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INDONESIAN SUBTITLING STRATEGIES OF THE ENGLISH MOVIE INCEPTION

THESIS



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ABSTRAK

Skripsi ini membahas tentang strategi penerjemahan pada teks film (*Indonesian subtitling strategies*) yang digunakan pada film berbahasa Inggris ke bahasa Indonesia. Dengan studi ini penulis ingin mengetahui strategi penerjemahan apa yang digunakan pada teks film dan strategi apa yang paling banyak digunakan. Metode yang digunakan adalah membandingkan data sumber dengan terjemahannya. Dalam pengumpulan data, penulis menggunakan teknik pengamatan dan teknik catat. Petikan-petikan percakapan dicatat dan ditampilkan dalam bentuk tabel. Analisis data menggunakan teori teknik penerjemahan yang diajukan oleh Gottlieb (2001), yang terdiri dari penghilangan, penyingkatan, penambahan, pemindahan, pengurangan, penyimpulan dan penyalinan. Data analisis diambil dari petikan percakapan film berjudul *Inception* dalam bentuk DVD.

Dalam menganalisis data, penulis menjelaskan bagian mana yang mengalami strategi penerjemahan, klasifikasi, dan asumsi mengapa strategi itu digunakan. Penjabaran data analisis dijelaskan berdasarkan strategi, bukan petikan percakapan. Data analisis berjumlah 56 petikan percakapan, terdiri dari delapan tabel. Masing-masing tabel berjumlah tujuh petikan percakapan. Dari hasil analisis, ditemukan semua strategi penerjemahan, dan terdapat 70 kali penggunaan strategi penerjemahan. Dari hasil penelitian ditemukan strategi-strategi yang muncul dengan frekuensi sebagai berikut: penyingkatan 24 kali (42.85%), penghilangan 20 kali (35.71 %), penyimpulan 14 kali (25 %), penambahan 5 kali (8.93%), pemindahan 4 kali (7.14%) pengurangan dua kali (3.57 %), dan penyalinan satu kali (1.75%).

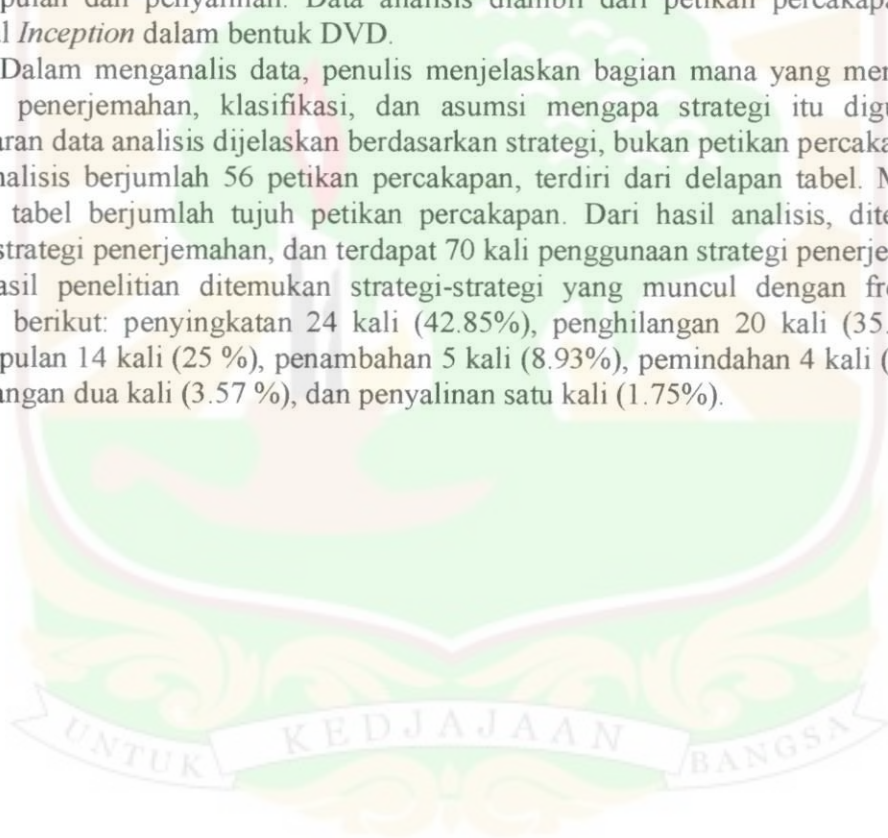


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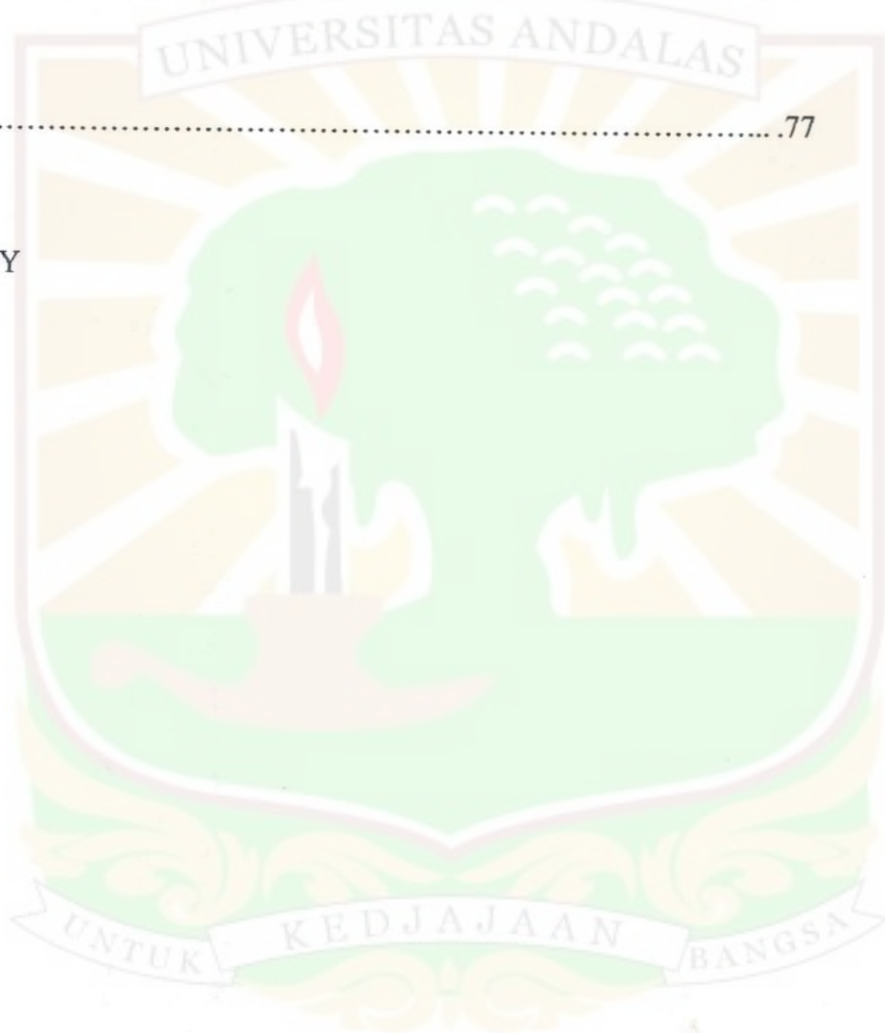
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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Western society has already expanded their invasion. With expansion of knowledge, information, and entertainment in multimedia, those are coming in form of TV programs, videos, movies which is in original languages and cultures, cause the significant increase of the number of consuming subtitle version programs. Early in the twentieth century the new film medium governs all national and cultural borders. Audiovisual is arranged as the media of acquiring information and entertainment. To accommodate market demand, audiovisual translation is developed to give contribution as media oriented society. Audiovisual translation encompasses all translation production in all formats. It can be as new areas accessibility (Orero, 2004, p.8-10). Since the terms of audiovisual media gained an international audience, consequently the development of translation methods have been increased.

Film industry recently became an extremely popular media to gather audience. The film industry faced a translation problem since only small percentage of the world's population understood English, consequently, a growing need to find appropriate screen translation approaches. The two dominant methods of audiovisual are subtitle and dubbing. Subtitle is commonly

used in audiovisual and TV programs industries such as subtitling for DVD and TV programs.

As stated above that audiovisual media can be accessed in subtitle, the term of subtitle may concern to the process involving two languages. Subtitle is transferring the characteristic from spoken dialogue to written mode, which is commonly placed at the bottom and spaced two lines on the screen (Taylor, 2000, p.6). In subtitle the original will be at all times available to the audience. It is more preferable cause subtitle allows the viewers to understand the meaning without diminish enjoyment of the movie. This opinion is supported by Sanches, she argued that subtitle is classified as the real dialogue, without distracting the quality of information (Sanches, 2004, p. 12-16). Furthermore, subtitle can be an alternative to enrich knowledge from source language. By considering the advantage of subtitle, broadcasting development of subtitle is welcome since it gives massive effort to the audience. Nowadays, the broadcast subtitle is much demanded.

In interpreting source language into subtitle, translators may adopt different strategies in attempt to convey dialogue or other content to target language, thereby considering the limitation space and interface between culture and technology. Gottlieb proposed several strategies that can be applied in subtitle. One of them is condensation. This strategy is characterized by condensed part of linguistic elements such as repetition or exclamation (Georgakopoulou,

can be guaranteed. For the sake of the research, its translation is officially published and legal translation. The research is conducted in attempt to describe the subtitle strategies adopted in Indonesian subtitle and to find out the dominant strategies applied in Indonesian subtitle.

1.2 Identification of problem

In gaining audience's understanding about the film, subtitle strategies are needed to be employed. Subtitle is the media of investigation. The research might focus on linguistic or cultural phenomenon. The writer focuses on to conduct the analyzing of subtitle strategies in Indonesian subtitle. The research is concerned with linguistic phenomenon, not cultural. The writer attempts to investigate the subtitle strategies in Indonesian subtitle which is applied in the *Inception* film. There are two research questions addressed in this research. The first question is, what are the subtitle strategies used in the Indonesian subtitles? And the second one is what are the dominant strategies applying in Indonesian subtitle?

1.3 Objective of the research

The primary aim of this study is to identify the subtitle strategies applied in English subtitles into Indonesian. In doing this research the writer aimed at observing and analyzing the subtitle strategies according to Gottlieb's theory in Indonesian subtitles. The other goal is to figure out the dominant strategies applying in Indonesian subtitles.

1.4 Scope of the research

The research is focused on the subtitle strategies which interpreted in Indonesian subtitle. The writer observes the subtitle strategies used in interpreting Indonesian as target language in form of subtitle. The data are taken from An American film entitled *Inception*. The theory of subtitle strategies is purposed by Gottlieb (2001), supported by other related theories. It is conducted the subtitle strategies used in subtitles. In doing this research the writer adopts comparison of translation and their source text method, proposed by Williams & Chesterman (2002).

1.5 Research methods

1.5.1 Collecting Data

Regarded it is the analysis of translated text and focus on subtitle strategies, the writer applied comparison of translation and its source text method (Williams & Chesterman, 2002, p.6). The writer took an American film entitled *Inception* which was released to public in 2010 and directed by Christopher Nolan. It is a DVD version. Most of the actresses and actors have clear pronunciation which facilitated by the script.

