REDUCTION STRATEGIES IN INDONESIAN SUBTITLES IN "NIGHT AT THE MUSEUM 2" FILM

THESIS

WINDA DWI MELISA
06185027

JURUSAN SASTRA INGGRIS
FAKULTAS ILMU BUDAYA
UNIVERSITAS ANDALAS
PADANG 2010

ACKNOWLEDGEMENTS

i

ABSTRAK

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

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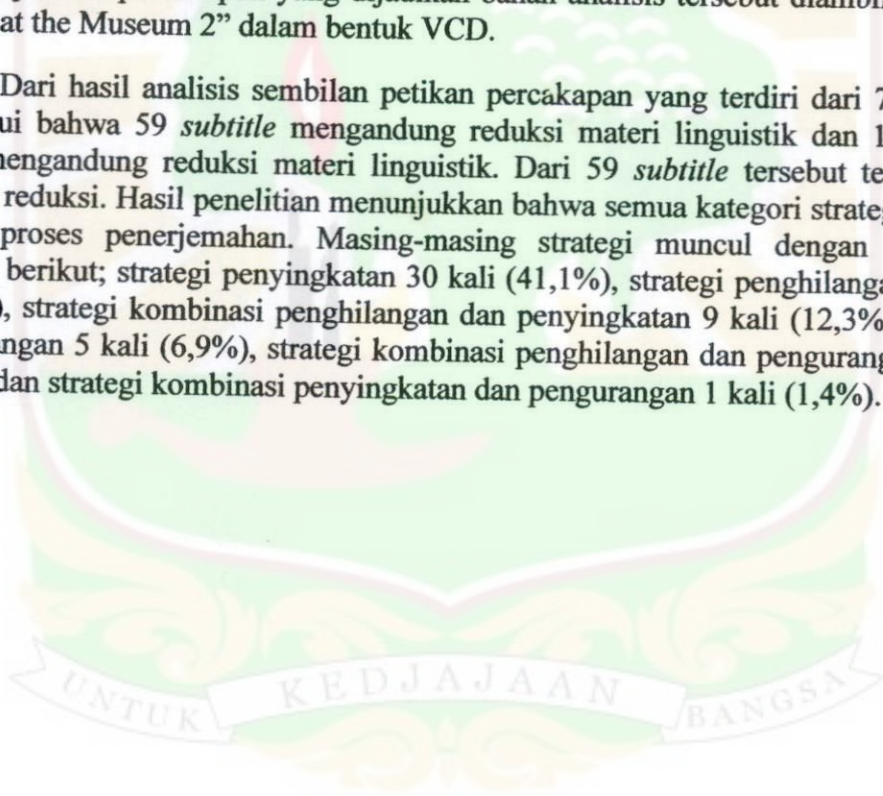
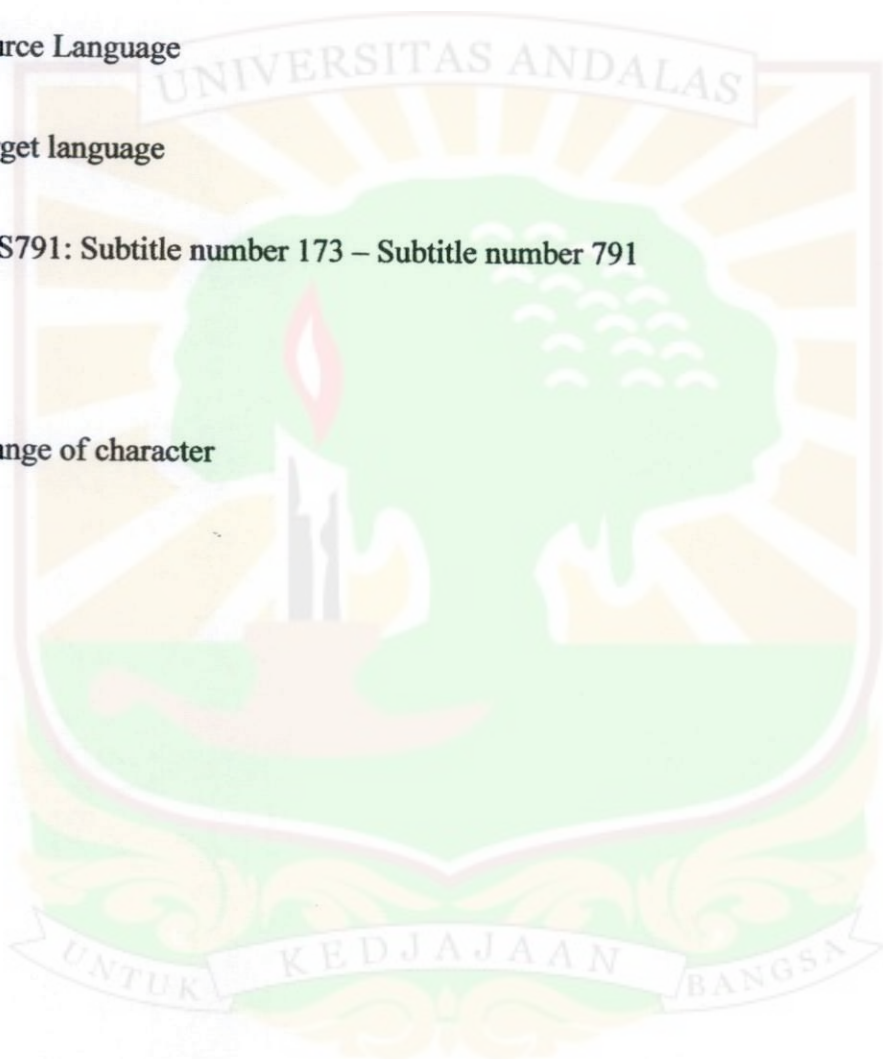# LIST OF ABBREVIATION AND SYMBOL

ST: Source text

TT: Target text

SL: Source Language

TL: Target language

S173 – S791: Subtitle number 173 – Subtitle number 791

/ → change of character

CONTENTS

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

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

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

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

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

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

In Indonesia, many foreign language films and programs are imported, particularly English language ones. Most of them are subtitled. Despite the fact, the number of researches on subtitling in Indonesia is still few. The research in this area is much needed. Therefore, the research focuses on Indonesian subtitle of English language film entitled Night at The Museum 2, an American film directed by Shawn Levy, which was released to public in Indonesia in2009. For the sake of the research, the subtitle chosen is high quality subtitle. Hence, the subtitle is not the one which can be downloaded freely from internet but the subtitle of original VCD. The research isconducted in an attempt toanalyzeand find out reduction strategis of linguistic materials implemented in subtitling "Night at the museum 2"and to identify the dominant strategies in this Indonesian subtitle of this film.

1.2 The Statement of the Problems

Subtitling researches are varies in terms of the investigation. The researchers may investigate subtitling in comparison to other types of audio visual translation or focus on subtitling per se. They may investigate subtitle as linguistic phenomenon or as cultural phenomenon. This research will focus on subtitle as linguistic as well as cultural phenomenon as found in an American Film entitled "Night at The Museum 2".

There are two research questions addressed in this research. They are:

1. What are the reduction strategies of linguistic materials implemented in subtitling this film into Indonesian language?
2. What are the dominant reduction strategies of linguistic materials implemented in subtitling this film into Indonesian language?

1.3 Objective of The Study

Based on the research questions proposed, the objective of this research are:

1. To find out and analyze reduction strategies in Indonesian subtitles of "Night at the museum 2".
2. To identify the dominant reduction strategies in Indonesian subtitles of "Night at the museum 2".

1.4 Scope of the Study

The research focuses on one of the subtitling strategies which contribute much to the reduction of linguistic materials. It observes interlingual subtitling of a film which is technically open subtitling. The data are taken from an English language film entitled 'Night at The Museum 2'. The theory used is subtitling reduction strategies proposed by Gottlieb and supported by other related theories.

It is conducted to describe the implementation of reduction strategies used in Indonesian subtitles of this film.

1.5 Research Methods

1.5.1 Collecting Data

The source of the data in this research is an English language film entitled Night at The Museum 2. It was released in 2009. It is in VCD version. Most of the actress and actors have clear pronunciation which makes the process of transcription easy. The genre of the film is adventure. Since, it is adventurous film, some dialogues occur in fast tempo which may cause omission to the original text.

There are two kinds of data needed; oral and written data. The oral data is the original dialogue of the film. The written data is the subtitle of film. Both data are taken based on observational method with non participant observation techniques (Sudaryanto 1988, p.4).

The dialogue of the film is transcribed manually. The transcription is not done to the whole part of the film. The dialogue of the film is played and listened for several times carefully, after that some excerpts in which reduction often occurs are noted. The transcription is conducted with English subtitles of this film as the aid to ease the process. In addition,

5

after the transcription is done, it is then checked several times for accuracy.

The subtitles of the film have been available in written form on the screen; therefore it is retyped from the screen. It is also done manually. The film is played and paused for each subtitle, and the subtitle is retyped from the screen.

The data to use are collected from 955 subtitles in this film. The analysis is not done to all subtitles. Of 955 subtitles, only 73 subtitles are analyzed because they are enough to represent the whole film. They are selected based on mini-story line texts in which reduction of linguistic materials often occur, for example 'asking for Teddy's help'. There are nine mini-story line texts taken as data.

1.5.2 Analyzing the Data

The data are analyzed qualitatively using descriptive analysis. Firstly, the transcription of the film is compared to the subtitles in form of facing translation. The ST and TT are presented in a table. ST is put on the right side of the table and the TT on the left side to ease in finding out the reduction of linguistics materials of ST. Having found the reduction, the process of the reduction is described. Subsequently the data is classified into their categories. The implementation of reduction strategies in film

6

subtitleis analyzed by using subtitling reduction theories as proposed by Gottlieb (2001) which is supported by other related theories.

1.5.3 Presenting the Result of Analysis

The result of the analysis is presented in two ways. The first way is formal way. The result of the research is presented in table. The second way is informal way. It is reported in verbal language.
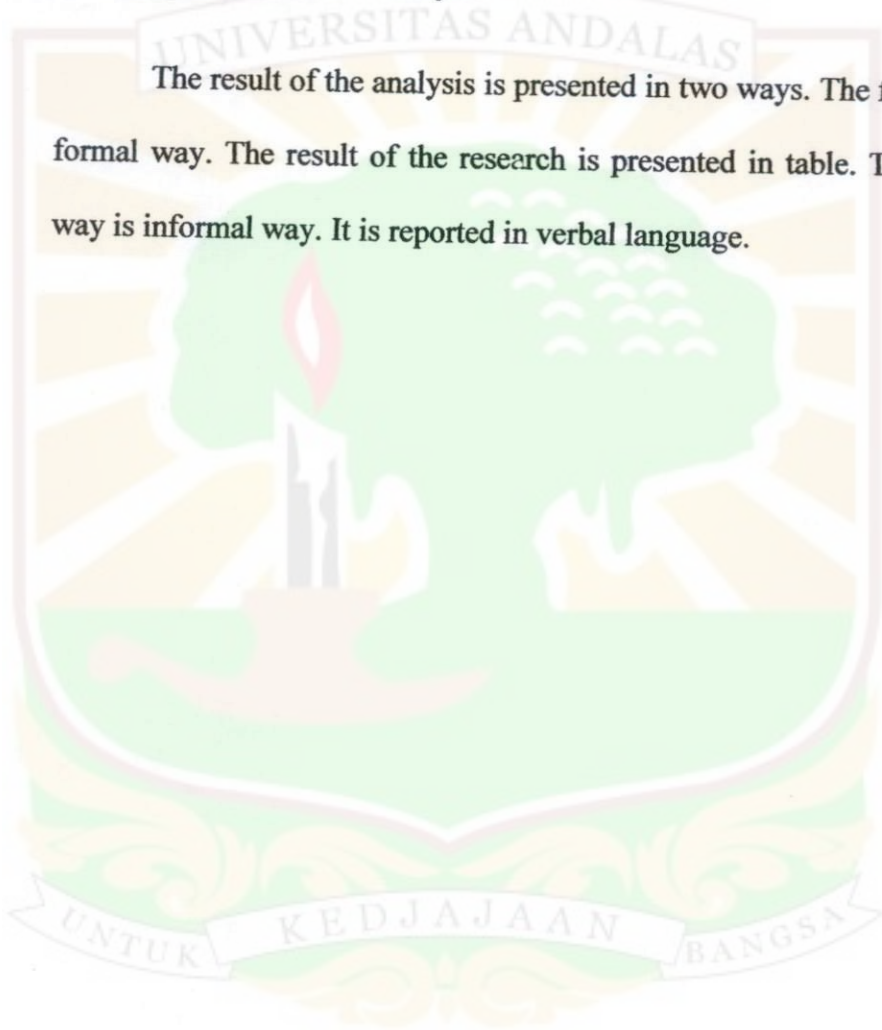
CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 Review of Previous Researches

In spite of the marginalization of subtitling, there have been various researches conducted in this area previously. Subtitling is in fashion. This field of study attracts more and more interest. More and more researchers conduct researches on this field of study. The research may focus on subtitling as linguistic phenomenon and as cultural phenomenon.

