



Type of Subtitling Strategies in Parker Movie

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ABSTRACT

The writer conducted research on the translation strategy used in the subtitled film "Parker" by Taylor Hackford. This research focuses on examining the various types of translation strategies discovered. The data in this study is analyzed using Gottlieb's (1992:166) theory of subtitling strategy. The data source is a DVD copy of the original film. Listening technique and note-taking technique were used to identify and classify the data. The unit of analysis in this research is every utterance that has a subtitling strategies and is classified into ten subtitling strategies contained in the film's subtitle. The total data collected is 914 complete utterances in English and Indonesian. The results showed that there were only 8 strategies out of 10 strategies that were applied with the highest to lowest frequency : Transfer (71.11%). Imitation (313.67%), paraphrase (7.98%), condensation (3.61%), decimation (1.57%), deletion (1.20%). and others of less than 1%, such as expansion (0.65%), and transcription (0.21).

1. INTRODUCTION

Western culture has commonly expanded its interruption of data, information, and redirection all through blended media. They can be found in TV programs, accounts, tunes, and films equipped with their one-of-a-kind vernaculars and social orders. Film is one explicit kind of entertainment that has transformed into a specific contraption used to move a copious wellspring of considerations and information that

gives a group a fundamentally extended influence. In this cutting-edge time, the diversion world has actually transformed into a notable medium to gather jams in bigger numbers. Media outlets produce excellent films, but they also face challenges in communicating the stories to a diverse audience in a variety of languages. The issue occurs since only a small percentage of the population understands English as the main language spoken in many movies made by Hollywood. In this way, many entertainment worlds add captions to films in different dialects as per the nations that get the movies. The objective is to make it simpler for all individuals to appreciate films in various dialects. " According to Gottlieb (1992: 166), "Subtitling is one method of translating a foreign film or television program. Subtitling is the textual version of subtitles. Translators, on the other hand, have long surmounted this linguistic barrier. A translator is a person who converts written messages into other terms.

Analysis the type of subtitling strategies aims to find out what type is used in the "Parker" movie. According to Gottlieb (1992: 166), which states that there are 10 types of subtitling strategies, namely: Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion, and Resignation.

This study expands on previous research. The first study is taken from "Dwi Kusumawardani" (2017), entitled "An Analysis Of Subtitling Strategies Used In Wonder Woven". The purpose of this research is to give an analysis of Wonder Woman's subtitling procedures and subtitle quality. The study utilizes a descriptive qualitative method to describe the results of the subtitling process and subtitle quality utilized in the Wonder Woman film. Their study has a similarity with this study in the use of the theory from Gottlieb (1992: 166) and used a descriptive qualitative method. But the results of this study are different from their study because they found that the transfer strategy is the most commonly used in the "Wonder Women Movie". The second study is from "Ulyatul Munawaroh" (2007), entitled "Subtitling Strategies Of Translation In Babel Film." His study is focused on the subtitling strategies used in the subtitling of the Babel film. The purpose of this study is to describe some of the subtitling strategies used in the Babel film. His study is using a descriptive qualitative method because the data is in the form of sentences rather than numbers. And the third study is taken from NM Abdelaal (2019) and is entitled "Subtitling of culture-bound terms: Strategies and quality assessment." His study aimed to identify the subtitling strategies adopted in subtitling the culture-bound terms in the American movie entitled "The American Pie," and to assess the quality of the translation of these terms.

Here the author is focused on analyzing 10 types of subtitle strategies in the film "Parker." This study aims to determine the types used in the film. This data is interesting to analyze because the film "Parker" is the best film in the crime genre. This film also received awards, such as best film at the 2014 AFI Award and best actor at the Circuit Community Award. That is why the writer is very interested in analyzing the 10 types of subtitling strategies in this film.

2. METHODS

Data sources are needed to facilitate the analysis. In this study, the data source is taken from a film entitled "Parker," released on January 25, 2013 and made by Taylor Hackford. Produced by Les Alexander. Sidney Kimmel Entertainment is a production company. This data was collected using literature study, namely taking notes, reading scripts, and watching films from <https://youtu.be/2Cq0RcTW48M> to find out the types of subtitling strategies. The results of this study are presented formally and informally, and in this study the authors used qualitative methods to analyze the data.