Doing this research, the writer used two kinds of data. The first is oral data which is the original dialogue from the film. The second one is written data. It is the subtitle of the movie. Both data are taken based on observational method (Sudaryanto, 1988, p.5).

Since the genre of this film is science fiction which has numerous actions, the dialogues occurred in various tempos. The writer used noted technique. The process of this research is the dialogue and the script is listened and read in the same time and carefully. The film is played and paused in the subtitle term. The dialogues are checked with the original script in purpose to verify the data. The data is numbered based on subtitle appearance. Therefore, the script and subtitle are already available and display on the screen, the writer typed them manually. The next stage is the dialogues which involved subtitle strategies are noted.

The data to use are collected from 1355 subtitles. The analysis is not done to all subtitles. From 1355 subtitles, only 56 subtitles are analyzed, because those are assumed adequate to represent the whole film. The data are analyzed in mini-story line form. There are eight mini-story lines as the data. The synopsis of *Inception* film is enclosed at appendix.

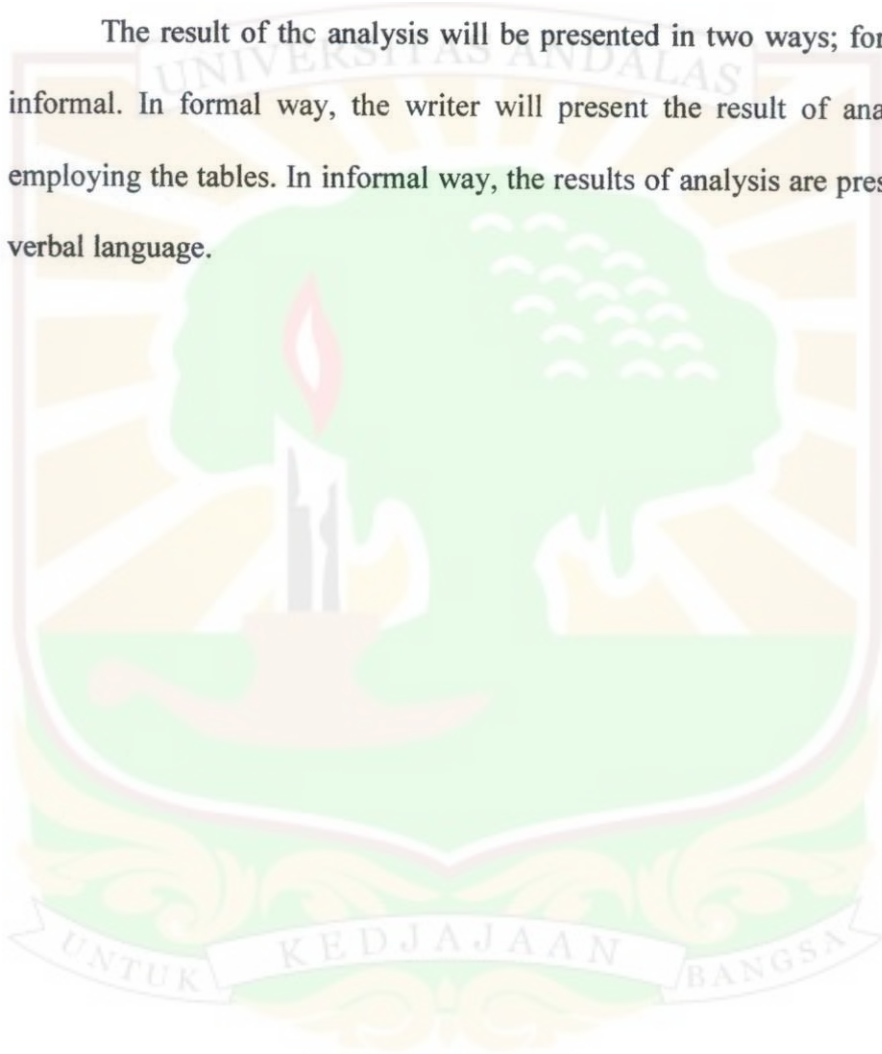
1.5.2 Analyzing data

The data are analyzed qualitatively. Firstly, after collecting data, subtitles are classified based on the strategies. The subtitles in which part involved subtitle strategies are analyzed. Here, the writer analyzed several applications of subtitle strategies in movie subtitles. The writer compared the data between the original soundtrack and its subtitle. The theory of subtitle strategies is proposed by Gottlieb (2001) supported by others related theories.

It is conducted to gain the application of subtitle strategies in subtitle. The analysis is presented in descriptive analysis.

1.5.3 Presenting the result of analysis

The result of the analysis will be presented in two ways; formal and informal. In formal way, the writer will present the result of analysis by employing the tables. In informal way, the results of analysis are presented in verbal language.



CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 Review of Previous Researches

In spite of the number of subtitle research is on limited scope, several researchers have been conducted in this part. Subtitle can be as media investigation and noticeable which provide so much contribution. The numbers of researchers continuously increase since subtitle attracts more interest in industry and institutional commitment. Several researches have analyzed subtitle area in linguistic and cultural phenomenon.

The first research conducted by Dastjerdi and Rahekhoda (2010). This research analyzed one of subtitle strategies specifically expansion strategy. In their research, they attempt to investigate the application of expansion in Persian subtitle in English film. By doing this research, the aim of the study is to classify the different type of expansions used in Persian subtitle as well as to observe the appropriation in applying each of type, considering time and space on subtitle. The data are taken from English film entitle *Mission Impossible 2* which was released in 2000, available with Persian subtitle. The research concerned with the reason of translator used expansion strategy in Persian subtitle.

Based on the analysis, the researchers found five types of expansion. They are expansion caused by explication, paraphrase, subtitler's preference,

explication of visual Information, and explication of contextual information. After analyzing data, finally the researchers assumed that most of expansions were detected in this study due to subtitlers' lack of adequate attention of two things. The first is the translator used expansion because the nature of subtitling as a form of condensed translation in which is summarized is significant importance. The second reason is they assumed that subtitling is an additive or complementary kind of translation.

The second research conducted by Ching Ting (2010). In his research, the general purpose of this research is to investigate the application translation strategies of Taiwan film into English subtitle. The data are taken from Taiwan film entitled *Cape no. 7*. The primary of this research is to examine the suitable application subtitle strategies to convey the functions of dialect and cultural-specific items (CSIs) which occurred in slang, humor and swearword scenes. This research focuses on cultural phenomenon, concerned to slang, swearword and humor dialect in conversation. He assumed that the application of techniques translation in transferring the message from source language to target language is influenced by considering cultural aspect such as slang and humor.

The findings of his research on humor are six of eleven humors applied in condensation strategy which incorporated two strategies in the same line. Paraphrasing and omission strategies occur about ten times, which

is divided into seven times for paraphrasing and three times applied in omission. He argued that paraphrasing is the most dominant strategy that used in humor translation. The other result of his research is in slang language. He found the most dominant strategy is paraphrasing, applied in four times. The second dominant strategy is neutralization strategies, applied only once.

The third finding is swearing. Based on this research, the strategy of synonym is the mostly used by the translator. He argued that most of swearword between Taiwanese Mandarin and English has similar expression. The other strategies that are found are paraphrasing, generalization and autonomous creation which appear once for each of strategy.

The third is the research by Zang and Liu (2009). The aim of their research focuses on the interface which occurs in the process of translating film dialogue from Mandarin Chinese into English by using Chinese film entitled *Crouching tiger hidden Dragon* as the prominent data. The primary of this research is to investigate the subtitle strategies adopted in English subtitle by looking the interface between culture and technology. The film *Wo Hu Cang Long (Crouching Tiger, Hidden Dragon)* is the main case study considered and six of its English subtitle versions from China (including Hong Kong and Taiwan), America and the Great Britain respectively will be compared and discussed.

As the conclusion, they found several strategies, such as paraphrase, condensation, the application of ellipsis, simplifying a text, using simple vocabulary. After comparing the version they found 100 differences interpretation. After analyzing data, they classified into three categories. The first category is the lack of a complete translation in the Hong Kong English version. In the first category, they assumed that it occurred because of vagueness objective that have been mentioned. The second category is the different interpretation of the same dialogue. It happened because of misinterpretation traditional Chinese culture; consequently the meaning equivalence is inappropriate. 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 argued that there are several misinterpretations in cultural term. In subtitling terms, linguistic and cultural aspects should be considered. Subtitlers should take account between the relations of linguistic culture in transferring information. Subtitle translation regards equivalent information and enriches them.

Those researches that have been mentioned have similarities. They focus on investigated subtitle strategies. The first research investigated particular subtitle strategy which is expansion. The second and third researches observed subtitle strategies and found out the reason in

implementation of those strategies. The research is similar to previous researches. It investigates the subtitle strategies in Indonesian subtitle.

2.2 Definition of key terms

Deletion is one of reduction strategy which characterized by eliminating part of the text.

Expansion is one of reduction strategy which gives an extra explanation to consider the meaning.

Transfer is the strategy of translating the source language to target language (Taylor, 2000, p.10).

Translation is the effort or activity to transform message from the source text to target text.

Script is a printed scenario or play which explains the whole of the film which consist of dialogue, setting and plot.

Subtitle is one kind of audiovisual translation which is in written form and appears no more than two lines on the screen.

Subtitle constraint is the features that should be considered in processing subtitle.

2.3 Theoretical framework

2.3.1 Translation

Accordance with Larson, translation is the change of form.... (Larson, 1984, p.3-6). Translation is dealing with transferring the meaning of source language into receptor language. In conclusion, translation is the effort or

activity to transform message from source text to target text. In translation, the form of source language is replaced by the form of target language, regarded by meaning must be constant. Reproducing receptor language text which communicates the same message as the source language by using natural grammatical and lexical choice is the primary goal of translation.

Pym argued that translation can be seen as special kind of response to things that has been transferred (Pym, 2010, p.15-18). Pym also claimed that translation and transfer has correlation each other. In transferring meaning, the translators should have an idea and reproducing natural equivalence. Pym describes there are two points of translation competence. They are the ability to generate transferred text and ability to select target language to propose TT in particular readers (Pym, 2007, p.13-15).

Translation primary concerned communicating the same message. The concept of equivalence is to convey the similarities from source language to target language (Baker, 1992, p.10-12). Therefore, translations consist of several matters, reproducing same meaning and natural equivalence. Furthermore, translation is an interpretation which solve by using approach of translation.

At this point, those authors have made summarize that translation as complex and vary communication orientation that has huge effect. Translation should communicative as possible and understood by the readers or viewers. It should be noted that an optimal translation should in giving context

Translation is media transference of an idea from source language with the purpose.

2.3.2 Interpretation

During last decade, translation area has developed which derived from printed text, now, already expanded to direct communication. It is known as interpretation. Interpretation is a communicative translation, the opposition of written translation. Generally, interpretation has two modes. Conference and simultaneous interpretation. Conference is a prestigious performance level, it is customary used for an international meeting. Meanwhile simultaneous interpreting is an interpretation using sound equipment such as microphone or earphone (Vission, 2005, p. 51-52). The interpreter sits at the interpreter stage, listen to the speaker and interpret what is listening. Delegates in room will listen the TL through headset.

