CHAPTER IV

FINDING AND DISCUSSION

4.1   Data Description

The source of the data in this study are the subtitling scripts of three movies in different genres: *The Expendables 3* (action), *Neighbours* (comedy), and *The Fault in Our Stars* (romance), both in English and Bahasa Indonesia. The data comprises 90-minute-English and 90-minute-Indonesian subtitles in the form of word, phrases, clauses and sentences (180 minutes altogether) which are selected from the second 30 minutes of each movie (begin at 00:30:00 and conclude at 01:00:00) for the purpose of randomization. The unit of analysis in this study is a frame, which is a word or a stretch of words in the form of subtitle which appears together for a length of time on screen and disappears together before another frame appears. All of the data are classified by using Gottlieb's classifications of interlingual subtitling strategies (1992). The descriptive table below specifies the frequency and percentage of the ten subtitling strategies proposed by Gottlieb utilized in *The Expendables 3, Neighbors,* and *The Fault in Our Stars*.

Table 4.1.1   Frequency and Percentage of Strategies Utilized in the Three

Movies

No.	Strategy	*The Expendables 3*		*Neighbors*		*The Fault in Our Stars*	
		Freq.	Percentage (%)	Freq.	Percentage (%)	Freq.	Percentage (%)
1	Transfer	201	45.89	558	69.32	263	51.26
2	Imitation	46	10.50	59	7,33	68	13.26
3	Transcription	0	0	10	1,24	1	0.19
4	Deletion	16	3.65	23	2,86	48	9.36
5	Expansion	38	8.68	32	3,97	13	2.53
6	Paraphrase	93	21.23	58	7,2	56	10.92
7	Dislocation	0	0	1	0,12	0	0
8	Condensation	30	6.85	32	3,97	46	8.97
9	Decimation	10	2.28	3	0,37	14	2.73
10	Resignation	4	0.91	29	3,6	4	0.78
	TOTAL	438	100%	805	100%	513	100%

Based on the Table 4.1.1 above, each movie has a different degree of variation in the distribution of strategies among them. From the 388 frames found in the second 30 minutes of *The Expendables 3* which are indicated using Gottlieb's subtitling strategies, not all the strategies proposed by Gottlieb are utilized. Transfer has the highest frequency and percentage among the others (201 frames, 45.89%), followed by paraphrase (93 frames, 21.23%), imitation (46 frames, 10.5%), expansion (38 frames, 8.68%), condensation (30 frames, 6.85%), deletion (16 frames, 3.65%), decimation (10 frames, 2.28%), and resignation (4 frames, 0.91%). While in *Neighbors,* from the 701 frames, all the strategies proposed by Gottlieb are utilized. Transfer (558 frames, 69.32%), followed by

imitation (59 frames, 7.33%), paraphrase (58 frames, 7.2%), expansion (32 frames, 3.97%), condensation (32 frames, 3.97%), resignation (29 frames, 3.6%), deletion (23 frames, 2.86%), transcription (10 frames, 1.24%), decimation (3 frames, 0.37%), and dislocation (1 frame, 0.12%). And in *The Fault in Our Stars,* from the 445 frames, the strategies utilized are transfer (263 frames, 51.26%), imitation (68 frames, 13.26%), paraphrase (56 frames, 10.92%), deletion (48 frames, 9.36%), condensation (46 frames, 8.97%), decimation (14 frames, 2.73%), expansion (13 frames, 2.53%), resignation (4 frames, 0.78%), and transcription (1 frames, 0.19%).

The total of the frequency of all the movies is more than the frames themselves due to the fact that there are combination of the strategies; 50 cases in *The Expendables 3,*104 cases in *Neighbors,* 68 cases in *The Fault in Our Stars.* The strategies proposed by Gottlieb do not appear exclusively as in some cases more than one strategy used to translate a frame. They appear simultaneously in combination without any evidence of overlapping one another. Therefore, it is almost impossible to put a single label of the strategy being used in the translation.

4.2   Data Analysis and Discussion

Analysis of the data gathered in the present paper reveals that the subtitlers of the films under study have applied different strategies to deliver the expressions of the original films. From the data description above, the category of subtitling which is mostly occured in those three movies is transfer. This indicates that the

same characteristics of the subtitling of the three movies are literal, directional and faithful as transfer constituted the main part of the strategies in this study. With a distinguishably high rate of occurrence, it became the most frequently used strategy in the three movies which conveyed the full expression. It is clear that the subtitlers tried to transfer as much as possible the film dialogues completely and accurately from the SL to the TL. However, the order of the strategies utilized in the subtitling is different from one another. Therefore, to get the clearer description of the difference of movies subtitling in different genres, the analysis is done starting from *The Expendables 3, Neighbors* to *The Fault in Our Stars.*

4.2.1   *The Expendables 3*

The Expendables 3, a 126-minute action movie directed by Patrick Hughes, consists of 1335 frames. The selected 388 frames generate 8 out of 10 strategies utilized in subtitling with the frequency of 438, including 50 combinations.

