?
55.	Please, it's too hot. We can get	Dia memegang senjata yang
56.	dehydrated.	diberikannya padaku.
57.	You can't leave us like this.	Kita akan pergi ke rumah Najib.
58.	There are old people here and the	Kau akan mengantar kami.
59.	heat is getting to them.	Itu mereka di sana.
60.	Answer me, god damn it!	Menunduk.
61.	We were testing the rifle.	Ibu, tinggallah di sini malam ini.
62.	And you, you got naked so your	Tapi pria sialan ini sungguh
63.	brother would see you?	mabuk.
64.	He's holding the rifle he gave me.	Mabuk bokongku.
65.	We're going to hide out at Naguib's	Seriuslah, kau sungguh tidak
66.	house.	mabuk bung?
67.	You're going to take us.	Surat-surat...
68.	That's them.	Sayang, semuanya baik-baik saja...
69.	Get down.	Keluar, anak-anak.
70.	Mexico	Apa maksudmu tak ada ambulan
	Stay the night.	lagi?
	But Santiago's pretty drunk.	Sekarang aku harus menunggu
	Drunk my ass.	helicopter?
	You sure you're not too drunk?	Berhenti.
	Your papers...	Ayahmu tak akan dipenjara.

<p>71.</p>	<p>Everything is all right sweetie... Come with me, dears.</p>	<p>Karena mereka pikir kita bersalah sayang.</p>
<p>72.</p>	<p>What the hell do you mean there isn't another ambulance?</p>	<p>Aku akan pergi denganmu. Aku takkan lama. Aku janji. Diam di sini.</p>
<p>73.</p>	<p>A helicopter?</p>	<p>Berbalik.</p>
<p></p>	<p>Stop you mother fuckers</p>	<p>Aku buang air di celana.</p>
<p></p>	<p>Japan</p>	<p>Aku membesarkan anak-anak ini sejak mereka lahir.</p>
<p></p>	<p>No, your father isn't going to jail.</p>	<p>Dia sangat marah, tapi memutuskan untuk tidak menuntut.</p>
<p></p>	<p>Mexico</p>	<p></p>
<p></p>	<p>Because they think we did something wrong.</p>	<p></p>
<p></p>	<p>I'm going with you.</p>	<p></p>
<p></p>	<p>I won't be long. Stay here. I promise.</p>	<p></p>
<p></p>	<p>Turn around, now.</p>	<p></p>
<p></p>	<p>Morocco</p>	<p></p>
<p></p>	<p>I peed my pants.</p>	<p></p>
<p></p>	<p>Mexico</p>	<p></p>
<p></p>	<p>Sir, I raised these kids since they were born.</p>	<p></p>
<p></p>	<p>He is very angry, but he has decided not to raise charges.</p>	<p></p>

Appendix 3: Summary of Data Analysis

Table 2. Summary of Data Analysis

No.	Source Language	Target Language	Subtitling Strategies
	Morocco		
1.	<u>It's</u> ⁹ almost new.	Hampir baru.	9. Deletion
2.	With this rifle, your sons will <u>be</u> ⁹ able to kill	Dengan senjata ini, putra-	9. Deletion
3.	plenty of jackals.	putramu akan membunuh	2. Paraphrase
4.	<u>Come on let's go</u> ² .	<u>Pindahkan</u> ² .	4. Imitation
5.	<u>Zohra</u> ⁴ doesn't mind.	<u>Zohra</u> ⁴ tidak keberatan.	9. Deletion
6.	<u>You're</u> ⁹ both pigs. Next	Kalian berdua babi. Lain	3. Transfer
7.	time I'm going to tell	kali aku akan beritahu	9. Deletion and 3.
	<u>my</u> ⁹ dad.	ayah.	Transfer
	<u>Stay out of this</u> ³ .	<u>Jangan ikut campur</u> ³ .	
8.	<u>That's</u> ⁹ because you	Kau tidak tahu cara	9. Deletion
9.	don't know how to	menembak. <u>Berikan</u>	9. Deletion, 3.
	shoot. <u>Give me the rifle</u> ³ .	<u>padaku senjatanya</u> ³ .	Transfer, and
	See, <u>it can't reach it</u> ⁹ .	Lihat.	2. Paraphrase
10.	These <u>fucking</u> ⁹ <u>bullets</u> ³	<u>Peluru</u> ³ ini <u>payah</u> ² .	
	<u>aren't any good</u> ² .		1. Expansion, 2.
11.			Paraphrase, 3.
12.	Morocco	<u>Yah</u> ¹ , <u>aku pesan</u> ² ayam	
	<u>I'll have</u> ² a chicken	<u>couscous</u> ⁴ dan segelas	9. Deletion and 1.
13.	<u>couscous</u> ⁴ and a coke.	soda.	Expansion
		<u>Astaga</u> ¹ . Kenapa kau tidak	

