

**SUBTITLING ANALYSIS OF GARY  
DAUBERMAN'S *ANNABELLE* MOVIE  
TRANSLATED BY TEGUH EKA  
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**Abstract**

The aim of this study is to analyze the mostly used subtitling procedures to translate script of *Annabelle* movie into Indonesian. This study employs a qualitative research and the technique of analysis descriptive method, which attempts to describe the subtitling strategies used in *Annabelle* movie. Based on 662 data, 8 subtitling strategies used are transfer, paraphrase, imitation, condensation, deletion, decimation, transcription, and expansion. Transfer occurs in 289 (4,4%) data, paraphrase

in 199 (3,00%) data, imitation in 120 (1,81%) data, condensation in 37 (0,55%) data, deletion in 9 (0,13%) data, decimation in 6 (0,09%) data, transcription in 1 (0,01%) data, and expansion in 1 (0,01%) data. There are two subtitling strategies which are not found. First, dislocation is not used because this strategy is only used to translate a song and in this movie there is no song. Second, resignation strategy is also not used because in this movie there is no utterance which is “untranslatable”.

**Keywords:** translation, subtitling, strategies, Annabelle movie

## **A. Introduction**

Viewers will enjoy watching a movie, if they know the meaning of what are spoken by the actor and the actress. Then, if they do not understand about the foreign language, they will see the dialog in bottom screen as so called subtitle. Karamitraoglou in Kosasih (2000: 5) defines, “Subtitling is translation of the spoken (written) source text of an audio visual product into a written target text which is added on to the images of the original product at the bottom of the screen”.

Considering the function of subtitling in conveying certain information to the readers, it can be seen that subtitling is not an easy task because it deals with transferring thought and ideas that have to be conveyed accurately so that the contents of the message or information are understandable for the target readers. That is why the important thing for a translator is to find the best way to make the subtitling accurate, acceptable, and readable. Another thing which makes subtitling become a complex task is because subtitling always involves two languages, the source and the target language.

Annabelle movie is continuation from *The Conjuring* (2013). Annabelle is in *The Conjuring* although in that movie *Annabelle* is not being the first character. After *The Conjuring* (2013) then it was released *Annabelle* Movie (2014) called sequel from *The Conjuring*. The movie was written by Gary Dauberman. He is the best writer in *Annabelle* horror movie. There are some movies written by Gary Dauberman: *The Conjuring* (2013), *Annabelle* (2014), *The Conjuring Series (Valak)*, and *Annabelle: Creation* (2017). *Annabelle: Creation* (2017) is sequel from *Annabelle* (2014).

Annabelle is the devil on a doll. The doll is mediator to Annabelle. Devil is devil. This story telling about Annabelle as the evil who likes annoying humans and likes kill the humans that occupy the house of Annabelle where it occupies. The first Annabelle is a child, she likes playing the doll. She likes playing hide-and-seek with her doll.

The viewer likes watching this movie because the plot of this story makes the viewer anxious to watch until the end of the movie. Gary Dauberman is the best writer to this movie; this movie was famous in the world. The horror lovers from teenager until adult like to watch this movie.

Teguh Eka Purwanto Rahardjo translated this movie into Indonesian. He is called as Abhimanyu. He has social media, such as Instagram, Twitter and Website used to share the subtitle in all language. In this study, the writers only focus on Indonesian subtitle and English subtitle.

The writers want to analyze the types of subtitling strategies found in the *Annabelle* movie. The writers choose this movie because it is interesting for horror movie's lovers. Therefore, the writers are interested in conducting the study entitled, "Subtitling

## **B. Literature Review**

Newmark (1981: 7) states, "Translation is a craft consisting in the attempt to replace a written message and/or statement in another language". According to Catford in Suryawinata (2003: 11), "Translation is replacement of textual material in one language by equivalent textual material in another language". It means a change from SL (Source Language) into TL (Target Language). Thus, translation is replacement of textual material in a source language consisted in written or spoken message to another target language.