4.2.1.1 Transfer

Transfer refers to a strategy used to translate the source text directly and faithfully. In The Expendables 3, it becomes the most dominant strategy used in the subtitling reaching 201 frames. The examples below are taken randomly from the classified data.

<1> SL : You can't do that. No.

<1> TL : Kau tak bisa melakukan itu. Tidak.

The example above is using transfer strategy. These two sentences are translated exactly the same, both the meaning and the structure. As you can see, each word is translated accurately to its meaning and the number of words of the SL and the TL is the same.

<2> SL : Just like that.

<2> TL : Seperti itu saja.

The same goes to this frame. "Just like that" is easily translated into "Seperti itu saja". As we can see clearly, both the message and the structure of the SL are rendered accurately.

<3> SL : I am healthier than I look.

<3> TL : Aku lebih sehat dari yang terlihat.

Still, transfer is utilized in this frame as the meaning and the form of the structure of the SL is still maintained.

<4> SL : Move the car!

<4> TL : Jalankan mobilnya!

This frame is easily identified using transfer strategy as all the words are translated into their exact meanings in the TL.

<5> SL : We gotta move fast, no time.

<5> TL : Kita harus bergerak cepat, tak ada waktu.

The frame above is obviously using transfer since all parts of the sentence are rendered to the equivalent one, exactly the same. The structure of the SL is held constant to the TL and the message is delivered accurately.

<6> SL : All right, so what are we doing here?

<6> TL : Baiklah, jadi apa yang kita lakukan disini?

Each word of the frame above is transferred clearly. The structure is still being maintained. Even the number of words is different between the SL an the TL, it is still considered as transfer strategy.

<7> SL : They want him alive.

<7> TL : Mereka menginginkannya hidup-hidup.

This simple sentence is also using transfer because there is no need to change the form or the meaning to deliver its simple message.

<8> SL : Tell me more about this guy we're going after.

<8> TL : Ceritakan tentang pria yang kita kejar ini.

This last example also indicates that this frame is using transfer strategy. All the words are translated fully into the exact meanings without any changing or additional information.

4.2.1.2 Imitation

Imitation is a strategy used to reproduce the SL to the TL using the same forms: such as name, brand, etc to create the same content. In *The Expendables 3*, there are a lot of characters involved. As they move from one place to another, look for younger crews, talk about theirt targets, they often use proper nouns, therefore imitation strategy is found in the 46 frames in this movie. The examples below are taken randomly from the classified data.

          <1> SL :   Bonaparte   SL : Caesar   SL : Stonebanks

          <1> TL :   Bonaparte   TL : Caesar   TL : Stonebanks

The imitation strategy is easy to identify as it has the same form in SL and TL, which is mostly found in the context of proper   nouns.

          <2> SL :   I found him at DARPA.

          <2> TL :   Aku menemukannya di DARPA.

This frame is identified using imitation strategy. "I found him at DARPA" is translated into "Aku menemukannya di DARPA". The word DARPA is not translated into the TL. DARPA stands for Defense Advanced Research Projects Agency, or in Bahasa it is known as Biro Proyek Penelitian Pertahanan. The subtitler keeps maintain the form without explaining the meaning or changing the word into Bahasa.

          <3> SL :   He's in a Bucharest putting together a deal with

                             some Albanian mobster.

<3> TL :   Dia di Bucharest, berusaha bertransaksi dengan

mafia Albanian.

The word Bucharest refers to the name of a place. Bucharest does not have any changing in TL though. Therefore, it is clear that this frame is considered using imitation strategy.

4.2.1.3 Deletion

Deletion is a strategy used when rendering all of the speaker's intention is impossible due to the speed of dialogue which is too fast. Therefore, certain part of the message of the SL is excluded. There are 16 frames of deletion strategy found in *The Expendables 3*. The examples below are taken randomly from the classified data.

<1> SL :   Actually, shit, you were born in 1984?

<1> TL :   Apa kau terlahir tahun 1984?

"Actually, shit.." are omitted from the frame due to the speed of the dialogue which is way too fast so certain parts must be deleted. Besides, the omitted words are less important and losing them will not change the meaning.

<2> SL :   Ah, then you've come to the right place.

<2> TL :   Kau datang di tempat yang tepat.

This frame is also using deletion strategy. The word "Ah" and "Then" are deleted due to the reason that they are less important.

> <3> SL :   Maybe he thinks you got potential and we're short
>
>   on time.

> <3> TL :   Dia mengira kau memiliki potensi dan kami
>
>   kehabisan waktu.

The subtitler is just simple eliminated the word "maybe" because the sentence is way too long and the duration of the text should be no more than 6 seconds.

> <4> SL :   But just tell me why you want to take out this guy
>
>   so bad.