14.	Why <u>can't</u> ⁹ you <u>ever</u> ⁹	santai saja? <u>Kenapa</u> ¹ kau	1. Expansion and
15.	relax? You're so	sangat stres?	9. Deletion
16.	stressed.	Kau adalah alasan <u>aku</u>	
17.	You're the reason.	<u>stress</u> ¹ . <u>Kau alasan</u> ¹ kenapa	3. Transfer
18.	You're ⁹ why I can't	aku tak bisa santai.	11. Resignation
	relax.	<u>Kau pikir aku tidak</u>	9. Deletion
19.	<u>You don't think I tried?</u> ³	<u>mencoba?</u> ³	11. Resignation
20.	Japan	-	9. Deletion and 2.
21.	<u>Let it go.</u> ¹¹	Itu keluar	Paraphrase
	That <u>was</u> ⁹ out.	-	
	<u>It was on the line.</u> ¹¹	Dia selalu <u>begitu</u> ² karena	1. Expansion
22.	She's ⁹ always in a <u>bad</u>	belum ada yang bercinta	
23.	<u>mood</u> ² because nobody's	dengannya.	9. Deletion
	fucked her yet.	Bukankah <u>kau beritahu</u>	
24.	Weren't we going to	<u>aku</u> ¹ kita akan makan siang	9. Deletion
25.	have lunch together?	bersama?	9. Deletion
26.		Sesuatu yang kita	
27.	Morocco	makan tadi membuat kami	1. Expansion and
28.	Something we ate gave	sakit perut.	9. Deletion
	us <u>a</u> ⁹ stomachache.	Apa kau sudah membunuh	3. Transfer
29.	Did you kill <u>any</u> ⁹	srigala?	
30.	jackals?	Kelihatannya ada teroris	9. Deletion
31.	Apparently <u>some</u> ⁹	yang membunuh seorang	9. Deletion and 1.
32.	terrorists killed an	turis Amerika.	Expansion
33.	American tourist.	<u>Kau</u> ¹ lihat betapa	1. Expansion
34.		mudahnya untuk pergi ke	11. Resignation

35.	Mexico	surga?	4. Imitation and 5.
36.	See how easy <u>it is</u> ⁹ to get	<u>Kau belum berubah</u>	Transcription
37.	into paradise?	<u>sedikitpun, bu</u> ³ .	
38.	<u>You haven't changed a</u>	Ada dokter?	1. Expansion and
39.	<u>bit, ma</u> ³ .	<u>Baiklah</u> ¹ jika kau punya	9. Deletion
40.	Morocco	nomor kedutaannya, aku	3. Transfer
41.	<u>Is</u> ⁹ anybody a ⁹ doctor?	bisa hubungi.	3. Transfer
42.	If you have the number	<u>Tolong</u> ¹ jangan tinggalkan	2. Paraphrase and
43.	of the embassy, I can	aku sendiri di sini.	9. Deletion
44.	<u>go</u> ⁹ call.	-	1. Expansion
45.	Don't leave me here	<u>Tazarine</u> ⁴ <u>T-a-z-a-r-i-n-e</u> ⁵	1. Expansion, 4.
46.	alone...	<u>Tolong</u> ¹ beritahu dia untuk	Imitation, and 9.
47.	<u>What? Who shot her?</u> ¹¹	menelpon.	Deletion
48.	<u>Tazarine</u> ⁴ <u>T-a-z-a-r-i-n-</u>	<u>Polisinya datang lagi?</u> ³	11. Resignation
49.	<u>e</u> ⁵	<u>Mereka hanya tidak yakin,</u>	2. Paraphrase
50.	Japan	<u>bukan?</u> ³	9. Deletion
51.	Tell him to call <u>us</u> ⁹ .	<u>Seorang</u> ² Amerika	1. Expansion
52.	<u>The cops came again?</u> ³	menghentikanku.	9. Deletion and 2.
53.	<u>They're just not</u>	Di mana bisnya	Paraphrase
54.	<u>convinced, are they?</u> ³	<u>dihentikan?</u> ¹	9. Deletion
55.	<u>The</u> ² American <u>tried</u> ⁹ to	Cari tahu siapa yang	
56.	stop me right <u>here</u> ⁹ .	memiliki <u>tipe</u> ¹ <u>kaliber</u> ⁴ 270.	4. Imitation and 9.
57.	Where was the bus?	-	Deletion
58.	Find out who has a ⁹	<u>Aku tak punya senjata.</u> ²	9. Deletion and 2.
59.	270- <u>caliber</u> ⁴ <u>rifle</u> ⁹ .	Jatuhkan sekarang.	Paraphrase
60.	<u>Are you expecting</u>	Kepada siapa <u>kau</u>	3. Transfer and 1.
61.	<u>anyone?</u> ¹¹	<u>menjualnya?</u> ¹	Expansion