Matson Jenny (2006) conducted subtitling research concerning linguistic variation. The research focused on Swedish subtitling of two linguistic features, namely; swearwords and discourse markers. The aim of his research was to observe whether any patterns of translation emerge and how these could possibly be explained. The data were taken from the American film *Nurse Betty* and three translations of this film namely from SVT1-a public TV channel-, TV3-a commercial TV channel-, and the DVD version.

She analyzed the subtitling of both swearwords and discourse markers quantitatively as well as qualitatively one by one. Then she compared the result. She found that there were 132 swearwords in the *Nurse Betty* soundtrack, whereas the total number of swearwords in each of the TTs was not more than 50; 49

swearwords in SVT1 subtitles, 47 in TV3 subtitles, and 50 the DVD subtitles. In other words, only 37 % of the swearwords of the ST were translated. The three subtitle versions almost identically omitted 63% swearwords.

Furthermore, she found that there were 24 different types of discourse markers in the *Nurse Betty* soundtrack. The total number of discourse markers of different kinds in the ST was 273, while the translations differ somewhat in frequency; the SVT1 subtitles included 83 Swedish discourse markers, divided among 24 types; the TV3 subtitles include 48, divided among 14 types; and the DVD subtitles included 95, divided among 26 types. Not more than 35 % of the ST discourse markers were translated into either TT (30 % in the SVT1, 18 % in the TV3 and 35 % in the DVD subtitles).

Finally, she stated that a high frequency of omission of both features in all three target texts might have its origin in a system of norms governing Swedish original written works and translations. The subtitling of different linguistic features was governed by a variety of factors and these factors varying by each feature. The subtitling of swearwords was more inclined to be governed by different sets of translational norms in the target culture than discourse markers. The subtitling of discourse markers was naturally also governed by translational norms. This article is co-determined by factors such as the television channels' varying standards of subtitling and the different working conditions at each channel or translating agency.

Another research was conducted by Agnieszka Szarkwoska (2007). She focused on subtitling of address term in three Polish soap broadcast on TV Polonia. She tried to examine the translation of vocatives-words or phrases, usually nominal, denoting addressee(s), used for direct address, standing outside the main body of clause and being separated from it by intonation- in three selected Polish soap opera-*M jak milość, Klan* and *Plebania*. She correlated the analysis with audience design theory by Allan Bell and simplified version of multimodal analysis developed by Baldry and Thimbault. She aimed the research to explain the reason why a number of address terms, especially vocatives, are not omitted.

She analyzed a parallel corpus, consisting of almost 100,000 words. In conducting the analysis, she firstly calculated the percentage of vocatives omitted in each soap opera and subsequently she differentiated calls and address in source and target text. Afterward she tried to explain why vocatives are remained on screen. She argued that vocatives are often retained in order to differentiate addresses among ratified participants present on screen at the same time and vocatives are retained when they are used in marked sense. Finally, she found that in spite of the omission of one third of vocative forms, quite a number of these linguistics items made their ways to the target text.

Recent research was conducted by Zhang and Liu (2009). They analyzed the interface which occurs in the process of translating film dialogue from

Mandarin Chinese into English by using as a case study films by Ang Lee. They focused on the investigation of translation strategies adopted in subtitling, and work out the possible interface between culture and technology in operation there. They tried to find an answer to the question whether technology is changing the face of translation.

Firstly, they observed some strategies used in Chinese DVD version; expanding expressions for Chinese cuisine-a culture-specific term-, omission or paraphrase of certain texts, condensation of bundles of texts, the application of ellipsis, simplifying the text, using simpler vocabulary, various approaches to "appellation translation", including "proper nouns, personal names, titles, sobriquets of the characters or places are given". Secondly, they compared different translations of Mandarin Chinese dialogue and Hong Kong versions. After comparing the English translations of these two versions, they found more than 100 differences and these could be initially divided into three categories. The first category is the lack of a complete translation in the Hong Kong English version. The second category is the different interpretation of the same dialogue. The third category is the difference in the layout of the different versions, which is attributable to the differences between the technical limitations in the VCD and DVD versions.

Finally, they found that technical constraints in translation process from oral into written text create difficulties. However, the translators should also

consider other factors in relation to language and culture to be able to transfer the information to the audience. They, therefore, concluded that technology, when it comes to subtitle translation, does not greatly change the essence of translation, but enriches it. In film subtitle translation, not only linguistic or cultural factors must be taken into consideration, as with literature, but also different technical limitations.

The researches above are similar in term of analyzing subtitle translation strategies. The first and the second research have some similarities. Both investigated one of reduction strategies, namely omission. They compare data from three sources. They focus on particular linguistic items. Despite the similarities, the aim of each the research was contradictory. The first research tried to find out the reason of omission of linguistic items while the second research tried to find out the reason of why the linguistic items are retained. The third research did not focus on reduction strategies. It discussed subtitle translation strategies in general. However, the research described the implementation of the strategies including reduction strategies.

In Faculty of Letters of Andalas University, there is no previous research on this term. This research is in line with the researches above. It investigates subtitling strategies. It investigates reduction strategies in general, not specifically investigate omission like the first and second research above. It does not focus on certain linguistic items. The analysis will be similar to third research; descriptive

analysis of subtitle translation strategies. It will be descriptive analysis of reduction strategies.

2.2 Key Terms

Audiovisual translation is translation of audiovisual texts displayed on screen (O'Connell, 2007).

Condensation is one of subtitling reduction strategies in which original text is summarized by eliminating redundant material (Gottlieb, 2001).

Decimation is one of subtitling reduction strategies in which potentially important elementsare left out due to fast speech pace (Gottlieb, 2001).

Deletion is one of subtitling reduction strategies in which some pieces of information are left out(Gottlieb, 2001).

Interlingual subtitling is diagonal audio visual translation types; it involves shift of mode and language (Gottlieb, 2001).

Open subtitling is subtitle which will automatically appear on the television(Gottlieb, 2001).

Script is source text.

Subtitle is written forms of film or TV dialogue displayed on screen at the same time the dialogue occurs (Gottlieb, 2001).

Subtitling reduction strategies are strategies used in subtitling to reduce the original dialogue (Karamitroglou, 1997).

2.3 Theoretical Framework

2.3.1 Subtitling

Subtitling is a type of audiovisual translation. Different from dubbing and voice over in which the translation employ the same channel as the original-audio channel-, subtitling is written forms of film or TV dialogue displayed on screen at the same time the dialogue occurs (Gottlieb 2001, p.244-45). It is the translation of audio text into visual text. It has additive nature. It does not remove the original text. It appears simultaneously with the original text. The audiences have access to both the original text and the translation. They can listen to the original soundtrack and see the subtitle.

Furthermore, films and television programs have four communicative channels, namely: verbal auditory channel (speech), non-verbal auditory channel (music), verbal visual channel (writing) and non-verbal visual channel (image). Translation employing the same (set of) channels as the original is called isosemiotic translation, whereas the translation employing different channels is called diasemiotic translation.

Subtitling involves shift of channel from verbal auditory channel to verbal visual channel. Hence, subtitling is diasemiotic translation.

Georgakopoulou states that subtitling will be regarded as success if it is not noticed by the audience (2001, p.21). Hence, there is requirement for subtitling to be as concise as necessary in order that it does not distract the attention of the audience. The audience must have time to comprehend the information from other channels.

2.3.2 Types of Subtitling

Gottlieb (2001, p.247) mentions that subtitles can be group based on two kinds of processes, namely; linguistic and technical process. Based on the linguistic processes, there are two types of subtitling. The first type is intralingual subtitling. It is vertical type that the shift occurs in communicative channels not the language. It includes, subtitling for the deaf and hard of hearing as well as subtitling for language learners. The second type is interlingual subtitling. It is diagonal types. It involves both shift of mode and language.

Furthermore, technically, subtitling can also be grouped into two types. They are open subtitling and closed subtitling. Open subtitling is not optional subtitle. It will automatically appear on the television. Whereas closed subtitling. It is optional subtitle. Not like open subtitling

15

which appears automatically, closed subtitle will only appear on the screen if the audience choose it by using a decoder set.

In this research, the type of subtitles used based on linguistic process is interlingual types. There is shift of language in subtitles of the film, namely from English to Indonesian language. Technically, the type of subtitles used is closed types. The film is in VCD version; therefore the subtitles automatically appear on screen.

2.3.3 Constraints in Subtitling

Complex nature of subtitling is derived from the constraints it has. Hatim & Mason (2001, p.129) argues that there are four major constraints of subtitling. The first constraint is the transformation of mode, from speech mode to writing mode. This mode transformation makes certain language features of source text not represented in target text. The second constraint is the limitation of the medium. There are only two lines on screen and the space is only available up to 33, sometimes 40, keyboard spaces for each line. In addition, it may only appear on screen for 2-7 seconds. The third constraint is the cut of source text. Because of the limitation of the medium, the target text is more concise than the original text. As the consequence, the chance for the audience to retrieve the intended meaning is fewer. The fourth constraint is the effort to match the

subtitle with the image. The subtitler must synchronize the subtitle with the image.

Accordingly, Gottlieb (2001, p.245) says that generally, television broadcasters allow two line subtitles of 35 characters for each line, appear approximately for 5-6 seconds on screen with speed rates not more than 12 characters per second (cps). The requirement of the speech tempo causes quantitative reduction of the dialogue. However the time to speak is shorter than to read. O'Connel added that the access had by the audiences to original soundtrack as the constraint. The original soundtrack can be evaluated by the audiences who understand the source text (2007, p.129).

Georgakopoulou (2009, p.21-6) organizes the constraints more specifically. He divides the constraints into three groups, namely:

1. **Technical constraints**

    Technical constraints are concerned with the format of subtitles. The format includes space, time and presentation. In subtitling, since the space is limited, there is no room for long explanation. Two lines of text is the norm. Furthermore, subtitles must appear synchronous with the appropriate dialogue. The viewer also must be provided with enough time to read it and enjoy the

17

information from the other three communicative channels. In presentation, the subtitlers must pay attention to the size and position of the subtitles; it must be legible for the audience. These technical constraints determine the subtitlers' work practice and their linguistic choices.

2. **Textual constraints**

Textual constraints relates to processing and cohesion issues caused by shift of mode from soundtrack to written text. Since subtitles appear simultaneously with the original text, the audience has at least two different types of information to concentrate on. It is then hard for the audience to enjoy the program. To minimize the negative effects of these processing demands, the subtitlers must provide the audience with simpler and commonly used syntactic structure. They must also consider in which channel the important information conveyed. If the crucial information is in visual channel, the subtitlers need only to give most basic linguistic information and if the crucial information is in soundtrack, the subtitlers must give the fullest subtitle possible.

Additionally, because of the limitation of space, certain redundant linguistic elements of the speech must be omitted. It weakens the cohesion of the text. Nonetheless, the visual information can compensate the limited verbal information. The shift of mode also

18

causes difficulty in rendering spontaneous speech in written form. Sometimes, spontaneous speech is important to character development and must be rendered. Instead of reproducing them by using pseudo-phonetic transcription, subtitler can use appropriate vocabulary to indicate education, regional dialects or social class of the character.

3. Linguistic constraints

The technical constraints of subtitling enhance the traditional translation challenges, such as grammar and word order. Each language has its own system. According to Larson, there are three characteristics of languages which affect translation (1984, p.6-7). First, meaning component is packaged differently from one language to another. Second characteristic is single meaning can be expressed in several form. Third, it is characteristic of languages one form may express several alternative meanings.

The problems of cross-cultural shift also enhance in subtitling. The audiences of target text may not have the background knowledge of cultural-specific terms. The subtitlers are not provided with enough space for long explanation. They may need to render the terms which may be important to the development of the plot.

2.3.4 Subtitling Reduction Strategies

In translating, in accordance with Karamitroglou (1997) what the subtitlers need to do is to retain important information which influences the comprehension of film. Additionally the subtitlers must keep the balance between linguistic aspects and non-linguistic aspects. When transferring the linguistic element, the subtitlers must consider the time required by the eyes of audiences to process non linguistic elements-audio and visual elements. In this regard, there are some subtitling strategies that can be used to achieve the balance.