Jakobson in Suryawinata (2003: 33) states that there are three types of translation: intralingual translation, interlingual translation, and intersemiotic translation. First, intralingual translation is the conversion of a text into a different text based on the interpretation of a translator. Second, interlingual translation is the translation of a text meaning from SL into TL. The last, intersemiotic translation is an interpretation of verbal signs by means of signs of nonverbal system.

Cintaz and Anderman (2009: 4) explain that subtitle happens when the decision has been taken to keep the original soundtrack and to switch from the spoken to the written mood, by adding text to the screen. Subtitling is one branch of translation that changes verbal (spoken) or nonverbal (written) source language text in audiovisual product into written target language text and it appears in the bottom of screen. Subtitling is translation that spoken or written SL of audiovisual product is expressed into written

TL language and it appears in bottom of the screen. Moreover, Cintaz and Remael (2014: 13) states that one of the most traditional classification of subtitles focuses on linguistic dimension.

The types of subtitles are: intralingual subtitles for the deaf, for language learning purposes, for karaoke effect, for dialects of the same language, for notices and announcement; interlingual subtitles generally, broad distinction between for hearer and for the deaf subtitling has systematically overlooked a professional practice that has existed to several years and that is acquiring greater visibility present by DVD: interlingual subtitles for the deaf and the hearer impaired; and bilingual subtitles produced in geographical areas where two languages spoken. The two lines available for subtitles are in constant use, each one dedicated to a different language.

According to Cintaz and Anderman (2012: 274-275), “The technical spatial considerations and temporal considerations of audiovisual programs relate directly to the format of subtitles”. The first is space, which means that they are typically pushed off to the bottom of the screen and not more than two lines. Since readability of the text is very importance, it has been suggested than ideal subtitle is long sentence, with the clause of which is placed on separate lines. The second is time. The length of a subtitle is directly related to its on-air time. The third is presentation. Subtitles can take up to 20% of the screen, for the legibility the size of the characters, their position on screen as well as the technology used for projection of subtitles in Cinema, TV broadcast, DVD and etc., as it affects their definition.

Gottlieb (1992: 161-170) offers ten subtitling strategies. The first is transfer; the second is imitation; the third is transcription; the fourth is expansion; the

fifth is paraphrase; the sixth is dislocation; the seventh is condensation; the eighth is deletion; the ninth is decimation; and the tenth is resignation.

### **C. Method of Investigation**

This is descriptive method, which attempts to describe the subtitling strategies which are used in *Annabelle* movie. In this study, the writers choose descriptive qualitative method because the purpose of this study is to describe the phenomena of translation, especially the subtitling strategies which are used in *Annabelle* movie.

The source of the data in this study is Indonesian subtitle from English language movie entitled *Annabelle*. The script movie is taken from the website: <http://subscene.com/u/994414/html>.

The method applied in collecting the data is non-participant observational method (Sudaryanto, 1933: 133). The writers watch the movie and listen carefully to each dialogue of the characters in the movie. The form of the data in this study is from oral to written.

The data are analyzed by using translation identifying method (Sudaryanto, 1993: 13). This method analyzes a language and another by comparing both languages. Then, to identify the mostly subtitling strategy used, the writers apply ten strategies by Gottlieb's theory. The subtitling strategies are transfer, imitation, transcription, expansion, paraphrase, dislocation, condensation, deletion, decimation, and resignation.

### **D. Findings and Discussion**

From 662 data, it is found 8 subtitling strategies: transfer, imitation, transcription, expansion, paraphrase, condensation, deletion and decimation.

Transfer is the strategy of translating source language completely and accurately suitable with the context without changing message of the target language. Imitation strategy is rewriting source language into target language without changes the words, usually imitation used to write name of person or a place. Transcription is the strategy of translating used when the speaker another language outside source language or usually so named third language. Expansion is used when target language needs an explanation to make the message clearly and understood by viewers, because there is different culture of source language with target language. Paraphrase strategy is the way of translator to translate source language into target language by composing their own (word, sentence). Condensation strategy is shortening the source language into target language by delete some parts of the utterances of the speaker those supposed unimportant. The use of this strategy can loose some parts of the full meaning of source text. Deletion strategy is used when the translator deletes one or some words those perceived need not to translate into target language. Decimation strategy is used to translate when the actors were quarrelling with the fast speaker who used taboo word.