57.	<u>It's not a weapon, it's my</u>	Kamu harus <u>pergi</u> ¹	
58.	<u>knife.</u> ²	melewati gunung-gunung	9. Deletion and 3.
59.	Drop <u>it</u> , ⁹ now... To whom?	itu. Jika kau berbohong, aku	Transfer 2. Paraphrase, and
60.	You have to cross those	akan kembali dan	9. Deletion
61.	mountains.	memotongmu. ²	3. Transfer and 2.
62.	If <u>you're</u> ⁹ lying to me	Karena para turis itu.	Paraphrase
63.	I'm going to come back and cut <u>your balls off.</u> ²	<u>Amelia</u> , ⁴ boleh aku	10. Taming
64.	Because <u>of what</u>	berdansa denganmu?	3. Transfer
65.	<u>happened to</u> ⁹ the tourist...	Oh, dia sudah meninggal <u>10 tahun yang lalu.</u> ²	10. Taming and 2. Paraphrase
66.	Mexico		
67.	<u>Amelia</u> , ⁴ <u>will</u> ⁹ you let	Kau harus nyalakan	9. Deletion and 3.
68.	me dance with you?	<u>pendingin ruangnya</u> ¹ ,	Transfer
69.	<u>C'mon Amelia</u> , ⁹ she's	<u>suamiku sedang sakit.</u> ³	2. Paraphrase and
70.	been dead <u>for 10 years.</u> ²	Tolong, ini terlalu panas. <u>Kita bisa kekeringan.</u> ³	4. Imitation 3. Transfer
71.	Morocco	Kau <u>tidak akan</u> ¹	9. Deletion and 1.
72.	<u>My husband is feeling</u> <u>ill.</u> ³ You have to turn it on.	meninggalkan kami. <u>Ada orang-orang tua di</u> <u>sini.</u> ³ <u>Panasnya sungguh</u> <u>membuat ...</u> ²	Expansion 3. Transfer 1. Expansion
73.	Please, it's ⁹ too hot. <u>We</u> <u>can get dehydrated.</u> ³ You <u>can't</u> ² leave us <u>like</u> <u>this.</u> ⁹ <u>There are old people</u> <u>here</u> ³ and <u>the heat is</u>	Jawab aku, <u>sialan!</u> ¹⁰ <u>Kami sedang mencoba</u> <u>senjatanya.</u> ³ Dan kau, kau <u>tidak</u> <u>berpakaian</u> ¹⁰ supaya saudaramu <u>bisa</u> ² melihat? Dia <u>memegang senjata</u>	2. Paraphrase and 9. Expansion 3. Transfer 2. Paraphrase, 9. Deletion, and 1. Expansion 9. Deletion and 3.