Gottlieb proposed a set of ten subtitling strategies; expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation. Three of those strategies are reduction strategies. They are deletion, condensation and decimation (2001, p.1010).These strategies are not distinct categories and they can appear either in isolation or in combination. Hence, there are six categories of reduction strategy used by the subtitler to be analyzed:

1. Deletion

Karamitroglou (1997) argues that the subtitlers need not to transfer all pieces of information even if the condition is possible to transfer the information; for this reason subtitlers may reduce some pieces of

information by omitting certain words and expressions. The decision to leave out of some pieces of information is based on whether the information does have important contribution to the comprehension of film or not. Therefore, it is context dependent.

According to Gottlieb, deletion refers to "total elimination of parts of a text" which is characterized by 'omitted expression and no verbal content' (2001, p.2010). Those parts are usually non-verbal content. The omission of them may not cause loss of information to the audience but may affect semantic or stylistic content.

Georgakopoulou (2009, p.27-8) proposes some linguistic items categories which can firstly be omitted. He mentions seven categories. The first category is repetition. The second category is names in appellative constructions. The third category is false starts and ungrammatical constructions. The fourth category is internationally known words, such as 'yes', 'no', and 'ok'. The fifth category is expressions followed by gestures to denote; salutation, politeness, affirmation, negation, surprise, telephone responses, etc. The sixth category is exclamation, such as 'oh', 'ah', 'wow', and the like. The last category is the instance of phatic communion and padding expression which frequently empty of semantic meaning.

2. Condensation

Condensationisoften seen as the essence of subtitling. It is reduction strategies in which original text is summarized by eliminating redundant material. This strategies is considered by Gottlieb as "the least obstructive way in shortening text, characterized by 'condensed expression and concise rendering' (2001, p.1010). In reducing the original text, subtitlers must focus not on the words but on the intention behind the words-what the speaker wants to communicate. They have to concern to elements which are important to the textuality of the program and character development of the actors. They are required to retain the message and enhance the coherence of the audiences by rephrasing the sentences in condensed form; redundant materials must be eliminated.

There is no particular pattern for condensation. Nonetheless, Georgakopoulou argues that repetition, padding expression, and ungrammatical construction may optionally be condensed rather than omitted (2009, p.28). He says that they may be important to the textuality and describe character development; consequently they influence the comprehension of the audience.

3. Decimation

Gottlieb defined decimation as "an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted", characterized by 'abridged expression and reduced content' (2001, p.1010). Due to fast speech pace, the subtitler sometimes cannot avoid leaving out plot-carrying elements. It may then cause a loss of both semantic and stylistic content. The omitted elements can be retrieved by the audience from other channels—soundtrack and vision.

4. Combination of deletion and condensation

Subtitler does not exclusively use one strategy in reducing ST. the strategies can be used side by side. Combination of deletion and condensation is reduction strategy in which the subtitler combines deletion and condensationto reduce ST. The subtitler shortens the text by deleting the non-verbal content material and summarizing the text by rephrasing ST in condensed form.

For example, the original soundtrack is '*Oh, I can't imagine those words coming out of my mouth*' and the subtitle is '*Aku tak bilang begitu*' (Duplex, 2004). Here, the subtitler has combined deletion and condensation to reduce the ST. The exclamation '*oh*' which is empty of semantic meaning has been deleted. The clause '*I can't imagine those words coming out of my mouth*' has been condensed into '*Aku tak bilang begitu*'.

5. Combination of deletion and decimation

Combination of deletion and decimation is reduction strategy in which the subtitler combinesdeletion and decimationto reduce ST. The subtitler reduces the text by omitting the non-verbal content material as well as plot-carrying element. The reduction of ST volume relies on the visual context side the film to provide context and fill in the information.

For instance, the ST '*So... why was this door locked?*' is translated as '*Kenapa dikunci?*'(Duplex, 2004).Deletion and decimation has been combined to reduce the ST. Conjunction '*so*', which is not plot carrying element, is deleted. The phrase '*this door*' is left out from the clause '*why was this door locked?*'. This phrase is important plot carrying element becausethe topic of the dialogue between the characters is the door.However, the gap of information is filled by visual side. The audience can see that the character points the door at the time he talks.

6. Combination of condensation and decimation

Combination of condensation and decimation is reduction strategy in which the subtitler combinescondensation and decimation to reduce ST.The subtitler transfers the ST in concise rendering and at the same time

leaves out important plot carrying element. Subtitler sometimes cannot avoid doing it because of the existing constraints.

The application of this strategy is seen in this subtitle '*Aku sudah cukup hangat.*'(Duplex, 2004). This subtitle is part of dialogue between couple and an old lady. They give the lady a pillow but the lady refuses it. The soundtrack of the subtitle is '*I think I have enough warm and save this pillow!*'. The subtitler has condensed the first half of this utterance '*I think I have enough warm*' into '*Aku sudah cukup hangat.*'. The rest of the utterance, which is important plot carrying element, is not rendered. Nevertheless, the loss of information because of the deletion is compensated by visual channel. The audience can see the old lady returns the pillow to the couple.

CHAPTER 3

REDUCTION STATEGIES IN INDONESIAN SUBTITLES IN

"NIGHT AT THE MUSEUM 2" FILM

3.1 Introduction

The aim of this chapter is to present the analysis of the data which refer to the research questions; namely reduction strategies present in Indonesian subtitles of "Night at the museum 2"and the dominant reduction strategies in Indonesian subtitles of "Night at the museum 2". The data are analyzed by using related theories concerning reduction strategies that have been discussed in the previous chapter.

3.2 Reduction Strategies in "Night at the Museum 2"

This sub-chapter presents the analysis of the first research question. The analysis are firstly presented in tables and followed by description of the tables. As stated previously, there are nine mini-story line texts in "Night at the museum 2", which consist of 73 subtitles, as data analyzed and categorized. Hence in the following analysis there are nine tables.

In the following analysis, subtitle is symbolized as S and the subtitles are numbered based on their arrangement in the film from 1-955. For instance, the first subtitle analyzed is subtitle number 173. It is then symbolized as S173. S173 means subtitle number 173.

Mini-story line text 1

Table 3.2.1 Mini-story line text 1:Touching exhibit

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
Brundan: *Hey!* What are you doing? No touching!	S173	Apa yang kau lakukan? Tak boleh menyentuh.	*Hey!*	Deletion
Larry: *No, no,* I was not gonna touch it.	S174	Aku tak bermaksud menyentuh./	*No, no*	Deletion
Brundan: You're moving in with some ITT, *bro.*		Kau hendak melakukan ITT.	*bro*	Deletion
Larry: ITT?	S175	ITT?/	*I mean*	Deletion
Brundan: "It's Time to Touch," *I mean.*		"It's Time to Touch."		
Larry: *I know, I wasn't... I...*	S176	Aku tak.../ Kau hendak mencium?	*I know, I wasn't... I...*	Condensation
Brundan: Will you kiss it?				
Larry: *All right,* sorry.	S177	Maaf./ Sentuh saja.	*All right*	Deletion
Brundan: *Put your hand and touch it!*			*Put your hand and touch it!*	Condensation
Cause I stand there and I wait all day...	S178	Aku berdiri di sana dan menunggu sepanjang hari...	*Cause I stand there and I wait all day...*	Condensation
...for a little girl like you to come in and put her precious, nail-polished nails all over the exhibit.	S179	...gadis kecil sepertimu untuk menyentuhnya	*...for a little girl like you to come in and put her precious, nail-polished nails all over the exhibit.*	Combination of condensation and decimation

Source: "Night at the Museum 2" film

The scene of dialogue above was in front of an exhibit-The Gate of Kamunrah- in the National Gallery of Art. The dialogue occurred between Brundan and Larry. Larry was staring at the exhibit when suddenly Brundan, the night guard of the Gallery, shouted at him. Brundan tried to prevent Larry to touch the exhibit in unpleasant way. Larry tried to apologize.

In S173, the reduction of ST volume is done by using deletion strategy. ST of S173 consists of three utterances. Reduction occurs to first utterance. The first utterance '*hey!*' has been omitted to save the space. The word '*hey*' has no verbal content; Brundan used this word to get the attention of Larry. The audiences can hear this word clearly, they can also see that Larry stopped staring at the exhibit and looked at Brundan at the time this word is uttered by Brundan. Since the audience can retrieve the meaning of this word from the screen, it is therefore left out by the subtitler.

ST of S174 consists of two utterances. The first utterance '*No, no, I was not gonna touch it.*' belongs to Larry. In this utterance, subtitler applies deletion strategy. The word '*no*' is internationally known word. It is considered that the audiences comprehend the meaning of this word, so they are deleted. The second utterance "*You're moving in with some ITT, bro.*' is Brundan's. Again, the subtitler applies deletion strategy. The address term '*bro*' which refers to Larry is not rendered in the subtitle. The word '*Kau*' in '*Kau hendak melakukan ITT*' can represent the address term '*bro*' because this word also refers to Larry.

In S175, Larry asks Brundan the meaning of '*ITT*'. Brundan replies ' *"It's Time to Touch,"* I mean.' Here, the subtitler reduces the ST volume by using condensation strategy. The words '*I mean*' after clause '*It's time to touch*' are eliminated. It is done because '*It's time to touch*' is enough to answer Larry's question. These words are therefore redundant items.

S176 derives from unfinished utterance '*I know, I wasn't... I...*'. The subtitler condenses the utterance by omitting the redundant materials-the phrase '*I know*' and the word '*I*'. The phrase '*I wasn't*' can represent the redundant materials. The point of Larry's utterance '*I know, I wasn't... I...*' is to deny the accusation of touching the exhibit. Hence the phrase '*Aku tak*' can deliver this message.

ST of S177 consists of two utterances. The subtitler uses different strategies to each utterance. In the first utterance "*All right, sorry.*' which belongs to Larry, the subtitler uses deletion. The padding expression '*all right*' is deleted because it is empty of semantic meaning. The second utterance '*Put your hand and touch it!*' which belongs to Brundan is condensed. The subtitler eliminates the phrase '*Put your hand*'. This phrase is not empty of semantic meaning, nevertheless, its meaning has been represented by the phrase '*touch it!*'.

ST of S178 and S179 are actually one utterance; '*Cause I stand there and I wait all day for a little girl like you to come in and put her precious nail-polished nails all over the exhibit*'. Because of the limitation of space, this long utterance is

divided into two subtitles. The subtitler reduced the text of first half utterance by doing condensation. The subtitler condensed the *'Cause I stand there and I wait all day for...'* by simplifying the syntax into *'aku berdiri di sana dan menunggu sepanjang hari'*. The word *'cause'* is eliminated. The repeated subject *'I'* is rendered only one time. Subject *'I'* after conjunction *'and'* is eliminated. Nevertheless, the elimination does not change the intention of the utterance.

In second half of the utterance, the subtitler combines the strategies. The subtitler uses combination of condensation and decimation. The text is much reduced. The ST *'...a little girl like you to come in and put her precious nai- polished nails all over the exhibit.'* is much longer than the subtitles. The subtilter condenses the phrase *'to come in and put presses'* into *'untuk menyentuhnya'*, the phrase *'to come in'* has disappeared from the subtitles because its meaning seems to be covered by *'untuk menyentuhnya'*.

Having done the condensation, the subtitler uses decimation. Because of the discourse pace, the phrase *'...nail-polished nails all over the exhibit'* is omitted. The subtitler does not render the part about *polished nail* and cnly renders *the exhibit* as *'-nya'* even though these two elements are important. The point of the dialogue is touching the exhibit but this phrase is omitted. Nevertheless, the audience can see Brundan direct his hand to the exhibit.