Interpretation is different from printed translation, since printed translation deals with written language and hard working to proofread it. On the contrary, interpretation regards to oral language and has no much time to produce the output. Interpreters must master of oral features language, using effective voice and having communicative competence. They have to make decision faster (Gile, 2001, p. 41).

2.3.3 Subtitle

Subtitle is one kind of audiovisual translation which is in written form and appears no more than two lines on the screen. Subtitle tends to encode

important information which facilitates transferring information from one language to another and from spoken to written media. As a rule, subtitles are placed at the bottom of the picture and conditioned in center of the screen. Subtitle should not stay on the screen for longer than 6 seconds. The norm of subtitle must be containing maximum of 80 characters.

Flanagan characterized subtitle as “unobtrusiveness and readability” (Flanagan, 2009, p.2). This means subtitle tend to be short and simply written than printed text. Subtitle commonly consists of one or two lines and limited by time and scope. It is expected that subtitle should easy understand and without disturbing enjoyment of the movie.

Four features are conditioned as the existence of subtitle. They are verbal (dialogue), non verbal (music and sound), visual (image), and visual verbal elements. They are stick together and have relation. Verbal, non verbal and visual features represented audiovisual text, meanwhile verbal element (dialogue) and visual non verbal element (image) represent the established by subtitles (Sokoli, 2009, p.36-40). Logically, those features are required in the same quality. Subtitle will be expected appear when the character begins and disappear when he/she stops.

For that reason, subtitle leaves the original soundtrack intact. It can promote the use of foreign language and culture as a function to create attention of foreign culture. Subtitles are preferred by more educated people, especially if they have some knowledge of source culture and language

(Caimi, 2009, p.246-248). This statement can be supported by saying subtitle can be assumed as media of language learning, since, viewers gain advantages. They can concentrate communicating or learn grammatical rules. In the other perspective, subtitle is easier than dubbing and take less time than dubbing. To sum up, this research is concerned with subtitle area.

2.3.4 Types of subtitle

Linguistically, subtitle can be distinguished into two types, intralingual and interlingual subtitle. Intralingual subtitle involves taking speech down in writing. In this type includes two aspects of subtitle. Subtitle of domestic programs for the deaf or hard of hearing and subtitle of foreign language programs for language learners. Intralingual subtitles may be accessed on an optional basis as well as assisting the deaf. It can also be benefit to other minorities such as immigrants, refugees, foreign students and others with literacy problems, who may improve their language skills when watching certain television programs.

The other one is interlingual subtitle. In this type the meaning of subtitle is transferred from spoken form in one language into written in another language which is changing mode and language. Interlingual subtitling is undoubtedly the AVT mode that has been most widely analyzed. It involves the shift from the oral to the written mode, and transposition from one or several languages to another. Most of the studies on interlingual

subtitling deal with the case studies based on film or director or problem in AVT.

Other features can be described as the technical is linguistic process of subtitle. They are open and close subtitles. Subtitles are open if the viewer cannot remove them from the screen. It is characterized by foreign language films are shown in cinema or television with the original soundtrack. This is not optional.

On the other hand, close subtitle can be called transmitted as teletext. In this type includes television subtitle for the deaf and hard of hearing. It is selected by individual hearer on a remote control unit and generated by decoder in the television set. Nowadays, most of media can access closed subtitle. Many new English language videos release in close subtitle, for instance, the advent DVD's version use close subtitle in several language.

2.3.5 Subtitle Constraints

In producing subtitle, subtitlers should notice constraints of subtitling in translation that can influence them in applying subtitle strategies. Generally there are three parameters that should be noticed and pay attention in subtitling. There are technical, textual and linguistic constraint.

1. Technical constraint

In technical constraint, there are three parameters that should be considered. The first parameter is placing. Subtitle can take 20 % of screen place. Because of limited space there is no room for long

equivalent and relevant meaning which is affected to target language. There are several linguistics elements that should be considered. They are repetition, names in appellative constructions, false starts and ungrammatical constructions, internationally known words, such as 'yes', 'no', 'OK', expressions followed by gestures to denote salutation, politeness, affirmation, negation, surprise, telephone responses, etc., exclamations, such as 'oh', 'ah', 'wow' and the like, instances of phatic communion and 'padding' (Georgakopoulou, 2009, p.27-28).

2.3.6 Subtitle strategies

Subtitle strategies can be used to deliver meaning from source language to target language. In employing Indonesian subtitling strategies, the writer adopted Gottlieb's theory as main theory which gives massive contribution in subtitling.

1. Deletion

Deletion refers to eliminate a part of the text which is mainly deals with non verbal context. Subtitlers can reduce some parts by considering that information is not really important to be reported. Moreover, because of the limited space generally available in subtitles. Neves claimed that deletion is often achieved through the omission of information or by sacrificing interpersonal meaning (Neves, 2009, p.156).

The first is internationally known words, for instance “yes”, “no” and “OK”. Those English words are easily recognized by target viewers. The second category is exclamations, such as ‘oh’, ‘ah’, ‘wow’. It is omitted because of non verbal context, the audience will not lost the information. The third is repetition, filler word and tag question (Schwarz, 2002, p.3-5). Furthermore, repetition is built to modify the timing appropriately (Georgakopoulou, 2009, p. 28).

The fourth feature that can be omitted is ungrammatical construction. Characteristics of spontaneous speech, such as slips of the tongue, pauses, false starts, unfinished sentences are difficult to reproduce in writing. The fifth namely is appellative construction. The sixth feature is expressions followed by gestures to denote; salutation, politeness, affirmation, negation, surprise, telephone responses. The last category is the instance of phatic communion and padding expression which frequently empty of semantic meaning. For instance, “you know”, “well”, ‘of course’ etc. for example:

SL: Good, okay, I guess

TL: Baik, lumayan.

2. Expansion

(penambahan informasi)

Dastjerdi and Rahekhoda stated that expansion sometimes is referred as addition. (Nida, 1964 in Dastjerdi and Rahekhoda, p.3) was one of the first translation scholars to deal with the concept of expansion in translation. (Gottlieb, 2001, p.245-248) claimed that expansion is used when the original requires an explanation because of some cultural nuance irretrievable in target language. By adding new units (either implicitly or explicitly in the original) it can be called expansion (Lomheim, 1999, p.190-192).

Expansion represent as an alternative solution to possible more equivalence translation. It characterized by cultural specific references Expansion can be classified because of several reasons. They can be to fulfill grammatical requirement, make the audience understand, avoid ambiguity and to answer rhetorical question. For instance:

SL: information's in the safe

TL: Informasinya disimpan di lemari besi

3. Condensation

Condensation is a part of deleting or reduction strategy. It is reduction strategy which is the summarized of original text by

By looking the example above, the word “bagel” is transferred to TL. “bagel” is one kind of western food which may be not available in Indonesia.

5. Decimation

Decimation can be assumed the high degree position of condensation. This strategy may omit important element. It is characterized by abbreviating expression and by reducing content. It may then cause a loss of both semantic and stylistic content. The example is listed below:

SL : *I can't believe, they're reading my e-mail!*

TL: *mereka membaca e-mailku.*

Based on this analysis, the subtitles used decimation strategy. The sentence which has been deleted is *I can't believe*. The subtitling should be displayed *Aku tidak bisa percaya mereka membaca emailku*. The translator tries to simplify the words without changing the meaning. It was done in order to be readable text and get a better understanding; therefore, the audience is easy to get the message from the author in the film's script. People can conclude the subtitler write the original text shorter which is called as decimation.

CHAPTER 3

INDONESIAN SUBTITLING STRATEGIES OF THE ENGLISH MOVIE

INCEPTION

This is a primary chapter since it contains the analysis upon the collecting data. This chapter is aimed to present the analysis of subtitle strategies which is applied in *Inception* film. This chapter refers to the research questions, namely, Indonesian subtitling strategies of the *inception* and the dominant strategies found in the data. The data are analyzed by using related theory that already discussed in the previous chapter.

3.1 Indonesia subtitling strategies in *Inception*

This sub-chapter presents the analysis of first research question, namely Indonesian subtitling strategies applied in the *Inception*. The writer employed the tables as the data already collected, observed and presented based on mini-story line. Mini-story is a story in short duration which consists of the dialogues from actors. Throughout this analysis, 56 subtitles, because they are assumed to represent the whole film. They are analyzed successfully based on related theory. Those subtitles are in form of the tables which each table consist of seven subtitles. The data are arranged based on the subtitles appearances from 1-1355. It is symbolized as S105 which means subtitle number 105.

Mini-story line text 1

Table 3.1.1 Mini-story line text 1: at dining room – Japanese Castle

Script (ST)	Subtitle (S)	Subtitle (TT)	Category of translation strategy
Saito: <i>How can you do that?</i>	S21	Bagaimana caranya?	paraphrase
Cobb: <i>Because I am the most skilled extractor</i>	S22	Sebab akulah pencuri terhandal	condensation
Cobb: <i>I know how to search your mind and find your secrets. I know the tricks</i>	S23	Aku tahu metode mencari pikiran dan menemukan rahasiamu	decimation
Cobb: <i>and I can teach them to your subconscious</i>	S24	Aku bisa ajarkan caranya semuanya.	Deletion and condensation
Cobb: <i>even when you're asleep, your defense is never down</i>	S25	Meskipun kau sedang tertidur, pertahananmu tak akan mengendur	deletion
Cobb: <i>look, if you want my help , you gonna completely open with me.</i>	S26	Jika butuh bantuanku, kau harus benar-benar terbuka	Condensation
Cobb: <i>I'll need to know my way around your thoughts better than your wife, better than your therapist,</i>	S27	Aku harus tahu jalan pikiranmu, melebihi istrimu, ahli terapi mu. . . .	condensation

Source: *Inception* film

This mini-story is located at dining room - Japanese castle. The conversation is belonged to Saito and Cobb. They had dinner. Saito ate as listen Cobb's explanation. The speaker, Cobb attempted to persuade Saito to do inception and explained the procedure to do it. This mini-story, described Cobb attempted to manage Saito's subconscious. Based on the table above, there are several strategies have been found. They are paraphrase, decimation, deletion, and condensation. Every strategy will be analyzed one by one, followed by the subtitles.

The first strategy which will be analyzed is paraphrase. It occurred at S21. In this dialogue, Saito was listening to Cobb's explanation about inception procedure. The subtitle which belongs to Saito is listed below:

ST: *how can you do that?*

TT: *bagaimana caranya?*

The sentence “. . .can you do that” literally, is translated as “. . .bisa kamu melakukannya”, but it is paraphrased to “*caranya*”. It is stressed to the word “*that*”. In English, it is used to talk about something, thing or an idea which has been already mentioned. The utterance “*that*” is referred the way to defense Saito's subconscious that has been already mentioned in previous dialogue. This strategy is applied by the assumption to sum up intended meaning. Furthermore, this strategy is used to save the space and by considering timing to another subtitle.

On the other hand decimation strategy is used at S23. This utterance is pronounced by Cobb. The example is listed below:

ST: *"I know how to search your mind and find your secrets. I know the tricks"*

TT: *"Aku tahu metode mencari pikiran dan menemukan rahasiamu"*

As mention in the previous chapter that decimation is an extreme form of condensation, it can give impact in semantic content. In this case, the utterance, *"I know the tricks"* is decimated. It is decimated, however it has important meaning. This utterance can be assumed as the strong statement to emphasize *Cobb's* ability in applied inception project. The situation of the dialogue described Cobb attempted to convince Saito about his ability to accomplish inception. This strategy is applied by considering the speed, because the utterances are pronounced in fast speech. The subtitler had decimated an utterance in order to keep the balancing technical constraints, they are, space on the screen, timing and presentation, however the spectator lost the information.