> <4> TL :   Beritahu aku mengapa kau sangat ingin
>
>   memburunya.

This frame should have been translated into "Akan tetapi beritahu saja aku mengapa kau sangat ingin memburunya?" but deletion goes to "but just" that is considered less important so that it is left ommitted.

> <5> SL :   I bet the hotel is full of guests.

> <5> TL :   Hotel itu penuh akan tamu.

This frame is also using deletion strategy. The first two words of the sentence are omitted, which is allowed due to the speed of the dialogue. Besides, it doesn't affect the meaning at all.

4.2.1.4 Expansion

Expansion is a strategy used when additional information such as culture specific references are needed to meet the equivalent cultural nuances which is retrievable, or, according to a translation strategy in which the SL idiom is correspondently rendered as a TL phrase through using circumlocution. Due to a cultural gap, the dialogues of this movies sometimes give an implicit information. To give a full or complete message to the target audience, the subtitler added additional informations. There are 38 frames of expansion strategy found in *The Expendables 3*. The example below are taken randomly from the classified data.

<1> SL :   Maybe still are.

<1> TL :   Mungkin kalian masih yang terbaik.

The frame above is the example of the use of expansion strategy. "maybe still are", which should have been translated into "Mungkin masih", is expanded into "Munkin kalian masih yang terbaik". This is done due to the need to add aditional information, following the previous dialogue to make it clearer.

<2> SL :   We're done.

<2> TL :   Tugas kita selesai.

By adding the word "tugas", it makes the audience understand more about what they are talking. Because it will be a bit confusing if it is translated only "Kita selesai". That is why this frame is also using expansion strategy.

<3> SL :   When I joined.

<3> TL :   Kau tahu, ketika aku bergabung.

In the example above, the addition of "Kau tahu" doesn't have any reference in the SL, but it appears in the TL. It is allowed as to make the dialogue more natural and clearer.

<4> SL :   The same old.

<4> TL :   Kau tahu, masih sama.

The same goes to this frame. With the same additional information, which is "Kau tahu".

<5> SL :   I hear you lost a few friends in the desert.

<5> TL :   Kudengar kau kehilangan teman-temanmu saat

bertugas di gurun.

From the example above, you may see clearer information why expansion strategy is sometimes needed in subtitling. This dialogue is telling about the character's past story, but he tells is implicitly. Therefore, in this frame, the word

"bertugas" is added to make it clearer whether it is his friends who lived in the desert, or his friends who died while doing a job with him in the desert.

4.2.1.5 Paraphrase

Paraphrase is used when the SL cannot be reconstructed in the same syntactic way to the TL by paraphrasing to attain the same meaning as the original. Some words of this movie in so many cases are needed to be reconstructed to get the same impression to the target audience since most of them are implicit or would end up being unclear if they are translated into a literal one, so that different words are used to deliver the meaning. There are 93 frames of paraphrase strategy found in *The Expendables 3*. The examples below are taken randomly from the classified data.

<1> SL :   It's shit.

<1> TL :   Ini menggelikan.

According to Oxford Advanced Learners Dictionary, the word "Shit" means dirt, very bad, unfear treatment. It is often used as an exclamation to show that someone is angry or annoyed. But here, it is translated into "menggelikan" which is different but fits in the context.

<2> SL :   Done.

<2> TL :   Setuju.

"Done", which should have been translated into selesai, is being paraphrased into "Setuju". It is done to make the dialogue clearer as it would be a bit confusing if it is translated into "Selesai". This frame is done when the characters do a bargain and end up buying things they want by saying "Done" after the seller tells them the price.

<3> SL :   We've been through the mud.

<3> TL :   Kita sudah melewati banyak kesengsaraan.

Literal translation of "We've been through the mud" is "Kita sudah melewati lumpur", yet, in this frame "The mud" itself is translated into "Kesengsaraan" to adjust with the context.

<4> SL :   The shit and the blood.

<4> TL :   Kita berdarah bersama.

"The shit and the blood" should have been translated into "kotoran dan darah", yet the subtitler tends to translate it into "Kita berdarah bersama" to emphasize the meaning of the dialogue and make it connected to the previous one.

<5> SL :   Hey you think you just pulled the plug and that's it?

<5> TL :   Hei menurutmu kau bisa menyingkirkan kami lalu

                 pergi?

From the frame above, if is literally translated into "Hei kau pikir kau hanya menarik colokannya lalu itu saja?" would be much confusing, therefore the paraphrase strategy is applied to make it understandable. "Pulled the plug" is the key here, and it is translated into "Menyingkirkan kami" which is more accurate to the context.

<6> SL :   It's a young man's game.

<6> TL :   Ini tugas anak muda.

This frame is also considered using paraprhase as the word "Game" which is in Bahasa means "Permainan", yet, it is translated into "Tugas" as in the movie, particularly in this frame they are talking about a job they are doing.