This mini-story line text consists of seven subtitles and reduction strategies are found in all subtitles. There are three categories of strategy applied by the subtitler. They are deletion, condensation and combination of condensation and decimation. Deletion and condensation strategies are each applied four times whereas combination of condensation and decimation strategy is applied only one time. Overall, the subtitler applies reduction strategy nine times.
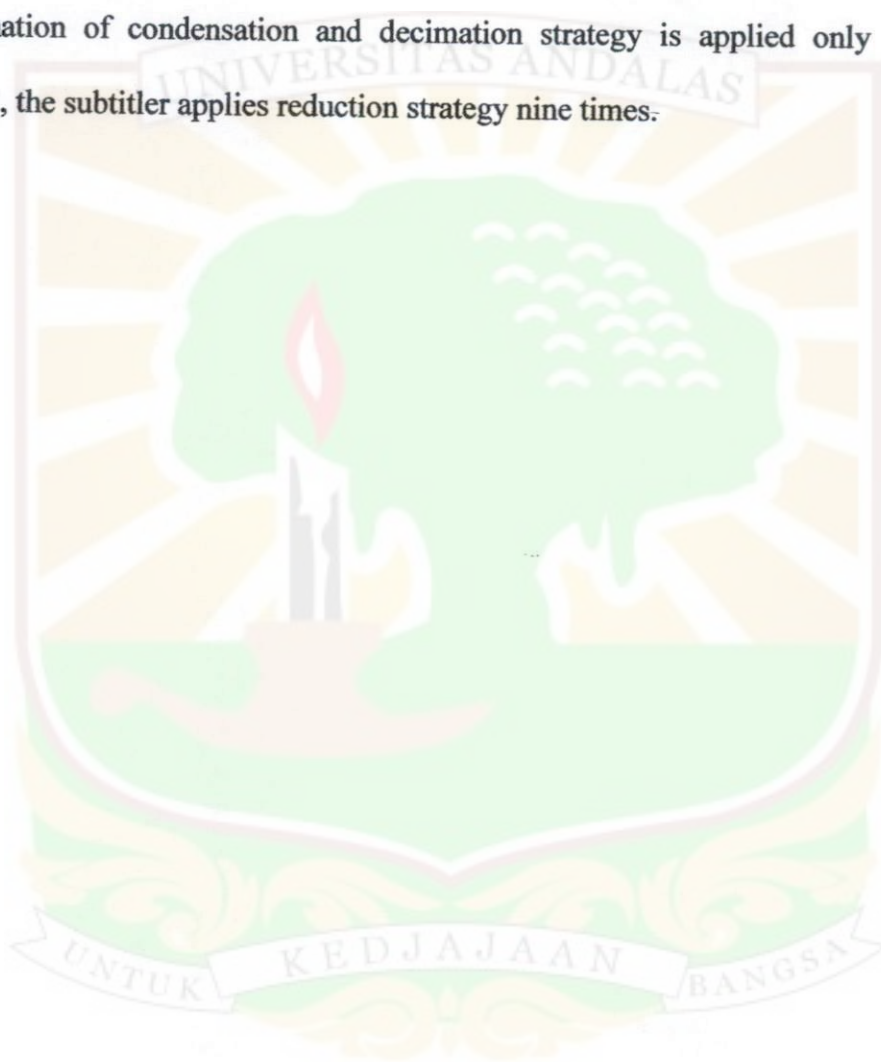
Mini-story line text 2

Table 3.2.2 Mini-story line text 2: Introduction with Amelia Earhart

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
Amelia: What's the rumpus, ace? **Larry**: *Look lady, could you get out of the way?*	S278	Ada apa ini?/ Tolong menyingkir, Nona.	*Ace* *Look lady, could you get out of the way?*	Deletion Condensation
Amelia: *Lady? Who are you calling lady? The name is Amelia.*	S279	Nona, kau panggil siapa? Namaku Amelia.	*Lady? Who are you calling lady?*	Condensation
Amelia Earhart. Perhaps, you've heard me?	S280	Amelia Earhart. Mungkin kau pernah mendengarku.	No reduction	-
Larry: *Oh, right, you are like this famous pilot, or whatever …*	S281	Ya, kau pilot yang terkenal…	*Oh, right, you are like this famous pilot, or whatever …*	Combination of deletion and condensation
Amelia: Pilot? I was the first woman to fly the Atlantic.	S282	Pilot? Aku wanita pertama yang terbang melintasi Atlantik.	No reduction	-
The first woman to receive "Flying Cross",…	S283	Wanita pertama yang menerima penghargaan kehormatan…	*The first woman to receive "Flying Cross",…*	Condensation
…the first woman to fly across 48 states in a Gyrocopter.	S284	… melintasi 48 negara bagian dengan Gyrocopter.	*…the first woman to fly across 48 states in a Gyrocopter.*	

Source: "Night at the Museum 2" film

Dialogue above occurred between Larry and Amelia in Smithsonian Institution at the first time they met. Larry was in trouble. He was chased by Kamunrah's troops. His way was blocked by Amelia. He asked her to get out of his way. He did not recognize her and called her as lady. Did not like being called as lady, Amelia introduced herself. She proudly introduced herself as the first woman who flown Gyrocopter.

In S278, there are two sentences which derive from two utterances. In the first utterance, the subtitler uses deletion strategy. The utterance *'What's the rumpus, ace?'* is translated as *'Ada apa ini?'*. Address term *'ace'* is deleted. The reduction also occurs in ST of second sentence which is long enough. To save the space, the subtitler reduces it by using condensation strategy. The utterance *'Look lady, could you get out of the way?'* is subtitled in simpler syntax. The word *'look'* is eliminated. The address term *'lady'* is moved. It is put after clause *'could you get out of the way?'* which has been simplified into *'tolong menyingkir'*. The subtitler eliminate subject *'you'* from the clause. Subject *'you'* shows to whom the request refers to. This function has been represented by address term *'lady'* which is moved after this clause.

S279 is subtitle of three utterances. Those utterances belong to Amelia. The two first utterances *'Lady?'* and *'Who are you calling lady?'* are condensed by the subtitler into one utterance *'Nona, kau panggil siapa?'*. One of the word *'lady'*, which is repeated twice, is eliminated. This word is repeated by Amelia to give

emphasis to her statement. The elimination of this word causes some loss of the repetition but the translation does communicate the intention of ST. In the third utterance, no reduction strategy is applied.

In S281, deletion and condensation are combined by the subtitler in order to reduce the ST volume; '*Oh, right, you are like this famous pilot, or whatever ...*'. The word '*oh*', which is empty of semantic meaning, is deleted. In line with this, some redundant items are eliminated. Larry's utterance '*Oh, right, you are like this famous pilot, or whatever ...*' contains sense of neglect. The subtitler only translates the most basic linguistic items. The words '*like*' and '*orwhatever*', which indicate the neglect, are left out. The neglect of Larry can be captured by the audience from visual channel. It is seen on the screen that Larry does not really care to what Amelia says; he keeps walking while talking to her.

S283 and S284 derive from one long utterance which consists of two clauses; '*The first woman to receive "Flying Cross", the first woman to fly across 48 states in a Gyrocopter.*'. Because of the limitation of the space, this utterance is divided into two subtitles. In this case it is hard to describe the reduction strategy if these two subtitles are analyzed separately. The subtitler condenses the utterance as a whole, not as clauses individually.

In this utterance, subject '*the first woman*' is repeated. The subtitler makes the two clauses as one clause. This subject is only transferred in S283. Here, reduction of

34

the original text volume is used by the subtitler to save spaces and simultaneously explain culture-specific linguistic element-'*Flying Cross*'- in the first clause. Indonesian audiences may not have background knowledge about what '*Flying Cross*' is. By condensing the utterance, the subtitler gives explanation about this culture-specific linguistic element without consuming many spaces.

This dialogue consists of seven subtitles. Reduction strategies are not found in all subtitles. There is no reduction of ST volume in S280 and S282. Three categories of reduction strategy are applied, namely deletion, condensation and combination of deletion and condensation strategy. Deletion and combination of deletion and condensation are each only applied once. Condensation is applied three times. There is interesting phenomenon here. The last two utterances are reduced by using one strategy.

Mini-story line text 3

Table 3.2.3 Mini-story line text 3: General George A Custer's plan

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
George: All right, here is the plan.	S298	Baik, ini rencananya.	No reduction	-
On the third bingo blast, *I shall loudly announce 'attack!'*	S299	Pada hitungan ketiga, aku akan katakan 'serang!'	*I shall loudly announce 'attack!'*	Condensation
And at that point…	S300	Pada saat itu …	*And*	Deletion
…we will all jump out of this box and attack. *Bomb! Mambo!*	S301	Kita semua akan keluar dari kotak ini dan menyerang.	*Bomb! Mambo!*	Deletion
What do you think?	S302	Bagaimana menurut kalian?	No reduction	-
You, Chacachie Zabaka. **Indian Woman**: That is not my name.	S303	Kau, Chacachie Zabaka./ Itu bukan namaku.	No reduction	-
George: Chacadimaia? **Indian Woman**: No. **George**: Shackandiyabaz. **Indian Woman**: *No.* George: Sintegkemaia?	S304	Chacadimaia?/ Bukan./ Shackandiyabaz.Sintegkemaia?	*No*	Deletion
Indian Woman: I know you are a famous General. **George**: *That's all right, that's all right, I am a person, just like you.*	S305	Aku tahu kau Jendral terkenal./ Aku manusia, sama sepertimu.	*That's all right, that's all right, I am a person, just like you.*	Condensation
Indian Woman: *But*, won't yelling attack alert the enemy that we are about to attack?	S306	Bukankah teriakan 'serang' akan beritahu musuh, kita akan menyerang?	*But*	Deletion

Source: "Night at the Museum 2"film

This mini-story line text was about General George A Custer's plan to escape from a box. The dialogue was in box where General George and exhibits from Museum of Natural History were locked. General George was trying to explain his plan to make an escape to the exhibits. One of the exhibits, Indian woman, gave her opinion. She argued that the plan would not work.

The ST volume of S299 '*On the third bingo blast, I shall loudly announce 'attack!'*" is reduced by using condensation. Adverb '*loudly*' in phrase '*loudly announce*' is left out. The subtitler only renders the basic linguistic item. The audiences can get the sense of word '*loudly*' from audio channel because at the time General George says '*attack*', he shouts it loudly.

In S300, subtitler uses deletion strategy. S300 is short subtitle. The utterance '*and at that point,...*' which is relatively short, is cut. The word '*and*' is deleted. '*And*' is internationally known word, it is considered that the audiences know its meaning. Additionally, the function of this word is for cohesion.However, the cohesion of the text is still achieved even though this word is left out.

S301 comes from three utterances. The first utterance '*...we will all jump up this box and attack.*' is continuation of utterance in the previous subtitle. No reduction of linguistic material occurs in this utterance. Reduction occurs in the next two utterances '*Bomb!*' and '*Mambo!*'. Those utterances have been deleted. They are

empty of semantic meaning. They are used by General George to give sound effect for his first utterance. The audiences can hear these two utterances uttered by him.

S304 derives from five utterances. Those utterances belong to General George and an Indian Woman who talk in turn. Of five utterances, only four utterances are translated by the subtitler. Here, deletion strategy has been applied by the subtitler. The fourth utterance '*No*' which belong to Indian woman is deleted. This word is internationally known word. The audiences know its meaning. In addition, this utterance is exactly the same with the second utterance '*No*' which also belongs to Indian woman. The subtitler has translated the second utterance.

ST of S305 consists of two utterances. Here, subtitler only applies one strategy, namely; condensation. This strategy is applied to the second utterance '*That's all right, that's all right, I am a person, just like you.*'. The repeated phrase '*That's all right, that's all right*' is eliminated. These phrases function as phatic communion. The semantic meaning is not important. The intention of this utterance is to avoid being seen as an arrogant person. Clause '*I am a person, just like you.*' is enough to convey this intention.

ST of S306 '*But, won't yelling attack alert the enemy that we are about to attack?*' is reduced by applying deletion strategy. The subtitler omits conjunction '*but*'. Conjunction is used to enhance cohesion. This function seems to be covered by the next word '*bukankah*'.

This mini-story line text consists of nine subtitles. Three of them contain no linguistic element reduction. They are S298, S302 and S303. The subtitler applies two categories of strategy; deletion and condensation. In total, the subtitler applies the strategies six times. Deletion strategy is applied four times, condensation is applied two times.