1. Transfer

(1/ANN-MOV/2017)

SL: **Find me.**

TL: Temukan aku.

The subtitling from datum 1 above uses transfer strategy. The source language “**Find me**”, if it is translated literally into Indonesian as a target language, it has a meaning “Temukan aku”. There is no addition or deletion in the target language. The message clearly delivers to the viewers.

(201/ANN-MOV/2017)

SL: **“How did you know?”**

TL: “Bagaimana kau tau?”

The source language above uses transfer strategy. **“How did you know?”** is translated correctly and accurately into target language **“Bagaimana kau tahu?”** The source language and target language are transferred literally appropriate with structure of translation.

(327/ANN-MOV/2017)

SL: **“Who’s doing that?”**

TL: “Siapa yang melakukan itu?”

Transfer strategy is used to translate the source language **“Who’s doing that?”** into target language **“Siapa yang melakukan itu?”** It is without adding or deleting some words. Structurally, the sentence of the source language does not change. It can be seen that the meaning did not change from the source language into the target language.

(394/ANN-MOV/2017)

SL: **“But you swore we’ll stick together.”**

TL: “Tapi kau sudah janji kita akan tetap bersama.”

It can be seen that the source and target languages use transfer strategy. The utterance **“But you swore we’ll stick together”** is translated into **“Tapi kau sudah janji kita akan tetap bersama”** in target language without adding or deleting some words. It is translated literally.

(495/ANN-MOV/2017)

SL: **“Stay here.”**

TL: “Tetap disini.”

The dialogue in this scene uses transfer strategy to translate **“Stay here”** into **“Tetap disini”**. It is translated literally without adding or



deleting some words from source language into target language.

There are 289 sentences in transfer strategy. It means there are 4.4% of data in which transfer strategy is used to translate the English subtitle into Indonesian subtitle. This is the most subtitling strategy used in this movie.

## 2. Paraphrase

(384/ANN-MOV/2017)

SL: **“It’s been quiet for 12 years”**.

TL: “Rasanya sepi sekali selama 12 tahun”.

Based on the subtitling above, source language **“It’s been quiet for 12 years”** is translated into target language “Rasanya sepi sekali selama 12 tahun”. The subtitle number (384/ANN-MOV/2017) uses paraphrase strategy, because source language is not translated literally into Indonesian as target language. The target language should be “Sudah tenang selama 12 tahun”. The translator uses similar meaning to explain that Mrs. Mullin said that this house was quite for a long time.

(363/ANN-MOV/2017)

SL: **“It’s coming after me.”**

TL: “Dia *mengejarku*.”

The paraphrase strategy is used to translate the clause **“It’s coming after me”** into “Dia *mengejarku*”. If the source language is translated literally, it says “Dia *datang setelah aku*”. On the other hand, the phrase “*mengejarku*” means to represent the meaning of **“coming after me”**.

(487/ANN-MOV/2017)

SL: **“The one in the white dress.”**

TL: “Boneka bergaun putih.”

The subtitle number (487/ANN-MOV/2017) uses paraphrase strategy, because source language is not translated literally into Indonesian as target language. The target language should be “Satu yang bergaun putih”. The translator uses similar meaning to explain that “**The one**” refers to the doll.

There are 199 sentences in paraphrase strategy. It means there are 3.0% of data which use paraphrase strategy to translate the English subtitle into Indonesian subtitle.

3. Imitation

(208/ANN-MOV/2017)

SL: “**Janice, listen to your self.**”

TL: “Janice, dengarkan kata hatimu”

The source language above, “**Janice**” is the name of a person, therefore the translator rewrites again “**Janice**” into target language like the original. This strategy is chosen because it does not need to be translated.

(62/ANN-MOV/2017)

SL: “**You know what I like most about Sweet Sue?**”

TL: “Kau tau apa yang paling aku suka dari Sweet Sue?”

From the source language above, “**Sweet Sue**” is the name of thing in this story. Therefore, the translator rewrites again “**Sweet Sue**” into target language like the original. This strategy is chosen since it does not need to be translated.