4.2.1.6 Condensation

Condensation is a strategy used to shorten the SL into the TL to be concise without losing the original message and also to eliminate the redudancies. The dialogue of *The Expendables 3* is sometimes more complex than the message they tried to deliver. To enhance coherence through a shorter sentence, condensation is often used. There are 30 frames of condensation strategy found in *The Expendables 3*. The examples below are taken randomy from the classified data.

<1> SL :   So Luna how are things?

<1> TL :   Luna, bagaimana kabarmu?

From the example above, the condensation strategy is used by removing the word "So" which has no function at all and tends to be less important if it is included.

<2> SL :   But this guy's creds were too good to pass up.

<2> TL :   Tapi dia terlalu hebat untuk dilewatkan.

This frame is also condensed to make it simple yet the meaning is still maintained. It will be longer and the sentence will less effective if this frame is translated directly and faithfully.

<3> SL :   Yeah, I know what you mean.

<3> TL :   Aku tahu itu.

Condensation is also used in translating "Yeah, I know what you mean." Into "Aku tahu itu", because the form is condensed and the message is still maintained. Although it loses some parts, but it doesn't affect the meaning at all, rather it becomes more effective.

<4> SL :   Do us all a favor and get the hell out of here.

<4> TL :   Tolong pergilah kalian semua dari sini.

This frame is also using condensation to make the sentence because some phrases are omitted to its translation, yet the meaning is still maintained. "Do us

all a favor" is just translated into "Tolong" while it can be much longer if it is not using condensation.

        <5> SL :   You're young and you're dumb.

        <5> TL :   Kau masih muda dan bodoh.

"You're young and you're dumb" would be "Kau muda dan kau bodoh", but by using condensation, the repetition of the word "you" is removed so the translation becomes "Kau masih muda dan bodoh" which is more simple and effective.

        <6> SL :   You have a hard time taking orders, don't you?

        <6> TL :   Kau memang selalu membangkang perintah.

The words "Don't you?" are eliminated in the TL and this frame is only translated into "Kau memang selalu membangkang perintah". In this case, the elimination doesn't change the message in the SL.

4.2.1.7 Decimation

Decimation is a strategy used similarly as the condensation, yet it only reduces the content of the dialog to follow the speed of the dialogue. There are 10 frames of decimation strategy found in *The Expendables 3*. The examples below are taken randomly from the classified data.

<1> SL :   Now, if that's the way I'm supposed to go out, I

                     can live with that.

<1> TL :   Jika itu akhir hidupku, aku bisa menerimanya.

From the example above, decimation is done due to the speed which is too fast so the structure should be changed by eliminating some parts and changing the form. "Now, if that's the way I'm supposed to go out, I can live with that.", if the form is still maintained, the translation would be "Sekarang, jika itu seharusnya caraku keluar, aku bisa menerimanya.", but, again, because the speed of the dialogue and the reading themselves are limited, the frame should be changed into "Jika itu akhir hidupku, aku bisa menerimanya."

<2> SL :   It sounds like you don't have too much faith in me.

<2> TL :   Sepertinya kau tak mempercayaiku.

This frame is also the same. The words "It sounds like" is omitted and "You don't have too much faith in me" is translated into "Kau tak mempercayaiku" while it could be longer if it is translated directly and faithfully.

<3> SL :   Gunner, I had told you everything I had to tell you

                     back at the bar.

<3> TL :   Gunner, sudah kuceritakan segalanya di bar.

Decimation is also utilized in this frame. "I had to tell you back" is left untranslated. This long sentence is being reduced yet the message is still rendered. Again, it is done by following the speed of the dialogue.

4.2.1.8 Resignation

Resignation is a strategy used when the translator finds difficulties in translating certain text because the target audience are not familiar with the element which is untranslatable. Therefore, the SL will be left untranslated since there is no similar meaning nor solution towards it. There are 4 frames of resignation strategy found in *The Expendables 3*. The examples below are taken randomly from the classified data.

<1> SL :   You... arr... you going somewhere with this?

<1> TL :   Kau mengalami sesuatu?

The frame above is categorized as resignation, the subtitler does not translate "You... arr..." since it is hard to find the equivalence one so it ends up left untranslated.

<2> SL :   Stonebanks is dead my friend – mortus dei.

<2> TL :   Stonebanks sudah mati, kawan.

This frame is also the same, using resignation. "Mortus dei" is untranslated because it is hard to find the meaning and it has no connection to the context which is resulting zero translation.

4.2.1.9 Combination of the Strategies

Strategies proposed by Gottlieb do not appear exclusively. Instead, they often appear simultaneously in combination, without any evidence of overlapping one another. In *The Expendables 3,* there are 50 frames identified using combination of the strategies. The example below are taken randomly from the classified data.

      <1> SL :   Young, hungry, willing to take a bullet.

      <1> TL :   Muda, tak takut dengan senjata.