Mini-story line text 4

Table 3.2.4 Mini-story line text 4: Recruit of new generals

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
Kamunrah: I'm half God, once removed on my mother side.	S354	Aku separuh dewa, dari pihak ibuku.	No reduction	-
Rightfulruler of Egypt! Future ruler of... well the everything else!	S355	Pemimpin Mesir, dan calon pemimpin segalanya.	*Rightfulruler of Egypt! Future ruler of... well the everything else!*	Combination of deletion and condensation
Now, I have lost some men.	S356	Aku kehilangan beberapa prajurit.	*Now*	Deletion
So I am in need of some new generals to join me...	S357	Jadi aku perlu beberapa jenderal baru untuk bergabung...	No reduction	-
...on my little plan of conquering this world.	S358	...dengan rencana kecilku menguasai dunia ini.	No reduction	-
Ivan the Terrible, Napoleon Bonaparte...	S359	Ivan The Terrible, Napoleon Bonaparte...	No reduction	-
...and young Al Capone. **Ivan the Terrible, Napoleon Bonaparte and young Al Capone**: *Yeah.*	S360	...dan Al Capone muda.	*Yeah.*	Deletion
Kamunrah: *Some of the most disputable,* most feared leaders in all of history.	S361	Prajurit paling terkenal, paling menakutkan sepanjang sejarah.	*Some of the most disputable,*	Condensation
Gentlemen, really, it's just, just fantastic to meet you all. **Ivan the Terrible, Napoleon Bonaparte and young Al Capone**: *And us too.*	S362	Ini luar biasa bisa bertemu kalian.	*Gentlemen, really, it's just, just fantastic to meet you all.* *And us too.*	Combination of deletion and condensation Deletion

Source: "Night at the Museum 2" film

This mini-story line text is scene when Kamunrah tried to recruit some new generals. He met Ivan the Terrible, Napoleon Bonaparte and young Al Capone. Kamunrah introduced himself as half god, the ruler of Egypt to them. He tried to persuade them by giving praise to them.

ST of S355 consists of two utterances, namely; '*Rightful ruler of Egypt!*' and '*Future ruler of the everything else!*'. Here, subtitler has applied combination of deletion and condensation strategy to reduce the text volume. The subtitler firstly eliminates the adjective '*rightful*' from the first utterance. After that the subtitler condenses the two utterances into one sentence 'Pemimpin Mesir, dan calon pemimpin segalanya.' by using conjunction '*dan*' (and). Additionally, the subtitler deletes the word 'well' which is empty of semantic meaning.

S356 is only consists of one sentence. The ST volume of this subtitles '*Now, I have lost some men.*' is reduced by subtitler by using deletion strategy. The subtitler translated the utterance as '*Aku kehilangan beberapa prajurit.*'. The time signal '*now*' is deleted. However, the audience know that Kamunrah has just lost some of his men.

Subtitler applies deletion strategy to ST of S360. In S360, the audiences only see '*...and Al Capone muda*'. This sentence belongs to Kamunrah. ST of this subtitle consists of two utterances. One belongs to Kamunrah '*...and young Al Capone.*', the other one belongs to Ivan the Terrible, Napoleon Bonaparte and young Al Capone

'*yeah*'. The second utterance has been deleted. The word '*yeah*' (yes) is internationally known word. The audiences can hear them saying this word.

Condensation strategy has been applied by subtitler to ST of S361. The utterance '*Some of the most disputable, most feared leaders in all of history.*' is translated as '*Prajurit paling terkenal, paling menakutkan sepanjang sejarah.*'. The term '*most disputable*' which means '*paling tak dibantahkan*' has been changed into more concise term '*paling terkenal*'.

S362 derives from two utterances. In first utterance, the subtitler applies combination of deletion and condensation strategy to reduce the text volume. Kamunrah utterance '*Gentlemen,really,it's just, just fantastic to meet you all.*' is translated as '*Ini luar biasa bisa bertemu kalian.*'. Address term '*gentlemen*' is deleted. This address term refers to Ivan the Terrible, Napoleon Bonaparte and young Al Capone. The word '*you*' in the utterance also refers to them. Hence, the word '*you*' has represented this function, it shows to whom Kamunrah talks to. This utterance then is condensed. The word '*really*' and repeated word '*just*' are left out. The subtitler only translates the most basic linguistic items. In the second utterance '*and us too*' which belongs to Ivan the Terrible, Napoleon Bonaparte and young Al Capone, the subtitler applies deletion strategy. This utterance has been deleted because this response is not important plot-carrying element.

42

There are nine subtitles in mini-story line text 4. Reduction of linguistic material occurs only to five of them. No reduction strategy has been applied to S354, S356, S357 and S359. Subtitler has applied three categories of reduction strategy, namely; deletion, condensation and combination of these two strategies. Deletion is applied three times, condensation is applied once and the combination of them is applied twice.

Mini-story line text 5

Table 3.2.5 Mini-story line text 5: Releasing underworld army

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
Kamunrah: Finally! *Finally!*	S459	Akhirnya!	*Finally!*	Deletion
After 3000 years, *my evil army* of the dead, …	S460	Setelah 3000 tahun, prajuritku akan bangkit dari kematian.	*my evil army*	Condensation
…my *beautiful, beautiful army* shall be unleashed.	S461	Prajuritku yang cantik, akan terbebas.	*beautiful, beautiful army*	Deletion
Huff, oh, I am afraid that mother and father may have slightly changed the combination.	S462	Sepertinya orang tuaku telah mengubah nomor kominasinya.	*Huff, oh, I am afraid that mother and father may have slightly changed the combination.*	Combination of deletion and condensation
Larry: *Wow, I guess this whole unleashing these underworld things is really working up for you, huh?*	S463	Jadi rencana membebaskan makhluk tak berhasil padamu.	*Wow, I guess this whole unleashing these underworld things is really working up for you, huh?*	Combination of deletion and condensation
Just it must be really frustrating *for you,* cause you have waited thousands of years…	S464	Pasti sungguh mengesalkan karena kau sudah menunggu ribuan tahun…	*for you*	Condensation
…to come back from dead and everything…	S465	…untuk kembali dari kematian dan lainnya…	No reduction	-
…and you *can't, can't* open it. **Kamunrah:** Fear not.	S466	Dan kini kau tak bisa membukanya. /Jangan cemas.	*can't, can't*	Deletion
I shall wait a thousand years more *if I must.*	S467	Karena aku bersedia menunggu ribuan tahun lagi untuk ini.	*if I must*	Condensation
Larry: Good, cause *in a few hours you'll just be standing here in a frustrated position, frozen.*	S468	Bagus, karena tak lama lagi kau akan membeku di sini.	*in a few hours you'll just be standing here in a frustrated position, frozen.*	Condensation

Source: "Night at the Museum 2" film

Mini-story line text 5 is scene when Kamunrah failed to release his underworld army. Kamunrah had just got tablet which could release underworld evil army. He was so sure that it would not be any longer before he could conquer the world with the help of this army. In fact, he found that the gate can not be opened. He guessed that his parents had changed the combination to open the gate. On the other side, Larry was so happy to know it. He made fun of it.

ST of S459 contains repetition '*Finally! Finally!*'. Deletion strategy has been applied to reduce this ST volume. The subtitler translates it as '*akhirnya!*'. The subtitler deletes the repetition. The audience can hear this word is repeated.

Subtitler applies condensation strategy to reduce ST volume of S460. Adjective '*evil*' is eliminated from the utterance '*After 3000 years, my evil army of the dead*'. The subtitler only renders the basic linguistic items, it is translated as '*Setelah 3000 tahun, prajuritku akan bangkit dari kematian*'. '*My evil army*' becomes '*prajuritku*'

ST of S461 is an utterance which belongs to Kamunrah. Subtitler uses deletion strategy in subtitling it. Kamunrah's utterance '*...my beautiful, beautiful army shall be unleashed.*' contains repetition of adjective '*beautiful*'. Subtitler reduces it by only rendering it once '*prajuritku yang cantik, akan terbebas*'.

S462 derives from a long utterance; '*Huff, oh, I am afraid that mother and father may have slightly changed the combination.*'. The subtitler reduces this long

45

utterance by using combination of deletion and condensation strategy. The sigh '*huff*' and exclamation '*oh*' have been deleted. They are empty of semantic meaning. The audiences can hear them. The subtitler therefore does not render them in subtitle. The subtitler then condenses the words '*mother and father*' into more concise term '*orang tuaku*'. Subsequently, adverb '*slightly*' in '*slightly changed*' is eliminated.

S463 also derives from a long utterance; '*Wow, I guess this whole unleashing these underworld things is really working up for you, huh?*'. This utterance belongs to Larry. By using it, Larry tries to tease Kamunrah. The subtitler reduces the long utterance by using combination of deletion and condensation strategy. Subtitler renders the real meaning of Larry utterance. The utterance is translated as '*Jadi rencana membebaskan makhluk tak berhasil padamu.*'. The exclamation '*wow*' and filler word '*hah*' are deleted because they are empty of semantic meaning. The clause '*I guess*' is translated as conjunction '*jadi*'. The adverb '*underworld*' is eliminated. The TT audiences know that Kamunrah is trying to release underworld army.

ST of S464 is '*Just it must be really frustrating for you, cause you have waited thousands of years...*'. Subtitler translates it as '*Pasti sungguh mengesalkan karena kau sudah menunggu ribuan tahun...*'. This utterance has been condensed. The subtitler eliminates the word '*for you*'. The elimination of this word is compensated by words '*karena kau*'.

ST of S466 is two utterances. The first utterance '*and you can't, can't open.*' is reduced by using deletion strategy. The repetition in that utterance is characteristic of spontaneous speech. The subtitler does not render it, because they have the same meaning. In the second utterance, no reduction strategy has been applied.

ST of S467 is one utterance, '*I shall wait a thousand years more if I must.*'. Here, the subtitler uses condensation strategy. This utterance is translated as '*Karena aku bersedia menunggu ribuan tahun lagi untuk ini.*'. Subtitler eliminates the clause '*if I must*'. The elimination of this clause is compensated by the conjunction '*karena*' in the beginning of the sentence.

Subtitler also applies condensation strategy to ST of S468. The utterance '*Good, cause in a few hours you'll just be standing here in a frustrated position, frozen.*' is translated as '*Bagus, karena tak lama lagi kau akan membeku di sini.*'. The time signal '*in few hours*' (dalam beberapa jam lagi)is condensed as '*tak lama lagi*'. The subtitler then condenses the word '*standing*' and '*frozen*' in TT as '*membeku*'. After that, the subtitler eliminates the adverb '*in a frustrated position*'. The intention of this utterance is to state that Kamunrah will not be able to anything. The translation of this utterance has conveyed this intention.

This mini-story line text consists of ten subtitles. The reduction strategies are applied in all subtitles except S465. Of six categories, the subtitler applies three of them. They are deletion, condensation and combination of these two strategies. They

are applied in different frequency, deletion is applied three times, condensation is applied four times, and the combination of them is applied twice.

Mini-story line text 6

Table 3.2.6 Mini-story line text 6:Asking for Teddy's help

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
Amelia: Excuse me. *We really need someone to translate what's written on this tablet.*	S512	Maaf. Kami ingin menerjemahkan apa yang tertulis pada plakat ini.	*We really need someone to translate what's written on this tablet.*	Condensation
Do you read hieroglyphics? **Teddy**: Yes, I do *missy*. *Oh,* that's a simple one.	S513	Kau bisa tulisan Hieroglyph?/ Ya, saya tahu. Ini sangat mudah.	*Do you read hieroglyphics* *missy*	Condensation Deletion
Bird, man with spear, swarthy fish, beetle, *vase*.	S514	Burung, pria bertombak, ikan laut hitam, serangga.	*vase*	Deletion
Amelia: *Okay, and…and what does that mean?* **Teddy**: It means… this is just the rough translation…	S515	Apa artinya itu?/ Artinya, dalam terjemahan kasar…	*Okay, and…and what does that mean?*	Combination of deletion and condensation
…a man with the spear trapped a bird and a swarthy fish in a vase, and there was also a beetle.	S516	…pria bertombak menangkap burung dan ikan dalam vas, dan serangga.	*…a man with the spear trapped a bird and a swarthy fish in a vase, and there was also a beetle.*	Condensation
Larry: I don't think that's it. **Teddy**: That's just one possible translation.	S517	Kurasa bukan itu./ Itu hanya salah satu kemungkinan.	No reduction	-
Another possible translation is "You'll find *the combination you seek…*	S518	Kemungkinan terjemahan lainnnya "Kau akan temukan kombinasinya…	*the combination you seek…*	Condensation
…if you figure out the secret at the heart of Pharaoh's tomb.	S519	…jika kau menemukan rahasia dari kuburan firaun."	*at the heart of Pharaoh's tomb.*	Condensation
Larry: Okay, *and* what does that mean? **Teddy**: *I don't know! What am I? The sphinx?*	S520	Baik, apa maksudnya itu?/ Entah, memangnya aku Sphinx?	*and* *I don't know! What am I? Thesphinx*	Deletion Condensation

Source: "Night at the Museum 2" film

There were three characters involved in this mini-story line text. They were Amelia, Larry and Teddy. Amelia and Larry were trying to figure out the combination of the tablet when they heard someone asking for help. It was Teddy Roosevelt. Having helped him, they asked him if he could translate what's written on the tablet. Teddy told them that he was able to read hieroglyphics. He tried to translate it, but then he got annoyed because Larry asked too much.