The other strategy is listed in the first table is deletion. It appeared at S24 and S25. It can be observed from the following example:

ST: *and I can teach them to your subconscious*

TT: *Aku bisa ajarkan caranya semuanya*

The word “and” is eliminated. Based on the constraints of subtitle, it is classified to linguistic constraints. Referred to it, the word “and” is categorized as internationally known word. Moreover, it is also known as conjunction. It functioned as the linked from one sentence to another sentence. The word “and” in this utterance is classified as spoken feature. It is used to introduce a statement or question. Since it is a common word, and the audience will not lose the information, it is adequate to be deleted. The other example used in this strategy is at S25. It can be seen from the list below:

ST: “*even when you’re asleep, your defense is never down*”

TT: “*Meskipun kau sedang tertidur, pertahananmu tak akan mengendur*”.

Based on the example above, the word “when” is deleted. Related to the utterance, it can be categorized as conjunction. It is applied in order to show what happen in particular situation. The function of the word “when” is used even thought the fact that something is true. The word “when” can be translated to “ketika”. It argued to be deleted since it does not change the meaning of the utterance. Additionally, the word “down” is replaced by the word “mengendur”.

The second strategy to be examined in detail from the first table is condensation. This dialogue is pronounced by Cobb. It is found as S22, S24, S26, S27 and. The first example occurs at S22. It can be seen from the following example:

word “tricks” which is condensed in translation. It is condensed by considering compressing the meaning. The focus on this dialogue is Cobb tried to manage Saito’s subconscious. This can be acceptable by considering that those words can be categorized as partly dispensable elements (Georgakopoulou, 2009, p.26) which mean that those can be condensed, however the meaning is still obvious and the viewers do not lose the main information. The second example is S26. The utterance is pronounced by Cobb to Saito.

ST: *look, if you want my help, you gonna completely open with me*”

TT: *Jika butuh bantuanku, kau harus benar-benar terbuka*

There are two parts have been condensed. The first word that has been condensed is “look”. This word can be classified into ‘padding’ expression. Padding expression is one of linguistic elements that are suggested to condense. It is an empty semantic meaning. The word “look” is classified to spoken phrase. It is said to emphasize what you are saying when you are annoyed. This feature is aimed to maintain the desire of the low speech, to show the urgency and to attract attention.

The second part is the utterance “. . . *you gonna completely open with me* is translated to “*kau harus benar-benar terbuka*”. The phrase “*with me*” is condensed. By looking the film, it obviously can be seen that Cobb directly spoke to Saito. It is stated by textual constraint which is mentioned by Geogarkopoulou when the visual dimensions, such as images and action (Geogarkopoulou, 2009, p. 22-25), are

Mini-story line text 2

Table 3.1.2 Mini-story line text 2: Dilapidated hotel room

Script (ST)	Subtitle (S)	Subtitle (TT)	Category of subtitle strategy
Saito: <i>But in my dream, you be playing by my rules</i>	S105	Tapi dalam mimpiku, kau harus ikuti aturanku	paraphrase
Nash: <i>Ah, yes, but you see, Mr. Saito-</i> Cobb: <i>We're not in your dream-</i>	S106	Ya, tapi Tn. Saito-/ kita tidak berada dalam mimpimu	Deletion and condensation
Nash: <i>we are mine</i>	S107	Kita dalam mimpiku	Expansion
Arthur: <i>Asshole! How you messed up the carpet?!</i>	S108	Brengsek! bagaimana kau salah memilih karpetnya?	Paraphrase
Nash: <i>It wasn't my fault!</i> Arthur: <i>You're the architect-</i>	S109	Itu bukan salahku kau arsiteknya.	deletion
Nash: <i>I didn't know he was going to rub his damn cheek on it!</i> Cobb: <i>this is enough</i>	S110	Entah bagaimana dia mendaratkan pipinya di karpet itu Cukup	Paraphrase and expansion
Arthur: <i>you, and you-what the hell was all that?</i>	S111	Kenapa kau marah?	Paraphrase and deletion

Source: *Inception* film

Expansion strategy also found at S107. It can be analyzed by observing the following example listed below:

ST: *"I didn't know he was going to rub his damn cheek on it!"*

TT: *"Entah bagaimana dia mendaratkan pipinya di karpet itu".*

In this case, it is stressed to the word *"it"*. The word *"it"* can be classified to personal pronoun. Subtitler added the words *"karpet itu"* which refer to the word *"it"*. The word *"it"* used as subject or object. It is used to talk about something, idea, or situation that has already mentioned. In this utterance, the word *"carpet"* has been said in previous dialogue. Subtitler added the word *"karpet itu"* by the assumption to avoid potential ambiguity. In this dialogue described Nash denial his mistake to Arthur.

The second strategy has been applied is deletion. It occurred in S106, S109 and S111. The utterance S106 which is stated as the following example:

ST: *"Ah, yes, but you see, Mr. Saito-"*

TT: *"ya, tapi Tn. Saito-"*.

In this case, the utterance such as *"ah"* is deleted. The word *"ah"* is exclamation. It is functioned to show you understand or realize something. This strategy is referred to theory proposed that linguistic elements which are the words can be retrieved by the audience are commonly eliminated. Furthermore, this utterance is non verbal content. It means it has no information content. It is deleted cause by limited space allowed to explain and by considering interval of another

to show anger or surprise and it is the feature that commonly used in informal conversation. The word "*asholle*" is categorized into excrement swearword.

The word "*asshole*" is translated into "*brengsek*". This feature can be significant importance for how certain character appears on screen. The script writer might be added an extra line, in case swearword is used to show the aggressiveness of the character (Mattson, 2006, p. 1-3). It may be acceptable because the dialogue occurred between two friends who maintain equal relationship and can modify interpersonal dynamics. In this case, it taken place at the bullet train compartment. When they woke up, Arthur showed his anger to Nash because of his mistaken. It also can be assumed that subtitler used idiomatic translation to gain the equivalence meaning. At the second half utterance paraphrase strategy also found, it can be identified based on the following example:

ST: "*how you messed up the carpet?*"

TT: "*bagaimana kau salah memilih karpét?*".

The utterance "*messed up*" is displayed on the screen as "*salah memilih*". It is a verb phrase used in informal situation. It aimed to make a lot of mistake, especially something important or has been carefully planned. It is translated like that, in order to compose natural meaning and harmony. It is assumed to prevent ambiguity and out of the context, since the context is he chosen the wrong carpet, therefore Saito knew that he was still dreaming.

The second example is S110. It consists of two utterances. The application of paraphrase appeared at the first utterance. It can be identified at the following utterance:

ST: *"I didn't know he was going to rub his damn cheek on it!"*

TT: *"entah bagaimana dia mendaratkan pipinya ke karpet itu".*

The sentence *"I didn't know"* is paraphrased as *"entah bagaimana"*. It is also known as spoken phrase. It has possible meaning. It can be assumed to say that you do not have an idea to answer the question or used when you are not sure about something or it does not matter to you. In this dialogue, Nash tried to deny his mistake about choosing the wrong carpet. It caused Saito knew their trick which realized he was not in his apartment. At S111 also found paraphrase application. It can be observed from the example below:

ST: *"you, and you-what the hell was all that"*

TT: *"kenapa kau marah?"*.

In this utterance, the sentence *"What the hell was at all"* is paraphrased to *"kenapa kau marah?"*. It is pointed to the phrase *"what the hell"*. It is a spoken phrase but impolite. It referred to ask in an extremely angry or surprised way what is happening or what someone is doing. It is used to emphasize the question, especially when you are very surprised or angry. It presented of Arthur reaction of Cobb's step to Saito.

Mini-story line text 3

Table 3.1.3 Mini-story line text 3: Lecture Hall

Script (ST)	Subtitle (S)	Subtitle (TT)	Category of translation strategy
Cobb: <i>Extradition between France and the U.S. is a bureaucratic nightmare, you know that?</i>	S192	Ekstradisi antara Perancis dan AS adalah mimpi buruk birokrasi	deletion
Miles: <i>I think they'd find a way to make it work in your case</i>	S193	Mereka bisa mencari jalan keluarnya Demi menangkapmu	condensation
Cobb: <i>Okay. I bought this for you, Dad, give to the kids if you have a chance.</i>	S194	Aku bawaan ini agar bisa diberikan pada anak-anak jika ayah sempat	Deletion and condensation
Miles: <i>It'll take more than the occasional stuffed animal</i>	S195	Kau harus buktikan lebih dari sekedar hewan isian langka .	paraphrase
Miles: <i>. . . to convince those children they still have a father</i>	S196	. . . Untuk meyakinkan anak-anakmu mereka masih punya ayah	deletion
Cobb: <i>I am just doing what I know, I am doing what you taught me</i>	S197	Aku hanya lakukan semampuku, sesuai yang ayah ajarkan	condensation
Miles: <i>I never taught you to be a thief</i>	S198	Aku tak pernah mengajarimu jadi pencuri	deletion

Source: *Inception* film

In this mini story, the dialogue is located at Lecture Hall in Paris. Cobb visited his father to get the new architect to perform his job. In this scene, Cobb needed his father help to be able come back to America. In this mini-story, the dialogue only belonged between Cobb and Miles. In this table, only three translation strategies are involved, they are deletion, paraphrase and condensation.

The first strategy is deletion. There are three subtitles which consist of deletion strategy. They are S192, S194 and S198. The first datum is S192.

ST: *"Extradition between France and the U.S. is a bureaucratic nightmare, you know that?"*

TT: *"Ekstrakdisi antara Perancis dan AS adalah mimpi buruk birokrasi".*

This utterance is belonged to Cobb. The utterance *"you know that?"* is eliminated. The sentence *"you know that?"* is classified to question sentence. It is functioned similar to tag question. It is used to say to check if someone understands what you are saying. Furthermore, it is functioned to stress the opinion. It aimed to make sure the information is correct or to seek the agreement. The other example of deletion strategy is S194.

ST: *"Okay. This is for you Dad, give to the kids if you have a chance"*

TT: *"Aku bawaan ini agar bisa diberikan pada anak-anak jika ayah sempat".*

In this case the word, *"okay"* is eliminated because it is categorized as internationally know word or it also can be classified as discourse marker. Discourse marker is defined as the expression that link to the interpretation of segment. In this

case, “okay” is an interjection. It is said when you start talking about something else or when you past before continue. The word “okay” did not necessary to be translated, despite of the audicnce can retrieve from the soundtrack, and it did not give massive influence to the content and did not change the sense. The third datum is S198.

ST: *I never taught you to be a thief*

TT: *Aku tak pernah mengajarimu jadi pencuri*

Based on the example above, the word “a” is deleted. The word “a” is one kind of articles. In English, an article is necessary to use in front of a noun. It is indefinite article. In Indonesian, an article is not a primary rule in grammatical requirement, hence deleted article is acceptable in Indonesian. The other example is S196.