The frame above is classified using two strategies; deletion and paraphrase. "Young, hungry, willing to take a bullet" should be translated into "Muda, lapar, bersedia menerima peluru", yet, the subtitler using two strategies to make it short and retrievable by omitting the word "hungry" and paraphrasing the last sentence "willing to take a bullet" into "tak takut dengan senjata."

      <2> SL :   Back in the day, you couldn't catch him.

      <2> TL :   Saat dia masih muda, kau tak akan bisa menangkapnya.

The frame above is also classified using two strategies; paraphrase and transfer. Paraphrase is used in the first sentence, "Back in the day", which is translated into "Saat dia masih muda", while transfer is used in the last sentence, "you couldn't catch him", in which the subtitler maintained the same form of the SL.

4.2.2 *Neighbors*

Neighbours, a 90-minute comedy movie directed by Nicholas Stoller, consists of 1429 frames. The selected 701 frames generate 805 applications of all the strategies, including 50 combinations.

4.2.2.1 Transfer

Transfer refers to a strategy used to translate the source text directly and faithfully. In *Neighbors*, it becomes the most dominant strategy used in the subtitling reaching 558 frames. The examples below are taken randomly from the classified data.

<1> SL :   Get ready to read the headline of the

century.

<1> TL :   Bersiaplah membaca tajuk utama abad ini.

From the frame above, it is clear that the frame is using transfer as the message and the form are rendered obviously the same.

<2> SL :   That's a good headline. I could get a raise

odd that headline.

<2> TL :   Itu tajuk utama yang bagus. Aku bisa

terbitkan tajuk utama itu.

It is also using transfer strategy. These two sentences above is translated directly and the structure of the SL is adapted to the TL.

<3> SL :   Mean Dean doesn't realize that frat is bad

for everyone.

<3> TL :   Rektor kejam tak menyadari kelompok

persaudaraan buruk bagi semua orang.

This frame is also considered using transfer strategy as the translation is done faithfully because there is no need to modify the sentence.

<4> SL :   They think I'm just a regular dad.

<4> TL :   Mereka pikir aku ini hanya Ayah biasa.

Another example of transfer strategy is shown by this sentence. Every single word is translated exactly to its meaning.

<5> SL :   Okay, okay. I'm winning by the way.

<5> TL :   Oke, oke. Ngomong-ngomong aku menang.

This also shows the use of transfer strategy. The two sentences are translated by following the form of the SL and the meaning is still maintained.

<6> SL :   They say it tastes good to the baby. It tastes

funny to me.

<6> TL :   Mereka bilang rasanya enak buat bayi.

Bagiku rasanya menggelikan.

"They say it tastes good to the baby. It tastes funny to me." is translated directly and accurately into ""Mereka bilang rasanya enak buat bayi. Bagiku rasanya menggelikan."

<7> SL :   I hope we can build a great future together.

<7> TL :   Kuharap kita dapat membangun masa depan yang

cerah bersama.

This last example is clearly using transfer strategy. All the words are translated completely and accurately, besides the form is still maintained.

4.2.2.2 Imitation

Imitation is a strategy used to reproduce the SL to the TL using the same forms: such as name, brand, etc to create the same content. In *Neighbors,* a movie that tells about a young couple who lives next to a fraternity house in which the characters often talk about one another and mention the names, it produces 59 frames of imitation strategy within it as actually this is is fully dependent on the dialogues between actors and the intimacy among them. The examples below are taken randomly from the classified data.

<1> SL :   Teddy   SL :   Pete   SL : Brooke

<1> TL :   Teddy   TL :   Pete   TL : Brooke

The imitation strategy is easy to identify as it has the same form in SL and TL, which is mostly found in the context of proper nouns.

<2> SL :   What do they call it in Australia?

<2> TL :   Memangnya apa namanya di Australia?

From the example above, the subtitler used imitation strategy to transfer the message of the SL by keep maintaining the name of the place, which is Australia, without changing it into different name, like Aussie or something.

<3> SL :   We've got Delta PSI dildos we can merchandise.

<3> TL :   Kita punya dildo Delta PSI sebagai cenderamata.

This frame is also using imitation strategy, because the subtitler keeps using Delta PSI, or in other words the form is still maintained.

<4> SL :   Lea Michele from Glee?

<4> TL :   Lea Michele dari Glee?

It is easy to consider the use of imitation strategy of this frame. The two names, Lea Michele and Glee, are still used in the TL without any changes.

<5> SL :   He looks like J.J. Abrams.

<5> TL :   Dia nampak seperti J.J. Abrams.

The same goes to this frame which is still using J.J. Abrams from the SL to the TL.

4.2.2.3 Transcription

Transcription is a strategy used to translate strange, nonsense language and unusual terms of the SL in which it results in its inability to be translated without losing the peculiarities. There are 10 frames of transcription strategy found in *Neighbors*. The examples below are taken randomly from the classified data.