S512 derives from two utterances. There is no reduction of ST in the first utterance. The reduction occurs in the second utterance. Here, the subtitler applies condensation strategy. The subtitler leaves out object *'someone'* in the utterance *'We really need someone to translate what's written on this tablet.'*. The intention of this utterance is to state that Amelia and Larry want to translate the writing on the tablet and they need someone to do it for them. By not rendering this object, the subtitler only conveys the first intention. The second intention is not conveyed. However, it is later on covered by the next utterance of the next subtitle *'Do you read hieroglyphics?'*.

S513 consists of three sentences. They derive from three utterances. The first utterance belongs to Amelia. In this utterance, the subtitler reduces the ST volume by using condensation strategy. The subtitler does not translate the word *'read'* in the utterance *'Do you read hieroglyphics?'*. Here, the word *'bisa'* covers the meaning of verb *'read'*. The second utterance *'Yes, I do missy.'* belongs to Teddy. Subtitler uses deletion strategy to this utterance. Address term *'missy'* is omitted. This address term

is not important plot-carrying element. The important point of this utterance is to state that Teddy is able to read hieroglyphics. The third utterance '*Oh, that's a simple one.*' also belongs to Teddy. Again, the subtitler uses deletion strategy. The exclamation '*oh*' is deleted. It is spontaneous speech and empty of semantic meaning.

ST volume of S514 has been reduced by using deletion strategy. The subtitler omits the word '*vase*' from the utterance '*Bird, man with spear, swarthy fish, beetle, vase.*'. This word is not important plot-carrying element. The audience will later realize that Teddy just mentions the things drawn on the tablet; he is not translating hieroglyphics correctly.

There are two utterances in ST of S515. In the first utterance '*Okay, and...and what does that mean?*', the subtitler has applied combination of deletion and condensation strategy. The word '*okay*' has been deleted. This word is internationally known word. The audiences know its meaning. The repeated word '*and*' has been eliminated. Conjunction '*and*' is used for cohesion of the word '*okay*' and the question '*what does that mean?*'. Since the word '*okay*' has been deleted, this conjunction becomes redundant item. It can be eliminated. There is no reduction of linguistic materials in the second utterance.

S516 is translation of utterance '*...a man with the spear traps a bird and a swarthy fish in a vase, and there is also a beetle.*'. The subtitler applies condensation strategy to this utterance. It is translated as '*...pria bertombak menangkap burung*

dan ikan dalam vas, dan serangga.'. Adjective *'swarthy'* is also eliminated. The type of the fish is not important here. Additionally, the subtitler condenses the clause *'there is also a beetle.'* into a noun phrase *'serangga'*.

S518 derives from one long utterance. This subtitle contains half of the utterance *'Another possible translation is "You'll find the combination you seek...'*. Here, the subtitler uses condensation strategy. The utterance is translated as *'Kemungkinan terjemahan lainnnya "Kau akan temukan kombinasinya...'*. The phrase *'the combinationyou seek'* is condensed into *'kombinasinya'*. The message of the utterance is communicated although this phrase is condensed.

S519 is continuation of the translation of utterance in previous subtitle; *'...if you figure out the secret at the heart of Pharaoh's tomb.'* Subtitler applies condensation strategy in subtitling ST. The subtitler translates ST into *'...jika kau menemukan rahasia dari kuburan firaun.'''* . The word *'heart'* is eliminated in the translation. However, the combination can be found at Pharaoh's tomb.

S520 consists of two sentences which derive from four utterances. In the first utterance *'Okay, and what does that mean?'*, The subtitler uses deletion strategy. The utterance is translated as *'Baik, apa maksudnya itu?'*. Conjunction *'and'* is deleted. The second, third and the fourth utterances are condensed into one sentence. *'I don't know!'* and *'What am I? The sphinx?'* is subtitled as *'Entah, memangnya aku*

Sphinx?'. The clause *'I don't know!'* is rendered as a phrase *'Entah'*. The third and fourth utterances which are two questions are condensed as one question.

This mini-story line text consists of nine subtitles. Reduction strategy is applied to all subtitles but not in S517. Here, three categories of strategy are applied. They are deletion, condensation and combination of these strategies. Overall, these strategies are applied eleven times. Condensation is the one which often appears. It is applied six times. Deletion is applied four times. The combination of these strategies is only applied one time.
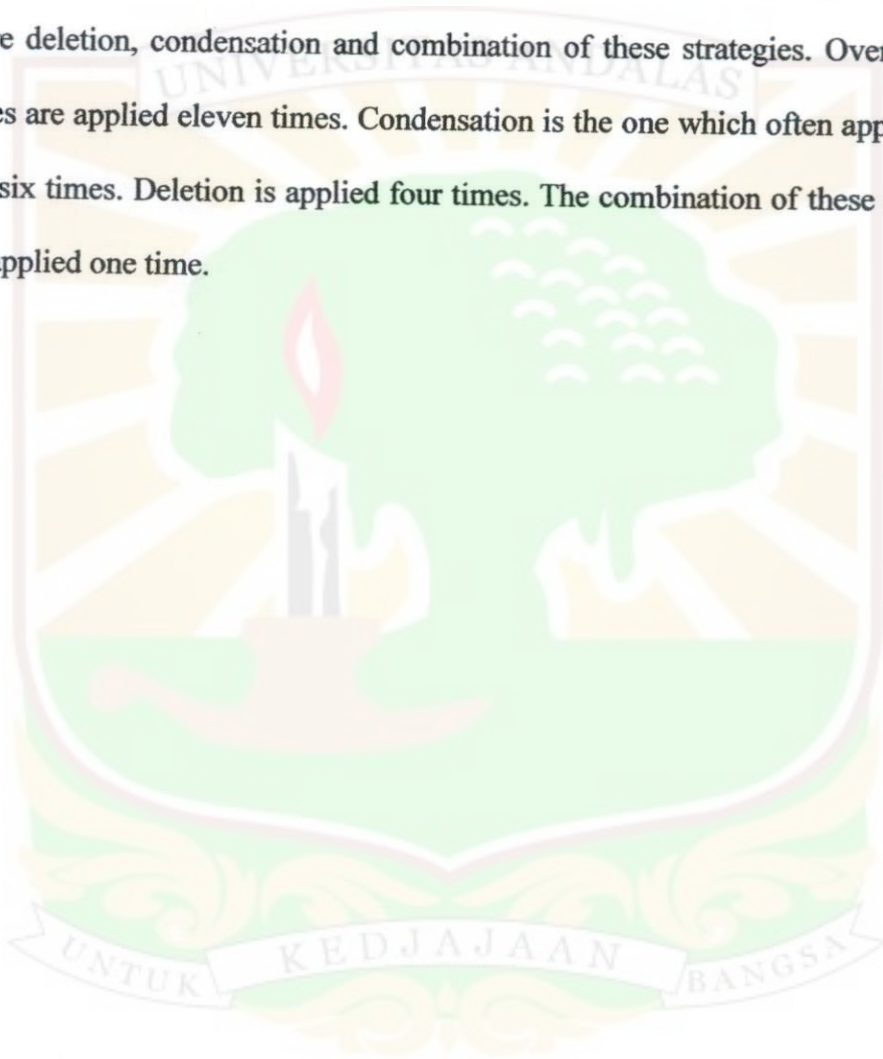
Mini-story line text 7

Table 3.2.7 Mini-story line text 7: Flying plane

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
Amelia: *Oo...* **Larry**: *What? What oo?* **Amelia**: *One of the wires is jammed. And we are going to lose height.*	S710	Ada apa?/ Ada yang lepas. Kita kehilangan ketinggian.	*Oo...* *What? What oo?* *One of the wires is jammed.* *And we are going to lose height.*	Decimation Condensation Decimation Combination of deletion and condensation
Here, take the stick! **Larry**: No, *I'm not gonna...No!* **Amelia**: *I know you've got moxie in you yet.*	S711	Pegang kemudi!/ Tidak! Kau katakan punya semangat.	*Here* *I'm not gonna...* *I know you've got moxie in you yet.*	Deletion Condensation Condensation
Larry: Moxie doesn't fly plane. People...	S712	Semangat bukan untuk terbangkan pesawat. Orang-orang...	No reduction	-
...who have pilot's license fly plane, *okay?*	S713	...yang punya izin terbang bisa terbangkan pesawat.	*okay?*	Deletion
Amelia: She's all yours. **Larry**: *I don't want it, I don't want the stick...*	S714	Pesawat ini milikmu./ Aku tak bisa...	*I don't want it, I don't want the stick...*	Condensation
Amelia: Don't look down Mr. Daley. You're flying an airplane.	S715	Jangan lihat ke bawah, Pak Daley. Kau sedang menerbangkan pesawat.	No reduction	-

Source: "Night at the Museum 2" film

54

Dialogue above occurred between Larry and Amelia at the time they tried to escape from the chase of Kamunrah's troop. They saw plane hanging on the ceiling. Amelia whose passion was flying plane decided to escape by flying the plane. When they were flying, suddenly one of the wires was jammed. Amelia asked Larry to fly the plane while she was fixing the wire. Larry refused to do it, but he had no choice. However, they finally could land the plane well.

ST of S710 is five utterances. Subtitler uses decimation strategy in the first utterance. The utterance '*Oo...*' is left out. It is empty of semantic meaning but it is important plot-carrying element. This speech indicates that something wrong happens. Nonetheless, the audiences can hear this speech uttered by Amelia. Subtitler then condenses the next two utterances '*What? What oo?*'. They are translated as '*Ada apa?*'. The translation can convey the meaning of those two utterances. In the fourth utterance '*One of the wires is jammed.*', subtitler uses decimation strategy. The word '*wire*' has been left out. This word is important plot-carrying element. The omission of this information is compensated by visual channel. The audiences later on can see Amelia fix the wire. In the fifth utterance '*And we are going to lose height.*', subtitler uses combination of deletion and condensation strategy. Conjunction '*and*' is deleted and words '*are going to*' which indicate future time signal is eliminated.

S711 derives from three utterances. In the first utterance '*Here, take the stick!*', subtitler uses deletion strategy. The word '*here*' is deleted. The intention of

55

this utterance is to give command to Larry to fly the plane. The command words *'pegang kemudi!'* seems to have conveyed this intention. In the second utterance *'No, I'm not gonna...No!'*, subtitler applies condensation strategy. This utterance shows that Larry refuses to fly the plane. The word *'tidak'* is enough to show that Larry refuses Amelia's request. In the third utterance *'I know you've got moxie in you yet.'*, subtitler applies condensation strategy. Subtitler condenses the next clause into *'Kau katakan punya semangat.'*

In S713, subtiler has applied deletion strategy to the ST. The utterance *'...who have pilot's licenses fly plane, okay?'* is translated as *'...yang punya izin terbang bisa terbangkan pesawat.'*. The word *'okay'* is deleted. This word is internationally known word. The TT audiences know its meaning. Additionally, this word is used by Larry to give emphasis to his statement. In SL, *'okay'* is filler word which is inserted for emphasis something without adding new information. The deletion is therefore does not cause any loss of information.

ST of S714 consists of two utterances. In the first utterance which belongs to Amelia, no reduction strategy has been applied. Reduction strategy is applied to second utterance which belongs to Larry. The utterance *'I don't want it, I don't want the stick...'* has been reduced by using condensation strategy. This utterance contains repetition. The repetition shows that Larry refuses to fly the plane. It is condensed into *'Aku tak bisa...'*. The condensation does convey Larry's rejection.

There are six subtitles for this dialogue. Reduction strategies are applied to those subtitles, except to S712 and S715. It means, there are only four subtitles contains reduction strategy. In fact, the strategies are applied nine times. Those strategies includes four categories; deletion, condensation, decimation and combination of deletion and condensation. Deletion is applied four times. Condensation is applied three times. Decimation and Combination of deletion and condensation are each applied twice.