ST:” . . . to convince those children they still have a father”

TT: . . . Untuk meyakinkan anak-anakmu mereka masih punya ayah

In this example, the deletion is focused on the word “a”. Since the difference grammatical requirement between English and Indonesian, there is a part that has been deleted tin TL. An article is a grammatical requirement to be used in spoken or writing in writing, but in Indonesian, it is not necessary. An article is better to delete in TL cause to produce a natural sense. The phrase “those children” it is displayed on the screen as “anak-anakmu”. The word “those” referred to the word “children”. It is a determiner plural. It is used to talk about a person or thing that has already been mentioned or is already known.

The second strategy has been applied is condensation. It can be observed from S193 and S194. For example, subtitle number 193 which is pronounced:

ST: *"I think they'd find a way to make it work in your case"*

TT: *"Mereka bisa mencari jalan keluarnya demi menangkapmu".*

Based on that example, the sentence *"I think"* is condensed. The sentence *"I think"* is categorized as linguistic element, specifically padding expression. *"I think"* is used when you are saying that you believe something is true, although you're not sure. It aimed to show speaker's opinion. It is appropriate to delete, as long as the main information is translated. Meanwhile, the phrase *"to make it work in your case"* is translated be *"demi menangkapmu"*.

The other example is S194. Cobb's utterance which is addressed to Miles also contains condensation strategy. It can be looked from the example below:

ST: *"Okay. I bought this for you, Dad, give to the kids if you have a chance"*

TT: *"Aku bawakan ini agar bisa diberikan pada anak-anak jika ayah sempat".*

Furthermore, the sentence *"I bought this for you, Dad"* is also condensed as *"Aku bawakan ini"*. The phrase *". . .this for you "* is replaced as *"ini"*. The word *"this"* is used to show or to introduce something to somebody. The word *"Dad"* in this utterance is called the form of address. It is also deleted. The aim of this process might be no room for long explanation. Since it is quite long utterance, moreover space and time of subtitle is restricted, consequently condensation is the best solution. It is added that subtitler should design an adequate layout which form in limited two

The scene above described the workshop between Ariadne and Cobb. They were sleeping. The workshop took place at Parisian street. They walked down the street while Ariadne wondered at detail of the street. She noticed more and more projections staring at her. Cobb realized the place that she imagine and warned her to do not imagine familiar place. The more and more projections surrounded them. Cobb saw someone walking purposely straight to them and he realized it is Mal. As she approached to Ariadne, she stared at her, as she walked, she pulled out the large knife to Ariadne. She got shock and scream. Ariadne woke up and Arthur moved to her. She stared at Cobb.

At S312, S313, S314 and S318 are involved condensation strategy. The first example is S312. At this dialogue, it consists of two utterances which are pronounced by Cobb and Ariadne. At the second utterance, condensation strategy is applied by the subtitler. Ariadne's utterance is listed below:

ST: "*wake me up! Wake me up! Wake me up!*"

TT: "*bangunkan aku!*".

The sentence "*wake me up!*" is condensed. The sentence "*wake me up!*" in this utterance is categorized as command and involved repetition. In this utterance, it is repeated twice. This strategy is applied by considering the linguistic element that a repetition tends to be condensed. Condensation strategy concerns to short the text. However, it consequences lost of repetition element. Moreover, since that utterance is a repetition, it is pronounced in mid-tempo speech. The subtitler considered the speed of subtitle appearance and disappears. Element such as repetition has a purpose to

show character's frustrated or the sense of urgency to answer or to react. This dialogue described her panic because Mal ruin her into misery. The second example is S313. The utterance is produced as:

ST: *"hey, hey, hey, look at me! You are ok, you are ok."*

TT: *"Lihat aku! Kau baik-baik saja".*

As stated previously, condensation tends to condense linguistic elements, such as repetition. The utterance *"you are ok"* involved duplication. Unless condensation condensed linguistic element, it still maintained the original meaning. Repetition is built to make certain of the character's situation. In this case, Arthur makes sure that Ariadne was all right. Subtitler also employed condensation strategy in S314. The utterance which is pronounced as:

ST: *"the time isn't up. You can't wake up from the dream unless if you die"*

TT: *"Waktunya belum habis. Kau tak bisa bangun kecuali mati".*

The phrase *"from the dream"* is condensed. It is called as preposition phrase. This utterance is already compressed by the utterance *"bangun"*. Logically, the utterance *"bangun"* has already represented wake up from dream. In this case, subtitler tried to save the space available and considering appropriate reading time setting. The last example is at S318. It can be seen from this example:

ST: *"ah, sounds like you've met Mrs. Cobb"*

TT: *"Kau sudah bertemu dengan Ny. Cobb?".*

The utterance *"sounds like"* is condensed. It is done by considering the space of subtitle. The sentence *"you've met Mrs. Cobb"* is translated into *"Kau sudah*

bertemu dengan Ny. Cobb". Observing that utterance, it seems that it is the core of information. Therefore, condensed the utterance "*sound like*" does not give massive impact of the content of the soundtrack. It is used how they seem to you when you hear about them or used to say that someone or something seems a particular way to you.

The second strategy that has been employed is deletion. It is used in S314 and 318. At S314, the utterance is belongs to Arthur. The part that had been deleted can be seen from the example below:

ST: "*hey, hey, hey, look at me! You are ok, you are ok*"

TT: "*Lihat aku! Kau baik-baik saja*".

The utterance "*hey*" is deleted. It is one kind of exclamations. It has no verbal content and empty semantic meaning. Moreover the utterance is indicated to gain attention. In addition, it is pronounced in fast speech with high redundancy. It is supported by pronouncing with repetition. Those are the excuses why the utterance "*hey*" is eliminated. The word "*hey*" is also grouped as interjection. It is a shout used to get someone's attention or to express surprise interest or annoy.

The parts that had been deleted also can be detected by investigating the utterance below. It appeared at S318.

ST: "*ah, sounds like you've met Mrs. Cobb*"

TT: "*Kau sudah bertemu dengan Ny. Cobb?*".

The utterance "*ah*" is eliminated. The utterance "*ah*" is classified into exclamation. Exclamation is a sound, word, or short sentence that is said suddenly

because of surprise, excited or angry. It is strongly suggested to delete since it has no information lose. In this scene, Arthur was surprised that Ariadne met Mal in the workshop.

The third strategy applied is transference. It occurs at S315 and S316. In S315, subtitler used transfer strategy. It is the same data. Transfer refers to strategy of translating SL completely. It maintains the information structure. It can be identified by observing the following utterance:

ST: "*She'll need a totem*"

TT: "*dia membutuhkan "totem"*"

Transference seems to be the best way. Since in Indonesian, there is no equivalence or close meaning to "*totem*", hence subtitler did not translated it. Therefore it is also unfamiliar words. As stated before, the utterance "*totem*" is translated by using transfer strategy, by regarding that there is no optional equivalence meaning in TL. Based on the subtitler's goal, it purposes to make the viewer understands about the idea. In this example, the quotation mark is added to mark that "*totem*" is a specific word.

The forth strategy is paraphrase. It appears at 316 and S317. The utterance is listed below:

ST: "*a totem, it's a small personal*"

TT: "*Sebuah "totem", semacam jimat. . .*".

The utterance "*small personal*" is translated into "*jimat*". It is also suitable context because "*totem*" is represented as a tool that only the owner knows about it

and it is a secret. It can help to balance and control the dream. The other example is S317. Hence the utterance is pronounced as:

ST: *"That's awesome subconscious you've got, Cobb"*
TT: *"Alam bawah sadarmu luar biasa Cobb"*.

The sentence *"awesome subconscious you've got"* is paraphrased to *"Alam bawah sadarmu luar biasa"*. Paraphrase used to avoid the ambiguity. Moreover, it can be detected by the wider context of situation. In this situation, Ariadne upset and surprised because of Mal's appearance.

The last strategy is expansion. It is used in S317. The utterance which is said by Ariadne is listed below:

ST: *"She's a real charmer!"*
TT: *"wanita itu cantik sekali"*.

The utterance "she" is displayed on screen became *"wanita itu"*. Literally, the word *"she"* can be translated to *"dia"*, but the word *"dia"* caused vagueness. It might be assumed that the subtitler probably adds the information in attempt to make the audience easier to understand. The word *"she"* is referred to Mal. It is also purposed to crate balancing meaning.

This table consists of seven subtitles. Subtitler applied five subtitle strategies, they are transfer, deletion, condensation, expansion and paraphrase. Five subtitles are applied in two strategies. They are S312, S313, S316, S317, and S318. Condensation is applied four times. Paraphrase appears twice. Expansion is employed once. Deletion and transfer strategies are used twice.

Mini-story line text 5

Table 3.1.5 Mini-story line text 5: Balcony of coffee house

Script (ST)	Subtitle (S)	Subtitle (TT)	Category of translation strategy
Eames: <i>at the mercy of the subject's prejudice, you see</i>	S340 sangat bergantung pada prasangka subyektifmu	condensation
Eames: <i>all you have to do to the absolute basic</i> Cobb: <i>Which is what?</i>	S341	Kau harus mulai dari ide yang paling dasar. / yang mana?	paraphrase
Eames: <i>The relationship with the father</i>	S342	Hubungan dengan ayahnya	deletion
Eames: <i>Do you have a chemist?</i> Cobb: <i>no, not yet</i>	S343	Kau sudah punya ahli kimia? /belum	deletion
Eames: <i>right, There's a man here. Yusuf</i>	S344	Ada seorang pria di Mombasa, Yusuf	condensation
Eames: <i>He, he Formulates his own versions of the compounds.</i>	S345	Ia merumuskan versi unsur kimianya sendiri	condensation
Cobb: <i>wanna you take me there?</i>	S346	Antarkan aku padanya	paraphrase

Source: Inception film

This dialogue happened in balcony of coffee house in Mombasa. This dialogue belonged to Cobb and Eames. During assembling his people, he had listed the candidates of his team. In the middle of the workshop, Cobb rode to Mombasa to figure out a forger, which is Eames. Cobb discussed inception procedure with Eames and persuaded him to join.

The first strategy to be analyzed is condensation. It occurred at S340, S344, and S345. The first datum is S340. Actually S340 is the breach of S339. The full version utterance is "*but all that's stuff's actually at the mercy of the subject's prejudice, you see*". Because of the restricted area allocated and fast tempo in speech this utterance is divided into two subtitles. It can be indentified from the utterance below:

ST: "... *at the mercy of the subject's prejudice, you see*"

TT: "... *sangat bergantung pada prasangka subyektifmu*".

Hence, subtitler condensed the sentence "*you see*". From linguistic point of view the sentence "*you see*" is categorized as padding expression. This linguistic element, however may contribute to the character development of the actor. Padding expression, such as "*you see*" is kind of expression to shows the seriousness of the actor. It is used when you are explaining something to someone. In this case, Eames explained to Cobb the basic procedure of inception. He elaborated the simplest version idea to be plant if they are going to perform inception. However, the audience can clearly see the meaning of the utterance.

The next example contained condensation strategy is S344. The utterance which is said as:

ST: *"right, there's a man here. Yusuf"*

TT: *"Ada seorang pria di Mombasa, Yusuf"*.