<1> SL :   Umm... I'll take a Teddy.

<1> TL :   Hei, Aku mau punya Teddy.

This example is using transcription as the nonsense language, which is "Umm...", are translated into "Hei". "Umm..." has no meaning, therefore the subtitler has to choose the meaning by following the context of the dialogue.

<2> SL :   Okay. Ow! Fuck!

<2> TL :   Oke. Aduh! Sialan!

Transcription strategy is also found in this frame. Look at the word "Ow" which is translated into "Aduh" instead of "Oh" or something.

<3> SL :   Whoa!

<3> TL :   Astaga!

"Whoa", according to Oxford Advanced Learners Dictionary, is usually used as an exclamation, like to make a command to an animal, e.g. a horse. Yet, in this case, it is translated into "Astaga", following the context or situation of the scene.

4.2.2.4 Deletion

Deletion is a strategy used when rendering all of the speaker's intention is impossible due to the speed of dialogue which is too fast. Therefore, certain part of the message of the SL is excluded. There are 23 frames of deletion strategy found in *Neighbors.* The examples below are taken randomly from the classified data.

<1> SL :   I mean, the foundation is flooded. We can't pay for

          this shit.

<1> TL :   Pondasinya kebanjiran. Kita tak mampu perbaiki

          ini.

To follow the speed, the less important words, which are "I mean" and "shit" are omitted. Therefore, the translation is more simple and fits in the duration of the appearance of the subtitles.

<2> SL :   Wow. Man, you should go to class sometime.

<2> TL :   Kalian harus masuk kuliah sesekali.

Deletion also occurs in this frame by deleting "Wow. Man." without losing the meaning of the SL.

<3> SL :   You... Right now, both of you have to make a

                choice right now.

<3> TL :   Kau... Kalian berdua harus membuat pilihan.

In this frame, the omittion of the part of the dialogue occurs to the phrase "Right now". It is done, again, to follow the speed of the dialogue.

<4> SL :   And... I'm too drunk to come.

<4> TL :   Aku terlalu mabuk untuk ejakulasi.

The word "And..." which is less important are eliminated, but still it doesn't affect the meaning from SL to TL.

<5> SL :   Okay. Call me after. Call me soon.

<5> TL :   Baiklah. Telepon aku nanti.

This last example is also using deletion strategy. The aspect which is less important will be deleted, in this case "Call me soon". Without translating it, the message is already rendered.

4.2.2.5 Expansion

Expansion is a strategy used when additional information such as culture specific references are needed to meet the equivalent cultural nuances which is

retrievable, or, according to a translation strategy in which the SL idiom is correspondently rendered as a TL phrase through using circumlocution. There are some sentences in the SL if they are translated into a literal one would become an incompleted sentence so that they need additional informations to make them clearer. In this case, a smaller sequence of linguistic unit was expanded to a larger sequence to be fully understandable to a foreigner. There are 23 frames of expansion strategy found in *Neighbors*. The examples below are taken randomly from the classified data.

<1> SL : You don't know. People could want it for after.

<1> TL : Kau tak mengerti. Orang bisa saja memakainya

      setelah bercinta.

This frame is using expansion to make the sentence clearer. The additional information is needed as the sentence seems not complete. Therefore, the subtitler added "Bercinta" in the last sentence to make it complete.

<2> SL : The only way to break it apart is to get in there.

<2> TL : Aku tahu. Satu-satunya cara untuk merusak itu

      adalah masuk kesana.

This frame is also using expansion strategy. The subtitler added "Aku tahu" which has no reference in SL, yet it is needed to make the translation clearer.

<3> SL :   It's a chocker.

<3> TL :   Itu adalah kalung pencekik.

This is another example of the use of expansion strategy. The SL, if it is translated exactly the same, will make the audience confused, therefore the additional information is needed in the translation. "It's a chocker", which is in Bahasa "Ini adalah pencekik", is translated into "Ini adalah kalung pencekik". The addition of "Kalung" is important to make the dialogue clearer.

<4> SL :   I think I should probably pump.

<4> TL :   Kurasa aku harus memompa ASI-ku.

The same goes to this frame which adds ASI into the TL, although there is no reference in the SL, just to make it clearer what's being talked.

4.2.2.6 Paraphrase

Paraphrase is used when the SL cannot be reconstructed in the same syntactic way to the TL by paraphrasing to attain the same meaning as the original. The language of this movie is considered vulgar, it can be seen from many harsh words and interjections contained in the dialogues like "fuck", "shit", "fucking" and some unusual terms like "boner", "bad boys", etc and some other words that are needed to be reconstructed to adjust with the SL. Therefore, paraphrase is used a lot in this movie to get the same impression and

understanding. There are 58 frames of paraphrase strategy found in *Neighbors*. The example below are taken randomly from the classified data.

<1> SL :   They don't know who they are fucking with.

<1> TL :   Mereka tak tahu berurusan dengan siapa.