2. RESULT AND DISCUSSION

This chapter presents data results that contain descriptions and explanations of 10 types of subtitle strategies found in the film "Parker". Data is presented using tables. This chapter is also to answer research problems. In this section, the research presented the subtitle type strategy proposed by Gottlieb (1992:166) based on the film "Parker."

RESULTS

The writer applied the formulation below to find the percentages of type of subtitling strategy occurred in this study.

Frequencies and Percentages of Subtitling Strategies

No.	Type of Subtitling Strategies	Frequencies	Percentages(%)
1	Transfer	650	71,11%
2	Imitation	125	13,67%
3	Paraphrase	73	7,98%
4	Condensation	33	3,61%
5	Decimation	14	1,57%
6	Deletion	11	1,20%
7	Expansion	6	0,65%
8	Transcription	2	0,21%
9	Dislocation	0	0,00%
10	Resignation	0	0,00%
Total		914	100%

Based on the table above, the writer finds the percentage of each strategy applied by the translator in the movie. 1. Transfer (71,11%); 2. Imitation (13,67%); 3. Condensation (3,61%); 5. Decimation (1,57%); 6. Deletion (1,20%); 7. Expansion (0,65%); 8. Transcription (0,21%) So, the writer only found eight types of strategy in the movie. The transfer strategy is the most applied strategy here, while imitation, paraphrasing, and condensation are in the second, third, and fourth places, respectively. while the other four strategies account for a very small percentage of the total. That is, because the script for the film "Parker" has a fairly simple level of language use, the translator chose to use a transfer strategy in which each dialogue is translated literally or in its original form.

DISCUSSION

This chapter concerned with the issue of the subtitle strategy in the film "Parker." According to Gottlieb (1992), there are 10 types of subtitling strategies, but the author only finds 8 types in the film "Parker" as follows:

1. Transfer Strategy

SOURCE LANGUAGE	TARGET LANGUAGE
 <p>So don't start anything</p>	 <p>Jadi, jangan memulai apapun</p>

(Parker,2013,00:31:01)

This utterance from the SL is "So don't start anything," which is translated into "Jadi, jangan memulai apapun" in the TL by using the transfer strategy. In this sentence, there are no additions or subtractions in the speech made by the translator. Sentences that are translated literally word for word are very precise, so that what the actor wants to convey to the audience looks natural.

2. Imitation Strategy

SOURCE LANGUAGE	TARGET LANGUAGE
 <p>Covington, Kentucky.</p>	 <p>Covington, Kentucky.</p>

(Parker,2013,00:21:46)

From the utterance above, it is clear that the subtitler uses an imitation strategy. From the source language "Covington, Kentucky" to the target language "Covington, Kentucky", where the translator did not change the form of the word "Cavington and Kentucky" because it is a place name. "Cavington" is the name of the area near the hospital, and "Ketucky" is the name of the capital city.

3. Paraphrase Strategy

SOURCE LANGUAGE	TARGET LANGUAGE
 <p>Who are these fucking guest?</p>	 <p>Siapa para tamu ini?</p>

(Parker,2013,00:32:48)

In this context, the translator changes the phrase "Who are these fucking guests?" to "Siapa para tamu ini?". This sentence is more concise and direct, making it easier for Indonesians to understand. If the utterance were literally translated, it would be "Siapa tamu sialan ini?" Because the sentence contains the word "fucking," it becomes less effective and a little impolite to the reader.

4. Condensation Strategy

SOURCE LANGUAGE	TARGET LANGUAGE
 <p>Don't fuck with us! Just give us Parker and you're done!</p>	 <p>Jangan macam-macam! Serahkan Parker dan kau selamat.</p>

(Parker,2013,00:43:42)

Short and easy to read are characteristics of using the condensation strategy. In the speech above, the translator translates the sentence "Don't fuck with us! Just give us parker and you're done!" into "Jangan macam-macam! Serahkan parker dan kau selamat,". The expression "Don't fuck with us" is only translated by the sentence "Jangan macam-macam". The translator seems to want to create a natural and relaxed atmosphere for the audience who reads the subtitles and the translation is quite representative of the scene in the film, where "Parker" is listening to the conversation of company chairman.