Hence, subtitler condensed the word *"right"*. The word *"right"* is padding expression, it is optionally condensed rather than omitted. Furthermore, condensed does not alter the meaning or lost the essential information. The word *"right"* is applied when something that is said or done is correct or it is used when you remember something or are remained of it. As addition, the word *"here"* is substituted by the word *"Mombasa"*. Therewith, subtitler put the place *"Mombasa"* in order to make it understandable and to maintain where the dialogue take place is.

In S345, the dialogue also employed condensation. It can be detected from the list of datum below:

ST: *"He, he formulates his own versions of the compounds"*

TT: *"Ia merumuskan versi unsur kimianya sendiri"*.

It can be observed the word *"he"* involved repetition. Meanwhile the utterance *"his own versions"* is condensed into *"versi unurnya sendiri"*. The word *"compounds"* is substituted became *"unsur kimia"*. Subtitler substituted the word by considering the previous dialogue. Eames asked Cobb whether he figured out the Chernist. Referred to that, the word *"compound"* and *"chemist"* has correlation each other.

The next translation strategy is deletion. In this table, this strategy applied in two subtitles, they are S342 and S343. The first datum, S342 is listed below:

ST: *The relationship with the father*

TT: *Hubungan dengan ayahnya.*

Based on the example displayed above, the word which is eliminated is “the”. It is a definite article. An article nevertheless is important in English grammatical rule. It does not give significant impact if it is deleted in TT. It did not have important meaning, however it is functioned as semantic determiner. It is as indicator whether the noun head is singular, plural or countable. Moreover, in Indonesian grammatical rule, an article is not a primary requirement to be used. Subtitler used deletion strategy to translate S343. Cobb’s utterance is analyzed below.

ST: “no, not yet”

TT: “belum”.

Subtitler eliminated the word “no”, not only because it is an internationally known word, but also by considering that the audience will not lose the information in that dialogue. The ability to retrieve the meaning easily is recognized to the audience. Nevertheless, the word “no” is still acceptable to be deleted.

The last is paraphrase strategy. Subtitle number 341 is displayed as example below:

ST: “all you have to do to the absolute basic”

TT: “Kau harus mulai dari ide yang paling dasar”.

The sentence "*all you have to do*" is paraphrased as "kau harus mulai dari". Subtitler employed paraphrase may be as assumption that it is difficult to reconstruct the meaning to TL. In this case, the subtitler put the perspective of the speaker in relation to his/her sense without alter the information. Applying paraphrase should consider grammatical well formed and semantically equivalence meaning of SL.

The last subtitle in this mini-story, S346 is translated by using paraphrase strategy. The utterance which is said by Cobb:

ST: "*wanna you take me there?*"

TT: "*antarkan aku kesana*".

Paraphrase as a strategy is defined replacement SL elements to TL in purpose to convey the meaning of SL in fit context. The utterance "*wanna you take me*" is paraphrased as "*antarkan aku*". In this utterance, SL is pronounced in a question, but in TL, subtitler paraphrase it became a command statement.

In this table, there are seven subtitles that have been analyzed. Condensation appears three times. Followed by paraphrase is translated twice. Meanwhile deletion appeared twice.

Mini-story line text 6

Table 3.1.6 Mini-story line text 6: workshop

Script (ST)	Subtitle (S)	Subtitle (TT)	Category of translation strategy
Eames: <i>should feed the rifht back</i> Arthur: <i>So he gives himself the idea.</i>	S495	Harus menunjukkan pengaruhnya/ jadi ide itu berasal dari dirinya	paraphrase
Eames: <i>Precisely. That's the only way we stick. It has to seem self-generated</i>	S496	Tepat, agar berhasil. Harus terlihat seperti ide orisinil	paraphrase
Arthur: <i>Eames, I'm impressed</i>	S497	Eames, aku kagum pada kebolehanmu	expansion
Eames: <i>Your condescension, as always, is much appreciated, Arthur</i> Arthur: <i>Thank you</i>	S498	Sikap merendahmu sangat ku hargai Arthur. Terima kasih	condensation
Ariadne: <i>Are you going under on your own?</i>	S499	Kau akan pergi bermimpi sendirian?	paraphrase
Cobb: <i>no,no,no I just-I need to test some experiments</i>	S500	Bukan, aku hanya melakukan percobaan	Condensation and deletion
Cobb: <i>I didn't realize anyone was h2re</i> Ariadne: <i>yeah, I was working on my totem actually</i>	S501	Aku tak tahu disini ada orang/ aku sedang membuat totem ku	Deletion transfer

Source: *Inception* film

Ariadne, Cobb, Arthur, Eames and Saito sat around together. They did workshop about the mechanism planting idea to Fisher's mind. In this section, Eames explained the process transferring positive emotion to Fisher's subconscious. Meanwhile, after workshop Ariadne met Cobb who wanted to dream. There are five translation strategies found in this mini-story. Each of them will be analyzed one by one.

The first strategy to be analyzed is paraphrase. It is found at S495, S496 and S499. The first datum is S495. Actually, in this dialogue, there are two utterances, but the utterance which is involved paraphrase strategy is pronounced by Arthur. The utterance

ST: *"So he gives himself the idea"*

TT: *"jadi ide itu berasal dari dirinya"*.

By observing the example that has been displayed, the sentence *"he give himself"* is translated as *"berasal dari dirinya"*. Observing the translated version, subtitler rewrote the motive of this dialogue. In this dialogue, paraphrase is required to produce familiar meaning in TT. In applying paraphrase should consider the fit of the situation. Relating to the film situation, in this dialogue, Arthur tried to conclude that in getting successful inception, an idea should come from the target. A positive idea will create a strong impact to target. The other example of paraphrase is S496, the utterance taken place at workshop is stated as:

ST: *"Precisely. That's the only way we stick. It has to seem self-generated"*

TT: *"Tepat, agar berhasil. Harus terlihat seperti ide orisinal"*.

The sentence *"That's the only way we stick"* is paraphrased became *"agar berhasil"*. The sentence *"that's the only way"* is translated as *"agar"*. The spoken phrase *"that's the way"* is said to tell someone that they are doing something correctly especially when you are showing them how. The utterance *"stick"* is the meaning of make a change effective of success. To point at the meaning, it is paraphrased as *"berhasil"*.

The other example is S499. The utterance which belonged to Ariadne is stated below:

ST: *"Are you going under on your own?"*

TT: *"Kat: akan pergi bermimpi sendirian?"*

The phrase *"under on your own"* is paraphrased became *"bermimpi sendirian"*. It is accented to the words *"your own"*. The word *"own"* is defined as belonged to particular person and no one else. It is also regarded as having strong opinion or intention which is no influence by others. In simply version the word *"own"* keep in step as *alone*. In this dialogue, after the workshop ended Adriane saw Cobb wanted to use equipment. She met Cobb while he is preparing for dreaming. Creating paraphrase in question may have much in length and complexity if it

compared with TT. It should be relevant in communicating information about the context.

Condensation is found at S498 and S500. The utterance which is said by Eames is displayed below.

ST: *"Your condescension, as always, is much appreciated, Arthur"*

TT: *"Sikap merendahmu sangat ku hargai Arthur"*.

In this dialogue, *"as always is much appreciate"* is condensed as *"sangat kuhargai"*. The words *"as always"* is condensed. In this dialogue, subtitler summarized the original and eliminated redundant strategy. Condensed oral features established presumptions. It is concerning to speed in reading subtitles on the screen. Regarding that reason, in this case, this dialogue consisted of long utterance, here, reading speed of each viewer is different, condensation is needed to acquire the average reading characteristic of subtitles. Condensation also must produce normalizing in text by presenting standard version.

The last example is S500. This utterance is pronounced as:

ST: *"no,no,no , I just-I need to test some experiments"*

TT: *"Bukan, aku hanya melakukan percobaan"*.

Oral features such as repetition tend to condensed. The word *"no"* is condensed. It is condensed because it is always pronounced repeated. Visual information often helps audience in processing subtitles. For example interpersonal

information such as rhythm, intonation, facial expression or body movement can be acquired. The word “no” is said in fast intonation and the body movement is marked by shaking his head.

The third strategy used is deletion. This utterance is pronounced by Cobb is displayed as:

ST: “no,no,no , I just-I need to test some experiments”

TT: “Bukan, aku hanya melakukan percobaan”.

In this case, the phrase “I just...” is deleted. It can be categorized as ungrammatical sentence, since there is no predicate or object followed it. The characteristic of spontaneous speech such as unfinished sentence is difficult to produce in writing mode. It is used when politely asking or telling something to do to someone. The other example is S501. The utterance which is stated by Ariadne is listed as the following example:

ST: “yeah, I was working on my totem actually”

TT: “aku sedang membuat totem ku”.

The words “yeah” and “actually” is deleted. The word “yeah” is exclamation, on the other hand “actually” is padding expression. The word “yeah” is a spoken which is commonly used in informal situation. Meanwhile, in English spoken, “actually” used when you are giving an opinion or adding new information to what you have just said.

The other strategy is expansion. It can be seen at S497. The utterance taken place when they are doing workshop. It can be observed from the following example:

ST: *"Eames, I'm impressed"*

TT: *"Eames, aku kagum pada kebolehanmu".*

Subtitler added the words *"pada kebolehanmu"* at TL. In this utterance, the word *"impressed"* is an adjective and can stand alone, but In Indonesian it is translated to *"kagum"*. To acquire natural sense, the word *"kagum"* needed an object. Therefore, subtitler added *"pada kebolehanmu"* because *"impressed"* pointed out to feeling admiration or respect to someone or something.

The last example is transference. It can be seen at S501. The utterance from the following example:

ST: *"yeah, I was working on my totem actually"*

TT: *"aku sedang membuat totem ku".*

The word *"totem"* is still used in target language. As stated previously that transference strategy is applied, if there is no adequate meaning in target language. It is a specific word which might exist in this film. This word might as a mark in this film which as a sign or term in explaining the main topic. In this film, it described subconscious elaboration.

To sum up, after analyzing each subtitle, only five strategies are available in this table. Condensation and deletion appeared twice. After that, paraphrase occurred three times. Meanwhile expansion and transference occurred once.

Mini-story line text 7

Table 3.1.7 Mini-story line text 7: Warehouse

Script (ST)	Subtitle (S)	Subtitle (TT)	Category of translation strategy
<i>Arthur: if we are more careful, we gonna be fine. Cobb: This wasn't part of the plan, He's dying! for God sake</i>	S710	Jika berhati-hati, kita selamat. / ini diluar rencana dia sekarat	deletion
<i>Eames: So, we put him out of his misery. Cobb: No. don't do that, don't do that</i>	S711	Kita akhiri saja penderitaannya./ tidak, jangan lakukan itu	deletion condensation
<i>Eames: Hey, hey, He is in agony. I am waking him up</i>	S712	Dia kesakitan. Aku akan membangunkannya	deletion
<i>Cobb: No! he won't wake up Eames: Hey, hey, What do you mean, he won't wake up?</i>	S713	Tidak, percuma saja. / apa maksudmu?	Paraphrase deletion and decimation
<i>Eames: When we die in a dream we wake up.</i>	S714	Saat kita mati dalam mimpi. Kita terbangun	deletion
<i>Yusuf: Not from this. We're too heavily sedated to wake up that way.</i>	S715	Tidak dimimpi ini. Kita terlalu lelap untuk bangun dengan cara itu	condensation
<i>Eames: Right, so what happens when we die? Cobb: we drop to limbo</i>	S716	Apa yang terjadi jika kita mati?/ Kita terlempar ke "limbo"	Condensation transfer

Source: *Inception* film

In this mini-story, the dialogue is situated at warehouse. During inception process, they grab an SUV and a cab, but an unpredictable event happened, a shot shatters to the window, another gunfire impacted by Saito. By looking Saito's condition, they entered at the warehouse. Arthur pulled bloody Saito from the front seat. Eames stepped to Saito and pulled his gun to shoot him, Cobb grabbed Eames and confrontation cannot be avoided.