In the example above, paraphrase is done to the word "Fucking" which is tranlated into "Berurusan". According to Oxford Advanced Learners Dictionary, "Fucking" means having sex with someone, while to adjust with the context, the subtitler chose to translate it into "Berurusan".

<2> SL :   Bad call.

<2> TL :   Ide buruk.

Literally, "Bad call" means "Keputusan yang buruk". Yet, in this frame, it is changed into "Ide" in which it is more fits in with the context the characters are talking about in the scene of the movie.

<3> SL :   All right, let's pull these bad boys off and see what we've got.

<3> TL :   Baiklah, mari kita buka cetakannya dan lihat apa hasilnya.

In the frame above, all the words are translated accurately, except "bad boys". Literally, it means "anak nakal", yet to adjust with the context, it is being paraphrased into "cetakan" as the scene is talking about it.

<4> SL :   Okey-dokey.

<4> TL :   Beres.

This frame is also using paraphrase strategy. "Okey-dokey" is an interjection, which, in Bahasa it means "Oke" or "Baiklah". Yet, the subtitler chose to translate it into "Beres" which is more familiar to the TL.

<5> SL :   We'll put it on the book.

<5> TL :   Akan kami jadwalkan.

This frame is also considered using paraphrase strategy. The SL, if it is translated obviously, will be "Kami akan mencatatnya di buku", yet it is being paraphrased into "Akan kami jadwalkan" which sounds more acceptable.

<6> SL :   We fuck with their house. They can't afford to fix it.

<6> TL :   Kita rusak rumah mereka. Mereka tak akan mampu
              perbaiki.

In the previous example, the word "Fuck" is translated into "berurusan", and in this frame, it is translated into "rusak" which is more compatible to the

context. *"Fuck"* in English arouses strong associations to the sexual activity, it is considered to be the strongest swear word by far.

4.2.2.7 Dislocation

Dislocation is a srategy used to make the translation of SL to TL acceptable by re-produce some expression with the new form which has the same effect to the target audience. There is only 1 frame of dislocation strategy found in *Neighbors.* The example below are taken from the classified data.

<1> SL : Somebody call 911!

<1> TL : Seseorang hubungi Polisi!

911 is known as the police number in the SL, therefore to make it clear it is translated into "Polisi" to the TL.

4.2.2.8 Condensation

Condensation is a strategy used to shorten the SL into the TL to be concise without losing the original message and also to eliminate the redudancies. There are so many redundancies found in the frames consisted in *Neighbors*. Thus, to make a condensed expression, the subtitler concised rendering of normal speech to make it understandable. By adopting condensation, some of the redundancies were eliminated and thereby coherence was enhanced through a shorter sentence. There are 32 frames of condensation strategy found in *Neighbors.* The examples below are taken randomy from the classified data.

<1> SL :   Yes, you are. You know what?

<1> TL :   Ya. Kau tahu?

In the example above, condensation is used to shorten the text as it would be longer if it is translated literally. Besides, the message is still the same.

<2> SL :   I had no money either. We had no money.

<2> TL :   Aku juga. Kita tak punya uang.

This frame is also using condensation since there is a repetition, therefore to shorten the message, condensation is used. "I had no money either" is being shorten to the TL into "Aku juga"

<3> SL :   That's awesome!

<3> TL :   Keren!

"That's awesome", which should be translated into "Itu keren!", is only "Keren!".

<4> SL :   We've got to get in there, we gotta infiltrate.

<4> TL :   Kita masuk kesana dan membaur.

This frame is also the same. There is a repetition of the subject, therefore the translation is condensed, yet the meaning is still the same.

<5> SL :   Get it out of you!

<5> TL :   Keluarkanlah!

"Get it out of you" is just simply translated into "Keluarkanlah!" instead of "Keluarkan itu darimu" which is less effective.

<6> SL :   You know, I was just thinking.

<6> TL :   Aku kepikiran.

"You know" is removed and "I was just thinking" is translated into "Aku kepikiran". The form may be reduced but the message is still maintained.

4.2.2.9 Decimation

Decimation is a strategy used similarly as the condensation, yet it only reduces the content of the dialog to follow the speed of the dialogue. There are 3 frames of decimation strategy found in *Neighbors.* The examples below are taken randomly from the classified data.

<1> SL :   Hey, you know, I think the clay is stuck to my

                pubes.

<1> TL :   Hei, kurasa adonannya menempel di bulu

                kemaluanku.

Decimation is used in this frame. "You know" is eliminated and the last is still maintained.

<2> SL :   Kicked out of school more than anything?

<2> TL :   Dikeluarkan dari sekolah?

This last example is also using decimation strategy. "Kicked out of school more than anything" is just translated into "Dikeluarkan dari sekolah?". "More than anything" is removed to reduce the content of the dialogue to follow the speed.