5. Decimation Strategy

SOURCE LANGUAGE	TARGET LANGUAGE
 <p>Getting any of us alone. We have to lay low.</p>	 <p>Sendirian disini. Jangan sampai dia tahu.</p>

(Parker,2013,01:03:21)

The translator translates the utterance, "Getting any of us alone." We have to lay low" to "Sendirian disini."Jangan sampai dia tahu"where the phrase "Getting any of" was omitted due to the very fast dialogue time from scene one to the next scene. Apart

from time and repetition limitations, the space factor in placing subtitles on the screen is also taken into account so that the translation looks more natural.

6. Deletion Strategy

SOURCE LANGUAGE	TARGET LANGUAGE
 <p>He was dead when I fucking left him! I swear to god.</p>	 <p>Dia sudah mati saat aku meninggalkannya. Demi tuhan!</p>

(Parker,2013,00:37:52)

The sentence "He was dead when I fucking left him" became "Dia sudah mati saat aku meninggalkannya. Demi tuhan!". Translated literally, it could be "Dia sudah mati ketika saya sialan meninggalkannya! Aku bersumpah kepada tuhan." It can be removed without affecting audience understanding. the translator chose a deletion strategy for this speech by shortening the phrase 'Fucking,' which makes the sentence look more polite and easy to read without losing the meaning.

7. Expansion Strategy

SOURCE LANGUAGE	TARGET LANGUAGE
 <p>I Mean. Jesus, jen's already at the lake with the damn dog.</p>	 <p>Maksudku, astaga. Jean sudah sampai di danau dengan anjing itu.</p>

(Parker,2013,00:31:01)

The difference in cultural nuances is quite visible in the sentence above. In general, the word "Jesus" is translated as "Tuhan" in Indonesian. In this context, the translator translates the word "Jesus" into "Astaga," which means an expression of surprise. Thus,

the expansion strategy is the right strategy to use in this speech because it has different cultural nuances and provides understanding to the audience quickly.

8. Transcription Strategy

SOURCE LANGUAGE	TARGET LANGUAGE
 <p>It's a condo. Ma.</p>	 <p>Ini kondominium, bu.</p>

(Parker,2013,00:36:48)

The above phrase, "It's a condo." Using a transcription strategy, write "Ini kondominium, bu" in the target language. The phrase in the source language using this strategy is "Condo". The translator uses this strategy because this phrase is in a third language. By using a third language, the phrase is included in the transcription strategy, which is not translated into the target language.

4. CONCLUSION

The result of analyzing the types of subtitling strategies in the film "Parker," the author concludes that there are eight types of subtitles in the film "Parker" based on the theory of "Gottlieb 1992." Eight types of subtitling strategies were found, namely: Transfer, Imitation, Paraphrase strategy, Condensation, Decimation, Decimation, Deletion, Expansion strategy, and Transcription.

Only 4 types of strategies are mostly used with the highest percentages, especially transfer (71,11%), imitation (13,67%), paraphrase (7,98%), and condensation (3,61%). All of these strategies are in some way related to the genre of the film "Parker," which is an action thriller with lots of criminal action. Whereas the action thriller genre has a storyline that is always filled with action in every scene. Condensation and paraphrasing strategies are required in this context to produce concise, precise, and easy-to-understand subtitles that do not leave out any scenes in the film when read by viewers. This film features a slew of main characters, a slew of supporting characters, and a revolving cast of locations. As a result, imitation strategies appear frequently in this film. The robbery theme inspires the transfer strategy, which is used in nearly every scene of the film. When the actors (robbers) plan their robbery, each dialogue requires a fairly long and detailed explanation. Another lengthy exchange occurs when the robbery team murders one of the actors in the car. Transfer and paraphrasing

strategies are important because they can provide effective, accurate, and understandable translations. Other strategies include decimation (1.57%), deletion (1.20%), expansion (0.65), and transcription (0.20%). This data does not include resigning or dislocating strategies. Because Parker's film contains only criminal acts, there are no silly words or things related to comedy. While resignation and dislocation are 74 translation strategies related to funny things or comedians.

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