Mini-story line text 8

Table 3.2.8 Mini-story line text 8: Negotiation with Kamunrah

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
Larry: Give me Jed. **Kamunrah**: *Oh, no...no...no! First give me the combination and hand over that tablet!*	S727	Serahkan Jed padaku./ Tidak. Beri kombinasi dan plakat itu dulu.	*Oh, no...no...no!* *First give me the combination and hand over that tablet!*	Deletion Combination of delction and condensation
Larry: *I'll give you the tablet and the combination when you release my friends and give him back to me.*	S728	Aku akan berikan kombinasi dan plakat jika kau lepaskan temanku.	*I'll give you the tablet and the combination when you release my friends and give him back to me.*	Combination of deletion and condensation
Kamunrah: *I shall release what I want to release the moment I want to release it.*	S729	Aku akan lepaskan apa yang ingin kulepaskan saat aku ingin.	*I shall release what I want to release the moment I want to release it.*	Condensation
Larry: *Great, I'll release what I want to release at the exact moment that I want to release it, okay?*	S730	Bagus, aku juga.	*I'll release what I want to release at the exact moment that I want to release it, okay?*	Combination of deletion and condensation
Kamunrah: *Tell me the combination and give me that tablet right now or I shall kill all of your friends.*	S731	Berikan kombinasi dan plakat itu sekarang atau kubunuh semuanya.	*Tell me the combination and give me that tablet right now or I shall kill all of your friends.*	Combination of condensation and decimation
Starting with this *shaky headed little cowman here.* **Jedediah**: *I ain't shaggy headed! Gigantor*, let me take this guy.	S732	Dimulai dari teman kecilmu ini./ Biar kuhajar pria ini.	*shaky headed little cowboy here.* *I ain't shaggy headed!* *Gigantor,*	Decimation Decimation Deletion

Source: "Night at the Museum 2" film

The scene of this mini story line-text was about negotiation between Larry and Kamunrah. Larry insisted on Kamunrah that Kamunrah gave him Jedediah if Kamunrah wanted him to return the tablet and tell the combination. On the other hand, Kamunrah wanted Larry to tell him the combination and hand over the tablet before he released Jedediah. None of them gave in. They kept debating on each other. This debate occurred in quick speed. The ST volume is much reduced.

S727 derives from two utterances. Deletion and combination of condensation and deletion strategy have been applied to these utterances. Kamunrah's first utterance '*Oh, No...no...no!*' contains repetition. The subtitler only renders it once. The word '*no*' is internationally known word. The subtitler therefore deletes the repetition of this word. The subtitle also deletes the exclamation '*oh*' which is empty of semantic meaning.

Kamunrah's second utterance '*First give me the combination and hand over that tablet!*' has been condensed. The command words '*give*' and '*hand over*' are rendered into one equivalence '*beri*'. In TL, the equivalence of '*give*' is '*beri*', whereas '*hand over*' is '*serahkan*'. These two words are synonymous. Hence, the subtitler eliminates one of them. Furthermore, the subtitler leaves out the object '*me*'. The elimination of this word is compensated by visual channel. The audiences can see Kamunrah tries to take the tablet from Larry. It symbolizes that he is the one who wants the tablet.

The ST of S728 is one long utterance of Larry '*I'll give you the tablet and the combination when you release my friend and give him back to me.*'. It has been reduced by using combination of deletion and condensation strategy. The information to whom the combination and the tablet will be given is omitted. The subtitler leaves out the address term '*you*'. The subtitler deletes this address term in the translation because Kamunrah is the only one who is seen on the screen with Larry. Additionally, the subtitler eliminates the clause '*give him back to me*'. This part has been considered as redundant items because the translation of '*when you release my friend*' is enough to indicate the Larry's demand.

S729 is subtitle of Kamunrah's utterance '*I shall release what I want to release the moment I want to release it.*'. In his utterance, Kamunrah repeats the clause '*I want torelease*'. The repetition of this word is important to character development of Kamunrah. It shows the audience that Kamunrah is such an arrogant person that none can make him do anything. He is the one who decides what to do. Because of it, instead of deleting the clause, the subtitler condenses this utterance as '*Aku akan lepaskan apa yang ingin kulepaskan saat aku ingin.*'. The word '*release*' is not translated anymore for the last clause.

The ST of S730 has been reduced in TT with no loss of content. The subtitler combines deletion and condensation to reduce the ST volume. The long utterance of Larry '*Great, I'll release what I want to release at exact moment that I want to release it, okay?*' is translated into a short sentence. First, this clause is condensed

into "*Bagus, aku juga.*'. By condensing it, there is some loss of repetition which emphasis Larry's effort to annoy Kamunrah. Larry repeats Kamunrah's utterance to annoy Kamunrah. Nevertheless, the condensation does not cause any loss of information. After that, the filler word '*okay*' is deleted. This word is used to give emphasis. The deletion also does not cause any loss of information.

The subtitler applies combination of condensation and decimation strategy to ST of S731. Kamunrah's utterance '*Tell me the combination and give me that tablet right now or I shall kill all of your friends.*' has been translated as '*Berikan kombinasi dan plakat itu sekarang atau kubunuh semuanya.*'. Here, the command words '*tell*' and '*give*' has been condensed into one equivalent in TL namely '*berikan*'. In SL, these two words have different meaning. However in TL, the word '*berikan*' can deliver the intention of Kamunrah's utterance. Furthermore, the subtitler replaces the phrase '*all of your friends*' simply with '*semuanya*'. This phrase is important plot carrying element. This phrase has been left out because the audiences have background knowledge from the previous scene that Kamunrah locks Larry's friends in a box.

S732 derives from three utterances. ST volume is reduced in great range. The first utterance '*Starting with this shaggy headed little cowman here.*' which belongs to Kamunrah is translated as '*Dimulai dari teman kecilmu ini*'. The subtitler has applied decimation strategy to this utterance. Kamunrah insults Jedediah by calling him as '*shaggy headed little cowboy*' but the subtitler does not render the adjective

'*shaggy headed*'. The next two utterances belong to Jedediah who gets angry because of Kamunrah's utterance. His first utterance '*I ain't shaky headed!*' in which he denies what Kamunrah has just said, is deleted. It is because the subtitler does not translate the adjective '*shaky headed*' previously. The text volume of the last utterance is also cut. In this utterance, the subtitler deletes address term '*gigantor*'. It is deleted because it is not plot-carrying element.

This dialogue contains six subtitles in which the subtitler applies reduction strategies to all of them. Here, the subtitler applies five of six categories of strategy. They are deletion, condensation, decimation, combination of deletion and condensation, and combination of condensation and decimation. They are applied in different frequency. Combination of deletion and condensation is applied three times. Deletion is applied twice. The other three strategies are each applied once.

Mini-story line text 9

Table 3.2.9 Mini-story line text 9: Big Rescue

Script (ST)	Subtitle (S)	Subtitle (TT)	Reduction	Category of reduction strategy
Attila: Halt! The mighty Octavius has returned!	S782	Tahan! Octavius Perkasa telah kembali!	No reduction	-
I ride on the back of *nature's most fearsome creatures!*	S783	Aku datang dengan menunggangi makhluk yang berani!	*nature's most fearsome creatures!*	Condensation
I ride the squirrel! *Forward now, my mighty steed! Whoa, girl! Easy!*	S784	Aku menunggangi, tupai!	*Forward now, my mighty steed! Whoa, girl! Easy!*	Deletion
Do you wish to surrender honorably? *Or must this end with the spilling of your blood?*	S785	Kau ingin menyerah secara hormat? Atau harus ada pertumpahan darah?	*Or must this end with the spilling of your blood?*	Condensation
Kamunrah: This? *This is your big rescue?* **Attila:** Oh no, this is.	S786	Ini? Bala bantuan besarmu?/ Bukan, tapi yang ini.	*This*	Deletion
Kamunrah: What is *that thing?* **Abraham Lincoln:** The name is Abraham Lincoln. *And you, sir, are now in a heap of trouble!*	S787	Apa itu?/ Namaku Abraham Lincoln. Dan kau dalam masalah besar!	*And you, sir* .	Condensation
Kamunrah: Attack *it*!	S788	Serang!	*it*	Condensation
Abraham Lincoln: *Disgusting half pigeons!*	S789	Merpati-merpati merepotkan!	*Disgusting half pigeons!*	Condensation
Kamunrah: *No...no...no..., hello.* **Jedediah:** Adieu, bird brains! **Kamunrah:** *Wait! No...no...!*	S790	Tidak./ Sampai jumpa, burung bodoh!	*No...no...no..., hello.* *Wait! No...no...!*	Deletion Combination of deletion and decimation
Abraham Lincoln: Good bye *strange bird men!* **Kamunrah:** Do not return to the underworld!	S791	Sampai jumpa, manusiaburung!/ Jangan kembali ke neraka!	*strange bird men!*	Condensation

Source: "Night at the Museum 2" film

This mini-story line text is scene where Attila came with big rescue to help Larry to face Kamunrah. Attila was physically tiny. He was miniature. He came exactly at the time Kamunrah had just released the underworld army. Kamunrah laughed at him. He could not believe that Larry's big rescue was the tiny man who rode on a squirrel. Surprisingly, a giant statue of Abraham Lincoln came. Kamunrah ordered his army to attack Abraham but it was useless. Abraham was too strong to attack. The army was so scared that they decided to return to underworld.

The subtitler applies reduction strategy to ST of S783 but there is an error in the result. The term 'nature's most fearsome creature' has been changed to a concise term 'makhluk yang berani'. It is an error. The translation of 'nature's most fearsome creature' is 'makhluk yang paling ditakuti sebagian makhluk'. The possible explanation of this error is that the subtitler tries to find synonym of adjective 'most fearsome' and decides to replace it into 'yang berani' without considering the whole phrase. The other possible explanation is the subtitler realizes the error but can not avoid the error because of the technical constraint. This phrase is not important plot-carrying element. Hence, the error of this subitle does not cause loss of information.

The ST volume of S784 has been reduced by the use of deletion strategy. In this subtitles, there are some utterances. No reduction strategy has been applied in the first utterance. The subtitler only applies reduction strategy to the rest utterance. The subtitler deletes the utterances 'Forward now, my mighty steed! Whoa, girl! Easy!'. These utterances are Attila's which is intended to the squirrel he was riding on. This

utterance is used to give command to the squirrel to stop running. This utterance is not important plot-carrying element.

S785 derives from two utterances. Reduction strategy is applied in the second utterance '*Or must this end with the spilling of your blood?*' It is translated as '*Atau harus ada pertumpahan darah?*'. The subtitler reduces this utterance by applying condensation strategy. The subtitler has changed the term '*end*' into a concise term- '*ada*'. The subtitler then eliminates the adjective '*your*' from the phrase '*your blood*'. The intention of this utterance is to warn Kamunrah to surrender. This intention is conveyed although this adjective is eliminated.

Deletion strategy has been applied to original text of S786. The subtitler deletes the repetition of word '*this*' in the first utterance '*This? This is your big rescue?*'. The subtitler also applies deletion strategy to second utterance. The exclamation '*oh*' is deleted from the second utterance. Exclamation is empty of semantic meaning. Hence, it can be deleted.

In S787, condensation strategy has been implemented twice. The utterance '*What is that thing?*' is condensed by the subtitler into '*apa itu?*'. The word thing in the utterance is eliminated. This word is considered as redundant item because the elimination of it does not change the meaning of the utterance. The subtitler then condenses the utterance '*And you, sir, are now in the heap of trouble!*'. It is translated as '*Dan kau dalam masalah besar!*'. Address term '*sir*' is eliminated because it is

redundant item. It is used to give emphasis to whom the utterance addressed. The word 'you' has conveyed to whom the utterance been addressed.

S788 is translation of one short utterance, namely 'attack it!'. In spite of it, the original text volume of this subtitle is still reduced by using condensation strategy. The subtitler eliminates object 'it'. It refers to Abraham. The audiences know to whom this utterance is addressed to with help of visual channel. They can see on the screen Kamunrah directs his finger to Abraham.

Subtitler applies condensation strategy to ST of S789. The utterance 'Disgusting half pigeons!' is translated as 'Merpati-merpati merepotkan!'. Subtitler eliminates adjective 'half' from the translation. The audience will not misinterpret 'merpati' (pigeon) as normal pigeon but as Kamunrah's army because they can see on the screen that Kamunrah's army is half pigeon.

ST of S790 consists of three utterances. In the first utterance 'No...no...no..., hello!', subtitler applies deletion strategy. This utterance is Kamunrah's. He tries to prevent his army to return to underworld. The repetition of word 'no' is deleted. The subtitler only renders it once. The subtitler also deletes the word 'hello'. This word is internationally known word, the audiences know the meaning of this word. In second utterance 'Adieu, bird brains!', the subtitler applies no reduction strategy. The third utterance 'Wait! No...no...!' has been fully left out. Here, the subtitler combines decimation and deletion. The word 'wait' is important plot-carrying element. It has

been left out. Word '*no*', repeated twice, has also been deleted. The intention of this utterance is similar to the first utterance. They therefore can be left out. Additionally, the audiences can see Kamunrah wave his hands to the army which symbolizes his effort.

S791 derives from two utterances. The subtitler only reduces the text volume of first utterance '*Good bye strange bird men!*'. This utterance is reduced by applying condensation strategy. Adjective '*strange*' has been eliminated. This adjective is important not plot-carrying element. It is redundant item. It is therefore left out by the subtitler.