(329/ANN-MOV/2017)

SL: “**You’re the Mullins’ daughter, aren’t you?**”

TL: “Kau putri Mullins, kan?”

From the source language above, “**Mullin’s**” is the name of characters in story, so

that the translator writes again “**Mullin’s**” into target language like the original. This strategy is chosen as it does not need to be translated.

There are 120 sentences using imitation strategy. It means there are 1.81% of data which use imitation strategy to translate the English subtitle into Indonesian subtitle.

#### 4. Condensation

(425/ANN-MOV/2017)

SL: “**You mustn’t give up hope**”

TL: “Kau tak boleh putus asa”

The translator uses condensation strategy to explain the meaning clearly. Although it is not all translated into target language, the meaning is still delivered to viewers.

(64/ANN-MOV/2017)

SL: “**She looks just like you.**”

TL: “Dia mirip denganmu.”

The translator uses condensation strategy to explain the meaning clearly. Even though it is not all translated into target language, the meaning is still delivered to viewers.

(66/ANN-MOV/2017)

SL: “**Jesus, Mary and Joseph. You're worse than the children, sister.**”

TL: “Ya Tuhan. Kau lebih buruk dari anak-anak, Suster.”

The translator uses the condensation strategy to explain the meaning clearly. It is not all translated into target language, but the meaning is still delivered to viewers.

There are 37 sentences using condensation strategy. It means there are 0.55% of data which use condensation strategy to translate the English subtitle into Indonesian subtitle.

5. Deletion

(432/ANN-MOV/2017)

SL: “**Would you like to help?**”

TL: “Kau mau bantu?”

In the subtitle above, the word “**would**” is deleted, because it is no matter to translate into target language. The meaning does not change; Janice and Sister Charlotte as the characters of the movie talk about new classroom. The classroom is handled by Mr. Mullins. In this condition sister Charlotte asks Jan to clean the room.

(325/ANN-MOV/2017)

SL: “**Well, I’m going.**”

TL: “Aku akan pergi”

The translator translates the sentence by using deletion strategy. This strategy is used to delete the word “**well**” in the source language “**Well, I’m going**” into target language “Aku akan pergi”. The word “**well**” is not displayed and translated because it is not necessary to translate and display, and also without the word “**well**” the interlocutor in the scene where the utterance appears understands what the actor says. Deleting the word “**well**” does not corrupt the meaning and it is readable by the viewers.

(579/ANN-MOV/2017)

SL: “**We can’t just leave her here. Can we?**”

TL: “Kita tak bisa meninggalkannya disini, kan.”

The translator uses deletion strategy to delete “can” word which carries less semantic meaning. Although it is not translated into the TL, it still makes the meaning of the source dialogue clearer to the viewers.

There are 9 sentences in deletion strategy. It means there are 0.13% of data which use

deletion strategy to translate the English subtitle into Indonesian subtitle.

6. Decimation

(4/ANN-MOV/2017)

SL: “**You think you could hide from me, did you?**”

TL: “Kau kira bisa bersembunyi dari ku, kan?”

From the scene above, the source dialogue is not translated by word-to-word translation. Decimation strategy is chosen by the translator to make Indonesian subtitle briefer without changing the meaning of source dialogue. It can be seen that “**You think you could hide from me, did you?**” is represented by “Kau kira bisa bersembunyi dari ku, kan?” Therefore, the strategy is chosen to make it simple and shorter.

(7/ANN-MOV/2017)

SL: “**You don't want to get overheated. I'm not.**”

TL: “Jangan sampai kau demam. Tidak.”

The decimation strategy is chosen by the translator to make Indonesian subtitle briefer without changing the meaning of source dialogue. It can be seen that “**You don't want to get overheated. I'm not.**” is represented by “Jangan sampai kau demam. Tidak”. Therefore, the strategy is chosen to make it simple and shorter.

(32/ANN-MOV/2017)

SL: “**I guess prayers do get answered, don't they?**”

TL: “Kurasa doaku terjawab, 'kan?”