<p><u>getting to them.</u>² Answer me, <u>god damn</u> <u>it!</u>¹⁰ <u>We were testing the</u> <u>rifle.</u>³ And you, you got <u>naked</u>¹⁰ so your brother <u>would</u>² see you? He's⁹ <u>holding the rifle he</u> <u>gave me.</u>³ We're going to <u>hide out</u>² at <u>Naguib</u>⁴'s house. <u>You're going to take us.</u>³ That's⁹ them. <u>Get down.</u>³</p> <p>Mexico</p> <p>Stay the night. But <u>Santiago</u>²'s⁹ pretty drunk. <u>Drunk my ass.</u>³ <u>You sure</u>² you're⁹ not too drunk?</p>	<p><u>yang diberikannya</u> <u>padaku.</u>³ Kita akan <u>pergi</u>² ke rumah <u>Najib.</u>⁴ <u>Kau akan mengantar</u> <u>kami.</u>³ Itu mereka <u>di sana.</u>¹ <u>Menunduk.</u>³ <u>Ibu,</u>¹ tinggalah di sini malam ini. Tapi <u>pria sialan ini</u>² sungguh mabuk. <u>Mabuk bokongku.</u>³ Seriuslah, kau sungguh tidak mabuk <u>bung?</u>¹ <u>Surat-surat...</u>³ Sayang, semuanya baik- baik saja... <u>Keluar,</u>³ <u>anak-anak.</u>² Apa maksudmu tak ada ambulan lagi?</p>	<p>Transfer 9. Deletion 3. Transfer and 2. Paraphrase 9. Deletion 1. Expansion and 9. Deletion 9. Deletion 9. Deletion and 2. Paraphrase 1. Expansion and 2. Paraphrase 3. Transfer 9. Deletion 2. Paraphrase and 9. Deletion</p>
<p><u>Your</u>⁹ <u>papers...</u>³ Everything <u>is</u>⁹ all right sweetie... <u>Come with me,</u>³ <u>dears.</u>² What <u>the hell do</u>⁹ you mean there <u>isn't</u>⁹ another</p>	<p><u>Sekarang aku harus</u> <u>menunggu</u>¹ helicopter? Berhenti. <u>Ayahmu tak akan</u> <u>dipenjara.</u>²</p>	<p>2. Paraphrase and 9. Deletion 2. Paraphrase and 9. Deletion</p>

<p>ambulance? <u>A</u>⁹ <u>helicopter</u>? <u>Stop you mother fuckers</u>⁹</p> <p>Japan <u>No</u>,⁹ <u>your father isn't going to jail</u>²</p> <p>Mexico <u>Because they think we did something wrong</u>.² <u>I'm going with you</u>.³ <u>I won't be</u>⁹ long. Stay here. I promise. <u>Turn around</u>,² <u>now</u>.⁹</p> <p>Morocco <u>I peed</u>¹⁰ my pants.</p> <p>Mexico <u>Sir</u>,⁹ <u>I raised</u>² these kids since they <u>were</u>⁹ born.</p> <p><u>He is</u>⁹ very angry, but he <u>has</u>⁹ decided not to <u>raise charges</u>.²</p>	<p><u>Karena mereka pikir kita bersalah</u>² <u>sayang</u>.¹ <u>Aku akan pergi denganmu</u>.³ <u>Aku takkan lama. Aku janji. Diam di sini. Berbalik</u>.² <u>Aku buang air</u>¹⁰ <u>di celana</u>.¹ <u>Aku membesarkan</u>² anak-anak ini sejak mereka lahir. Dia sangat marah, tapi memutuskan untuk tidak <u>menuntut</u>.²</p>	
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BUKTI KONSULTASI SKRIPSI

Nama Mahasiswa : Ulyatul Munawaroh
Nomor Induk Mahasiswa : 03320057
Fakultas : Humaniora dan Budaya
Jurusan : Bahasa dan Sastra Inggris
Pembimbing : Drs. Langgeng Budianto, M. Pd.
Judul Skripsi : Subtitling Strategies of Translation in *Babel*
Film

No.	Tanggal	Materi	Tanda Tangan
1.	18 Maret 2005	Pengajuan Judul dan Outline	
2.	9 April 2005	Pengajuan Proposal	
3.	25 April 2005	Seminar Proposal	
4.	21 Oktober 2005	Pengajuan Bab I, II dan III	
5.	25 Oktober 2005	Konsultasi Bab I, II dan III	
6.	27 Oktober 2005	Revisi Bab I, II dan III	
7.	28 Oktober 2005	ACC Bab I, II dan III	
8.	30 April 2006	Pengajuan Bab IV, V & Abstrak	
9.	15 Mei 2006	Konsultasi Bab IV, V & Abstrak	
10.	16 Mei 2006	Revisi Bab IV, V & Abstrak	
11.	18 Mei 2006	ACC Bab IV, V & Abstrak	
12.	29 Desember 2008	ACC keseluruhan	

Malang, 29 Desember 2007
Dekan Fakultas Humaniora dan
Budaya

Drs. H. Dimjati Ahmadin, M. Pd.
NIP. 150 035 072