The first strategy need to be examined is deletion. In S710 deletion has been applied. Actually, it contained two utterances. The second utterance which is pronounced by Cobb has been employed. This utterance which is pronounced:

ST: *"This wasn't part of the plan. He's dying! For God sake"*

TT: *"ini diluar rencana. Dia sekarat"*

This dialogue belonged between Arthur and Cobb. In this dialogue Cobb got angry to Arthur because of unpredictable event. He did not predict whether there is military army which protected Fisher's subconscious. It consequently they found difficulty to plant the idea in Fisher's mind and entered the deeper dream layer. The phrase *"for the God shake"* has been eliminated. It is a kind of interjection. It is a word or phrase used to express surprise, shock or pain. It also indicates to emphasize something you are saying in English spoken phrase. It is also as the act of making a sudden remark while someone else is speaking or this remark itself. Subtitler might be assumed that it is acceptable to be omitted because the previous utterances have represented Cobb's intention.

The other example is S711. This dialogue belonged to Eames and Cobb. Seeing Daito is dying, Eames attempted to wake him up, he wanted to shoot him. If someone dead in dream, it means he/she will wake up, but Cobb prohibited it. The following utterance below:

ST: *"So, we put him out of his misery"*

TT: *"Kita akhiri saja penderitaannya".*

In this utterance, the word "so" is deleted. This translation can be categorized to deletion strategy. The word "so" is non verbal content, therefore it is deleted the translation will not create dissonant harmony. Moreover, it is a conjunction which functioned as a mark to introduce the next action or opinions. It is also said in purpose to get someone's attention especially to ask them a question. By looking the situation of this dialogue, Eames wanted to wake him up. Because of quite long utterance and limitation of screen area, the word "so" might optionally omitted. The other example of deletion is S712.

ST: *"Hey, hey, He is in agony. I am waking him up"*

TT: *"Dia kesakitan. Aku akan membangunkannya"*

The word "hey" is deleted. The word "hey" can be assumed as speaker's attitude toward the situation. It shows his feeling, his emotion, his assumption etc. Moreover, it is non verbal content that might be the point to be strongly eliminated. The other example is S713. At the second utterance which is pronounce by Eames:

ST: *"Hey, hey, What do you mean, he won't wake up?"*

TT: *"apa maksudmu?"*.

The word *"hey"* is deleted because it is a discourse marker, moreover it is repeated. It did not to be translated because of the characteristic of deletion is mid tempo speech with some redundant. Eames pronounced *"hey"* in quite fast tempo since he was surprised because it was different from inception procedure that if someone's dead in dream it means he will wake up.

The last strategy of deletion is S714. It can be investigated by observing at S714 as stated below:

ST: *When we die in a dream we wake up.*

TT: *Saat kita mati dalam mimpi. Kita terbangun*

By noticed the dialogue above, almost all information contained in this dialogue is translated. It is done by considering the rule usually to come to subtitler's attention, in aimed to diminish negative impact made by the audience. All the important information in soundtrack should be produce by subtitler. Non potential elements can be reduced. In this issued, the article *"a"* is deleted. It is functioned as permanent grammatical regulation in English. It is marked that the noun head (dreams) is singular and countable. Therefore, applying article in Indonesian is not really put in force. It depends on grammatical arrangement of each language.

The second strategy is condensation, it is applied at S711. At the second utterance which belonged to Cobb is displayed as:

information happen in the dialogue. The situation of this dialogue that Cobb explained Saito's condition to Eames that killing him is not the right way.

The last strategy analysis is transference. The second utterance which is pronounced by Cobb is presented below:

ST: *"we drop to limbo"*

TT: *"Kita terlempar ke "limbo"*.

It can be observed by pay attention to the word *"limbo"*. Since, it used literal strategy, the subtitler still keep the word *"limbo"* into original version in translated. It can be assumed that there is no equivalence translation in TT.

Finally, among seven subtitles, not all subtitle strategies have been found. Deletion appears five times, meanwhile condensation strategy is employed three times. Paraphrase, decimation and transference, each of them appears once.

Mini-story line text 8

Table 3.1.8 Mini-story line text 8: Elevator hotel, night

Script (ST)	Subtitle (S)	Subtitle (TT)	Category of translation strategy
Cobb: no, no, no	S1303	jangan	condensation
Eames: get in there, go, go, go	S1304	Eames: masuk ke sana , cepat	condensation
Father: I... was ... dis ... dis ...	S1305	Aku kece. . . .	transcription
Fisher: I know, Dad..	S1306	Aku tahu ayah	literal
Fisher: I know you were disappointed that I couldn't be you	S1307	Ayah kecewa aku tak bisa seperti ayah	condensation
Father: No, I was disappointed...	S1308	Bukan, ayah kecewa	deletion
Father: that you Tried	S1309	Kau berusaha seperti ayah	expansion

Source: *Inception* film

In this mini story, there is various place occur. The first took place at antechamber, it is in "limbo", since Saito was dead in the first layer dream, worsened Mal threat Fisher and caused him trapped in limbo. They tried to save Fisher which in way creating dream within dream. They met Mal at the penthouse. She persuaded Cobb to stay together with her. After found Fisher, Ariadne kicked him in order to get back him at antechamber. Fisher already back and ready for another kick to wake him up, after that Fisher met his father in poor healthy that the idea plant begins.

Condensation is the first strategy to be analyzed. In S1303, Cobb's utterance has been proved that condensation is applied. It can be seen from the example below:

ST: "no, no, no"

TT: "jangan".

The utterance "no" involved repetition. It is repeated twice. The word "no" is substituted by the word "jangan". The utterance "no" in this issued means to prevent someone to do something. At that moment, Ariadne attempted to kill Mal, but Cobb stopped it. In this utterance, visual communication should be pay attention, such as intonation. In this case, Cobb pronounced it in fast tempo speech. Based on the situation, the function of repetition is to contribute to the meaning itself. The characteristic of subtitle is revealed "feedback effect" of the film (Georgakopoulou, 2009, p.25). From visual communication element, the audience easily aware the situation is happening, that Cobb tried to protect Mal by his body movement. In

S1304 also involved condensation strategy. In this datum the utterance is pronounced by Eames.

ST: *"get in there, go, go, go"*

TT: *"masuk ke sana, cepat"*.

From that example, the word "go" has been condensed. The word "go" is transformed into "cepat". In this dialogue, Fisher met his father in a room, while his father is lying on the bed. The repetition expresses enthusiasm of Eames. In dialogue, the audience can be seen the situation. It described that they are in hurry in order to finish the job before the kick. The other subtitle applied condensation is in S1307. The other dialogue is belonged to Fisher. The utterance taken place at room, it can be proved that condensation involved in this dialogue.

ST: *"I know you were disappointed that I couldn't be you"*

TT: *"Ayah kecewa aku tak bisa seperti ayah"*.

In this utterance the word "I know" has been condensed. That word is belonged to padding expression. In English spoken, "I know" has two assumptions. It is used to agree with someone or to say that you feel the same way. The other meaning is said when you suddenly have an idea or think of an answer to a problem. Meanwhile the word "you" is translated into "ayah". It is an address term. It is used to show that subtitle should maintain politeness and easy understand. Subtitler used the word "ayah" to show politeness and the relationship between father and son.

Transcription strategy is applied at subtitle number 1305, the utterance listed below is proved by the analyzing. It can be observed from the example that has been already stated.

ST: "I... was ... *dis* ... *dis* ..."

TT: "Aku kece. . . ."

This strategy is used because of unusual event in the source text. Based on the example, the utterance that is pronounced in nonsense language. This dialogue occurred when Fisher approached his father emotionally. His father tried to speak with poor condition and unclear statement. Transcription consists of reproduction particular usage. It is translated to fulfill how the language is being used. In this case, the original pronunciation is reflected by subtitle.

Finally the last strategy to be analyzed in this mini story is expansion. It occurred at S1309. It can be identified from the utterance listed below:

ST: "*that you tried*"

TT: "*Kau berusaha seperti ayah*".

In this dialogue, the subtitler added the words "*seperti ayah*". Regarding grammatical in TL, in Indonesian the word "*tried*" which means "*berusaha*" need an object. It purposes to create natural translation. In this context, the dialogue has implied information. Subtitler added "*seperti ayah*" by referred conversation between Fisher and his father. His father explained that Fisher wanted successful as his father.

The other strategy to be analyzed in this table is deletion. It can be seen from the following datum.

ST: *No, I was disappointed...*

TT: *Bukan, ayah kecewa*

From the example above, deletion strategy can be detected. As stated previously deletion is a kind of strategy that omitted features that contained empty semantic meaning. In this dialogue, the word “was” is eliminated. The word “was” is classified as “be”. In this dialogue, it is used for the first and the third person singular in form of past tense of “be”. The using of “be” in English is an obligatory, it is marked the subject which is first or third person, and must be followed by the agreement. In Indonesian grammatical the word “be” is not applicable. Therefore, deleted “be” is acceptable.

The other strategy is S1306. It can be observed from the following datum listed:

ST: I know Dad.

TT: aku tahu ayah

Based on the example above, it recognized that utterance is translated literally. Literally is a kind of translation based on word to word. In this utterance, it has simple sentence, unless it is translated literally, its translation does not create ambiguity or misinterpreted.

The sixth table which consists of seven subtitles already has been analyzed. Condensation appears three times. Meanwhile expansion, deletion and transcription appear only once. S1306 is translated literally.

3.2 The Dominant Subtitle Strategies in *Inception* film

The process of analyzing the English subtitles into Indonesian in *Inception* film in form of mini-story has been done. The following table is displayed to report occurrence frequency of subtitle strategies. It represented the second research question. It is purposed to describe the dominant strategies applied in subtitles.

Table 3.2.1: Frequency of subtitle strategies in Indonesian subtitles in *Inception* film

Mini-story line text	Translation Strategies						
	Conden sation	decimati on	deletion	expansion	Paraphra se	transcri ption	transfer ence
1	4	1	2	-	1	-	-
2	1	-	3	2	4	-	-
3	4	-	3	-	1	-	-
4	4	-	2	1	2	-	2
5	3	-	2	-	2	-	-
6	2	-	2	1	3	-	1
7	3	1	5	-	1	-	1
8	3	-	1	1	-	1	-
Frequency	24	2	20	5	14	1	4
Total	70						

Source: Processed from the analysis of subtitle strategies in Indonesian subtitle in *Inception* film

Total of subtitles analyzed = 56

Total subtitle strategies found = 70

Based on the table, the percentages of translation strategies applied are:

1. Condensation	= 42.85 %
2. Decimation	= 3.57%
3. Deletion	= 35.71%
4. Expansion	= 8.93%
5. Paraphrase	= 25 %
6. Transcription	= 1.75%
7. Transference	= 7.14%

This table presents 56 subtitles already analyzed successfully. Since in one subtitle consists of more than one subtitle strategies, as the result 70 frequency of subtitle strategies are detected. All subtitle strategies have been found. The most dominant strategy is condensation. It applied around 24 times (42.85%). The second dominant strategy is deletion. It is used 20 times (35.71%). The third dominant strategy occurred is paraphrase. It is employed 14 times (25%). The other strategies occurred approximately five times. Expansion is applied five times (8.93%). Transference is applied four times (7.14%). Decimation is employed twice (3.57%). The last strategy is transcription. It is applied once (1.75%).