The decimation strategy is chosen by the translator to make Indonesian subtitle briefer without changing the meaning of source dialogue. It can be seen that “**I guess prayers do get answered, don't they?**” is represented by

“Kurasa doaku terjawab, 'kan?’. Therefore, the strategy is chosen to make it simple and shorter.

There are 6 sentences in decimation strategy. It means there are 0.09% of data which use decimation strategy to translate the English subtitle into Indonesian subtitle.

7. Transcription

(221/ANN-MOV/2017)

SL: “**For your penance, pray Hail Mary.**”

TL: “Demi penebusan dosamu, doakanlah Bunda Maria.”

From the subtitling above, source language “**for your penance, pray Hail Mary**” is translated into target language “Demi penebusan dosamu, doakanlah Bunda Maria” **Hail Mary** above is adoption from third language that is from Latin that has meaning the mother of Jesus.

There is 1 sentence in which transcription strategy is used. It means there are 0.01% of data which use transcription strategy to translate the English subtitle into Indonesian subtitle.

8. Expansion

(44/ANN-MOV/2017)

SL: “**B-L-U-E**”

TL: “B-L-U-E (biru)”

Subtitle number (44/ANN-MOV/2017) above uses expansion strategy, in which source language “**B-L-U-E**” is translated into target language “B-L-U-E (biru)”. The additional *biru* is to clarify the dialogue. For some people the word “blue” is not strange in target language, but for the most target language speakers this word can be unusual. Therefore, the translator tries to retain the word “B-L-U-E” by explaining the word that contains punch line with bracket.

There is 1 sentence in which expansion strategy is used. It means there are 0.01% of data which use decimation strategy to translate the English subtitle into Indonesian subtitle.

The writer finds the total number of data is 662 data: transfer occurs in 289 (4.4%) data, paraphrase in 199 (3.00%) data, imitation in 120 (1.81%) data, condensation in 37 (0.55%) data, deletion in 9 (0.13%) data, decimation in 6 (0.09%) data, transcription in 1 (0.01%) data, and expansion in 1 (0.01%) data. Meanwhile, dislocation and resignation occur in no datum (0%) data.

Based on percentages above the most types of subtitling strategy used by translator is transfer strategy. It is indicated that the translator has shown his effort to make the translation as equivalent as the original by using transfer strategy.

Nevertheless, paraphrase strategy is at number two. By the strategy, the sentence in the source language is reconstructed by the translator to make correlation with the target language. However, transcription and expansion strategy are less frequent than others.

Then, there are two subtitling strategies which are not found in the movie. First, dislocation is not used by the translator because the strategy is only used to translate a song and in this movie, there is no song. Second, resignation strategy is also not used by the translator because in this movie there is no word or sentence is “untranslatable”.

## **E. Conclusion**

After data analysis is done, the next step is giving its conclusion. As the writers mention formerly, this study is conducted in order to describe the subtitling strategies that are used in *Annabelle*

movie based on Gottlieb's ten classification of subtitling strategies. The subtitling strategies used by the translator of *Annabelle* movie are transfer, paraphrase, imitation, condensation, deletion, decimation, transcription, and expansion. From the movie subtitle, the total number of data is 662, with the following details: transfer occurs in 289 (4,4%) data, paraphrase in 199 (3,00%) data, imitation in 120 (1,81%) data, condensation in 37 (0,55%) data, deletion in 9 (0,13%) data, decimation in 6 (0,09%) data, transcription in 1 (0,01%) data, and expansion in 1 (0,01%) data.

Based on the result of each strategy, it can be concluded that most of the strategies used in the translation of subtitle is transfer strategy. The result shows that translation strategy needs to translate English language into Indonesia Language. Actually, if it is possible we can only use one of the strategies to translate the sentence. However, we can use more than one strategy to translate subtitle if it is necessary.

As mentioned above, there are two subtitling strategies which are not found in analyzing the movie. First, dislocation that is not used by the translator because this strategy is only used to translate a song and in this movie, there is no song. Second, resignation strategy is also not used by the translator because there is no utterance in source language that cannot be translated into target language.

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