This mini-story line text contains ten subtiles. Of these ten subtitles, the subtitler applies reduction strategy to nine subtitles. They include three categories, namely; deletion, condensation and combination of deletion and decimation. In total, the strategies are applied eleven times. Condensation is applied seven times. Deletion is applied four times. The combination of deletion and decimation strategy is applied once.

3.3 The Dominant Reduction Strategies in "Night at the Museum 2"

After analyzing nine mini-story line texts in Indonesian subtitles of 'Night at the Museum 2' film, the following table shows the dominant of reduction strategies in Indonesian subtitles of 'Night at the Museum 2' film. It is used to identify the strategies which dominate the implementation of reduction strategies in 'Night at the Museum 2' Indonesian film subtitle.

Table 3.3.1: Frequency of reduction strategies in Indonesian subtitle in 'Night at the Museum 2' film

Mini-story line text	Reduction Strategies						No Reduction
	Deletion	Conden-sation	Decima-tion	Combi-nation of deletion and conden-sation	Combi-nation of deletion and decimal-tion	Combi-nation of conden-sation and decima-tion	
1	5	3	-	-	-	1	-
2	1	3	1	-	-	-	2
3	4	2	-	1	-	..	3
4	3	1	-	2	-	-	4
5	3	4	-	2	-	-	1
6	3	6	-	1	-	-	1
7	2	4	2	1	-	-	-
8	2	1	2	3	-	1	-
9	3	6	-	-	1	-	1
Frequency	26	30	5	9	1	2	-
Total	73						14

Source: Processed from the analysis of reduction strategies in Indonesian subtitle in 'Night at the Museum 2' film

Total of subtitles analyzed   = 73

Total subtitles which contains no reduction   = 14

Total subtitles which contains reduction strategy   = 59

Total subtitles which contains reduction strategy   = 77

Based on the table, the percentages of reduction strategies applied are:
1. Deletion   = 35.6%
2. Condensation   = 41.1%
3. Decimation   = 6.9%
4. Combination of deletion and condensation   = 12.3%
5. Combination of deletion and decimation   = 1.4%
6. Combination of condensation and decimation   = 2.7%

This table shows that of 73 subtitles analyzed, 14 of them do not contain reduction of linguistic materials. It means there are only 59 subtitles which contain reduction strategies. In fact, the analysis shows that the subtitler applies reduction strategies 73 times. All categories of strategy are found in those subtitles. The most dominant strategy is condensation, applied 30 times (41.1%). The second dominant strategy is deletion, applied 26 times (35.6%). The third dominant strategy is combination of these deletion and condensation, applied 9 times (12.3%). The other strategies are applied not more than 5 times. Decimation is applied 5 times (6.9%), combination of condensation and decimation is applied 2 times (2.7%) and combination of deletion and decimation is applied only once (1.4%).

CHAPTER 4

CONCLUSION

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

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

applied twice (2.7%).The least dominant strategy, combination of deletion and decimation strategy, is applied only one time (1.4%).

These conclusions can answer the two research questions proposed. All categories of reduction strategy can be found in this Indonesian film subtitle. In its pure form, condensation is the one which appears most often. In combination, combination of condensation and deletion strategy is the one which appears most often.
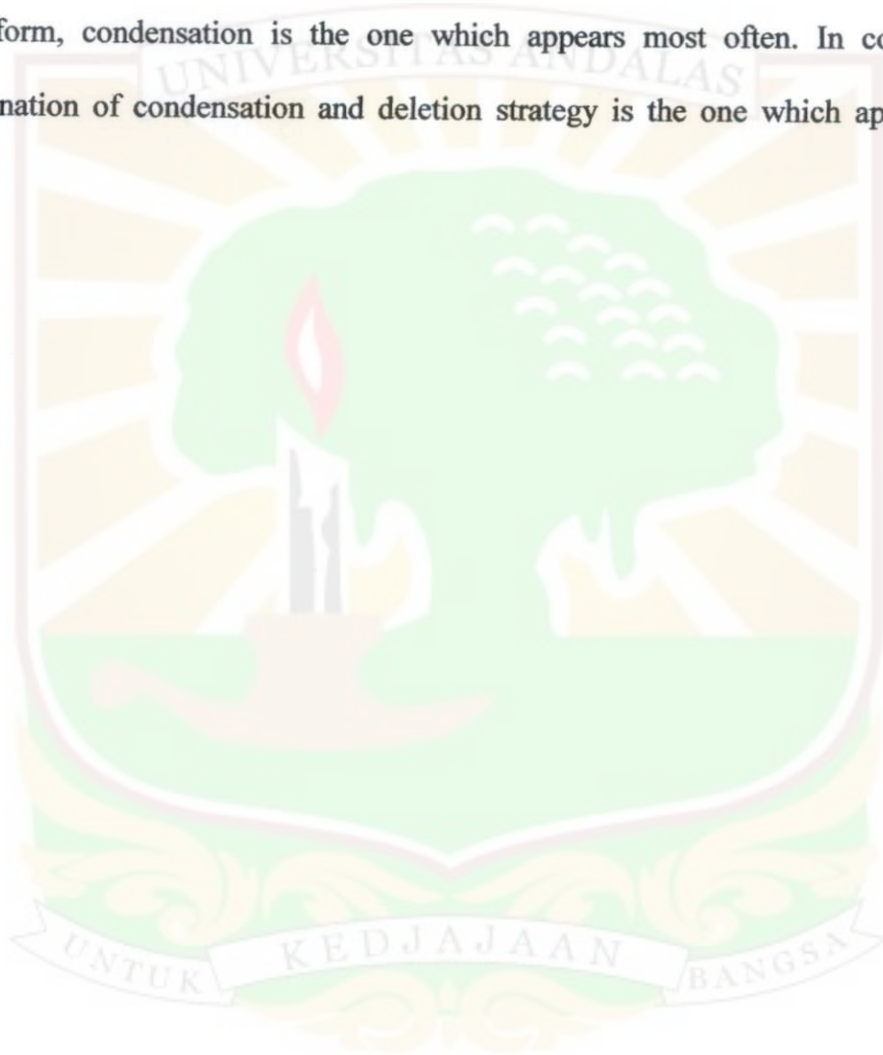
Bibliography

DeVito, D. (2003). Duplex [*Miramax films*]. VCD (2004).

Diaz,J. C., (2004). Subtitling: the long journey to academic acknowledgement. Retrieved January 26, 2010, from http://www.jostrans.org/issue01/art_diaz_cintas.php

Diaz,J. C., & Anderman, G. (2009). Audiovisual translation: language transfer on screen. Great Britain: Palgrave Macmilan.

Georgakopoulou, P. (2009). Subtitling for DVD industry. In Diaz, J. C., & Anderman, G. (Ed.), Audiovisual translation: language transfer on screen. (pp. 21-25). Great Britain: Palgrave Macmilan.

Gottlieb,H.(2001a). Subtitling. In Baker,M. (Ed.), *Routledge encyclopedia of Translation studies* (pp.245-248). London/New York: Routledge.

Gottlieb,H.(2001b). Subtitling.In S.-W. Chan., & D.E, Pollard. (Eds.), *An encyclopedia of Translation:Chinese-English, English-Chinese* (pp.1004-1011). Hongkong: Chinese Up.

Hatim,B., & Mason, I. (2000).Politeness in screen translating. In Venuti, L. (Ed.), *The translation studies reader* (pp. 430-445). London/New York: Routledge.

Karamitroglou,F. (1998). Towards a standardization of subtitling practices in Eupore: guidelines for production and layout of TV subtitles.*Translation Journal, 6.* Retrieved February 19, 2010, from http://accurapid.com/journal/04stndrd.htm

Larson, M. (1984).*Meaning-Based Translation: A Guide to Cross-Language equivalence.* Boston: University Press of America.

Levy, S. (2009a). Night at the museum 2 [*20th century fox home entertainment*].VCD (2009).

Levy, S. (2009b). Night at the museum 2 [*20th century fox home entertainment*].DVD (2009).

Lomheim, S. (1999).The writing on the screen.Subtitling: a case study from Norwegian broadcasting (NRK).In Anderman, G., & Rogers, M. (Eds.), *Word, text, translation: Liber omicrum for Peter Newmark* (pp. 190-207). Canada: Multilingual Matters.

Mattson,J. (2006). Linguistic variation in subtitling ,the subtitling of swearwords and discourse markers on public television, commercial television and DVD. *MuTra 2006,* 1-10.

O'Connell,E. (2007). Screen Translation. In Kuhiwczak,P., & Littau, K. (Ed.), *A companion to translation studies* (pp. 120-133). Great Britain: the Cromwell Press Ltd.

Schwarz, B. (2002). Translation in a confined space—film subt-titling with special reference to Dennis Potter's "Lipstick on Your Collar", *Translation Journal, 6.* Retrieved June 7, 2010, from http://accurapid.com/journal/22subtitles.htm

Sudaryanto.(1988). *Metode dan aneka teknik pengumpulan data.* Yogyakarta: Gadjah Mada University Press.

Szarkowska,A. (2007). Why are some forms of address not omitted in subtitling? A study based on three selected Polish soaps broadcast on TV Polonia. *Intermedia 2007,* 1-9.

Zhang,Y., & Liu, J. (2009). Subtitle translation strategies as a reflection of technical limitations: a case study of Ang Lee's films. *Asian Social Science,5*(1), 113-118.

APPENDIX

Synopsis Night at the Museum 2: Battle of the Smithsonian

This film is sequel of Night at the Museum, which told about the experience of a night guard named Larry Daley in the Museum of Natural History. Larry found the old museum exhibits came to life after mid night till dawn because of an Egyptian Tablet. He met Akhmenrah-Pharaoh who owned the tablet-, Dexter-a Capucheen (a kind of monkey)-, Jedediah-the cowboy- and Attila-the king of Rome-.

In this sequel, Larry is not night guard anymore. He becomes a success entrepreneur. He is now owner of Daley Devices, a company which manufactures his invention. One day, he comes to the museum for a visit and gets surprised because the museum is closed for upgrades and renovations. The old exhibits, who are friends of him, will be moved to Smithsonian Institution in Washington DC to be kept as federal archives. He finds that some exhibits and the tablet will be remaining in the museum. The next night, he gets a call from Jedediah, telling him that Dexter steals the tablet and now they are attacked by evil Pharaoh Kamunrah, who is Akhmenrah's big brother.

Larry goes to Washington and visits the National Air and Space Museum, the National Gallery of Art and the Smithsonian Castle to find the federal archives with the help of his son Nick. Larry manages to find the archives by stealing ID of

Brundan, a night guard of Smithsonian Institution. He finally discovers the exhibits are frozen in the middle of a battle with Kahmunrah and his troops. At the time, Larry get holds the tablet, the sun sets. The archives come to life. Kamunrah asks him to hand over the tablet, he claims it as his. He tells Larry that he intends to open the gate release his army from underworld to then conquer the world.

Larry attempts to prevent it. He takes the tablet from Kamunrah and escapes with the help of General George Armstrong Custer.He meets Amelia Earhart who gets interested to involve in the adventure and companies Larry. Larry and Amelia trap Kamunrah's troops in a painting. Kahmunrah then recruits black and white agent Al Capone, Russian emperor Ivan The Terrible and General Napoleon Bonaparte to help him capture Larry and in return he promises to share the world with them.

With the help of his new patners, Kamunrah can capture Larry and take the tablet from Larry.

Kahmunrah tries to activate the tablet by pressing the symbols on the tablet, but he finds out that the combination has been changed. He orders Larry to figure out the new combination before sunrise and traps Jedediah, who is captured when trying to escape with Attila, in an hourglass to hasten his attempts. Larry and Amelia try to consult it with some exhibits. They finally get the combination from a group of little Einstein, who tell that the answer is pi. Larry urges Kamunrah to give his friends. He will tell the combination only if Kamunrah give his friends back. Nevertheless, his

effort is useless because Capone, Napoleon and Ivan arrive and tell Kamunrah the code.

Kamunrah opens the gates of the underworld and an army of bird-men appear.Suddenly, Attila comes along with the statue of Abraham Lincoln. Abraham frightens the bird-men back to the underworld. Subsequently, Amelia comes with other exhibits. They have battle with Kamunrah and his troops. Larry has duels with Kamunrah. He can defeat Kamunrah and push him through the gate. Amelia flies Larry and the other exhibits back to Museum of Natural History.

Larry sells his company and donates the money to the museum. Larry is rehired at the museum as the night guard. The museum now opens late. The exhibits can come to life under the guise of animatronically animated exhibits.