- why Condensation is the most dominant strategy used?
why not deletion?

CHAPTER 4

CONCLUSION

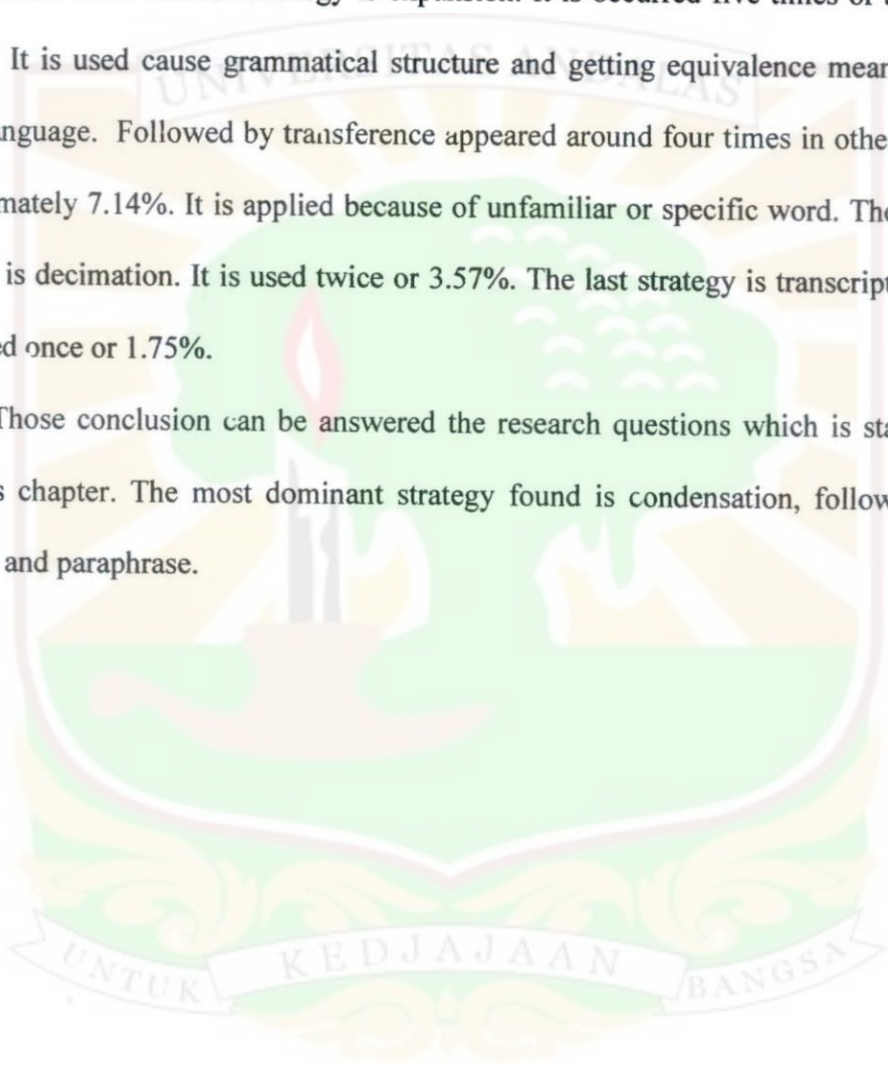
Having collecting data which involved subtitle strategies, the subtitle strategies application of film subtitles analysis has been described. One subtitle may consist of two utterances which pronounced by two characters. One subtitle may be involving more than one strategy, consequently the number of frequency is more numerous than the number of subtitles analyzed. After analyzed successfully the writer then pointed to conclusion.

All of subtitle strategies are found at the data. Based on the findings the writer would like to conclude that there are three dominant strategies are found. They are condensation, deletion and paraphrase. Condensation as the most dominant strategy, applied at subtitles around 25 times, the percentage is around 44.64%. Almost of condensation is applied because of repetition and padding expression. It is condensed because the limited space and time available. The other reason is since the utterance is pronounced in repetition, the tempo of speech is quite fast. The second strategy is followed by deletion which appeared 20 times or approximately 35.71%. Majority appeared in form of exclamation or discourse marker. It is deleted because those linguistic elements are non verbal content. Those are adequate to eliminate since the main information is still available. The last dominant strategy used is paraphrase. It is applied 13 times or in percentage about 23.71%. It is translated using that strategy

caused by specific item, such as swearword or difficulties to reconstruct into target language.

There other subtitle strategy is expansion. It is occurred five times or around 8.93%. It is used cause grammatical structure and getting equivalence meaning in target language. Followed by transference appeared around four times in other word approximately 7.14%. It is applied because of unfamiliar or specific word. The other strategy is decimation. It is used twice or 3.57%. The last strategy is transcription. It is applied once or 1.75%.

Those conclusion can be answered the research questions which is stated at previous chapter. The most dominant strategy found is condensation, followed by deletion and paraphrase.



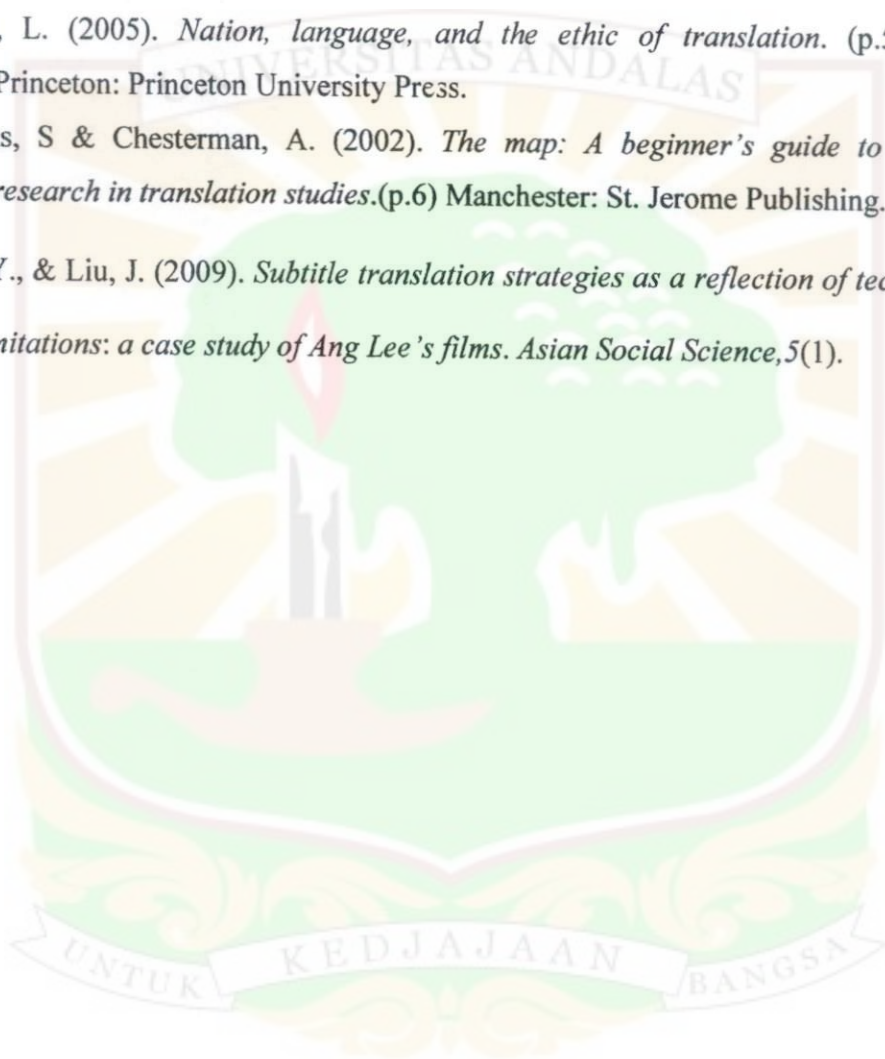
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APPENDIX

Synopsis Inception

Inception is a kind of fiction film. It is told about planted a seed to someone's mind which became an idea which is communicated through dream. Cobb and his team spied a company but it is collapse. His object knew the trick and offered new job. His client asked him to espionage his competitor. He guaranteed him, whether the mission is clear, he could back to America. Meanwhile, one of Cobb's people betrayed him, he had to assembly the new team. Cobb and Arthur went to Paris to find new architect. By recommended from his father, Miles, Cobb was introduced to Ariadne, the best student from architecture.

Ariadne learned fast about the concept of inception and subconscious. During the workshop, Ariadne found something strange about Cobb. She knew that Mal always come to Cobb's subconscious as threaten. Meanwhile Cobb also hunted a forger, Eames in Mombasa. He gave an extremely basic idea in inception processing. After founding architect and forger, he looked for a chemist to formulate sedation. Saito introduced the person to plant an idea. He is Robert Fisher, the heir Fisher Morrow Energy conglomerate. They are the last company to compete a total energy dominate. For the duration of workshop, Ariadne knew the new truth about Cobb's problem. She knew that Cobb cannot keep Mal out. She always sabotages his subconscious.

Workshop and the way to plant idea had completed. The mission is started. They had to entrance three layers dreams. They started at the basic layer, they were rainy in LA. They figure out Fisher on the street. The unexpected prediction happened, they did not suspect that Fisher had trained military army to protect his subconscious. Moreover at the middle of arrested Fisher, Saito got gunfire. He is dying. Caused of messed up plant, they had to reformulate it. Realizing they faced difficulty to penetrate Fisher's resistance, they used Mr. Charles strategy. It is a strategy where the subject realized that he was dreaming. Cobb as Mr. Charles guided the subject to follow his instruction.

At the deeper layer, Cobb, Eames, Saito and Ariadne are in maze. They are looking for the hospital to meet Fisher and his father. At the maze, Mal suddenly appeared in Cobb's subconscious. She caught Fisher to attract Cobb to find her. Consequence of Mal's appearance, they had to create dream within dream. Cobb and Ariadne met Mal in the city that they created before. He explained that he felt guilty because he planted an idea to her mind. When Cobb and Mal told, Ariadne had to find Fisher before the kick.

When the kick is started, Ariadne carried Fisher back to the maze, meanwhile Cobb had to find Saito before they drop to limbo. Worsened they did not have time before the another kick. Fisher woke up, and met his father. His father gave the last word before he died, that he must found his own way to his life. Not long for that event, the kick is started. They awake, but Cobb and Saito is separated from team.

Cobb found Saito when they are getting old. Saito realized about what happen and back to the first layer dream. After all is complete, they awake from their sleep and arrived at airport. After hearing his father last word, fisher decided to find his fate. Finally Cobb can back to the Stateside and gathered with is children.