4.2.2.10 Resignation

Resignation is a strategy used when the translator finds difficulties in translating certain text because the target audience are not familiar with the element which is untranslatable. Therefore, the SL will be left untranslated since there is no similar meaning nor solution towards it. There are 29 frames of resignation strategy found in *Neighbors.* The examples below are taken randomly from the classified data.

<1> SL :   I thought we were taking pictures. I cleaned up a

little, but.

<1> TL :   Kupikir kita mau berfoto, jadi aku bersihkan.

The untranslatable element in this frame, which is "but" in th e last sentence, is removed. Because there is no connection to the next part of the dialogue.

<2> SL :   Fucking just learn to deal with it, okay?

<2> TL :   Belajarlah memahami itu, oke?

The subtitler msut find the difficulty in translating the first word of the sentence, therefore it is omitted. There is no equivalence in the TL though for that word in the context of this frame.

<3> SL :   Of all people, that this is a good idea.

<3> TL :   Bahwa ini ide bagus.

This frame is also considered using resignation. "Of all people" is being omitted because it is untranslatable due to the context of this frame. Besides, it is included in the previous frame so there is no need to translate it.

4.2.2.11 Combination of the Strategies

Strategies proposed by Gottlieb do not appear exclusively. Instead, they often appear simultaneously in combination, without any evidence of overlapping one another. In *Neighbors,* there are 104 frames identified using combination of the strategies. The example below are taken randomly from the classified data.

<1> SL :   We fuck with their house. They can't afford to fix it.

<1> TL :   Kita rusak rumah mereka. Mereka tak akan mampu
             perbaiki.

From the example above, the subtitler used two kinds of strategy; paraphrase and transfer. According to Oxford Advanced Learners Dictionary, "Fuck" means having sex with someone, while to adjust with the context, the

subtitler chose to translate it into "Rusak". The last sentence is translated using transfer as it is already retrieved to the TL and doesn't need to be changed.

> <2> SL :   Let's do something we'ver never done. Okay.
>
> <2> TL :   Ayo lakukan hal baru. Oke.

The frame above is using expansion and transfer strategy. "Let's do something we've never done" is expanded to the TL into "Ayo lakukan hal baru" and the word "Okay" is just translated into "Oke" in which the TL audience is already familiar with it.

4.2.3   The Fault in Our Stars

The Fault in Our Stars, a 126-minute romance movie directed by Josh Boone, consists of 2011 frames. The selected 445 frames generate 9 out of 10 strategies utilized in subtitling with the frequency of 513, including 68 combinations.

4.2.3.1 Transfer

Transfer is a strategy used to translate the SL to the TL directly and faithfully. There are 263 frames of transfer strategy found in *The Fault in Our Stars.* The example below are taken randomly from the classified data.

> <1> SL :   I can't believe I have a crush on a girl with such
>
>   cliche wishes.

<1> TL :   Tak kusangka aku suka pada wanita dengan harapan

klise.

In the frame above, each word of the SL is transferred clearly. All the original aspects of the SL are transmitted to the TL since it has its equivalence.

<2> SL :   She's that kind of girl. But the truth is, her lungs...

<2> TL :   Dia anaknya seperti itu. Tapi sebenarnya, paru-

parunya...

This frame is using transfer strategy. The form is exactly the same and the message is rendered fully without eliminating any parts of the sentence. Even the punctuation is alike.

<3> SL :   They're using a skeleton as a playground.

<3> TL :   Mereka menggunakan kerangka sebagai taman

bermain.

The example above is also considered using transfer strategy since the message and the form are maintained by the subtitler.

<4> SL :   Speaking of which, you're probably wondering...

<4> TL :   Ngomong-ngomong, kau mungkin heran...

The example above is also categorized by using transfer strategy since all parts of this frame is transferred to the equivalent one.

<5> SL :   They drained a liter and a half last night.

<5> TL :   Mereka menguras satu setengah liter tadi malam.

Transfer is also used by all parts of the frame above which are translated directly into the equivalent meaning.

<6> SL :   Yeah, thank you. Much, much better.

<6> TL :   Ya, terima kasih. Jauh, jauh lebih baik.

"Yeah, thank you Much, much better." is translated faithfully into "Ya, terima kasih. Jauh, jauh lebih baik.". from this frame, we can see that these two sentences are translated using transfer strategy since the subtitler tends to keep the form and the message is still rendered.

<7> SL :   The survival rate of patients with severe endothelial
              growth...

<7> TL :   Tingkat kelangsungan hidup pasien dengan
              pertumbuhan   endotel parah...

In this case, all parts of the frame is fully transferred. Besides, the form is still maintained.

<8> SL :   All your efforts to keep me from you are gonna fail.

<8> TL :   Semua upayamu untuk menjauhkanku darimu akan
              gagal.

This last example is also using transfer strategy. The message is delivered exactly the same from the SL to the TL, and the structure of the SL is also adapted to the TL.

4.2.3.2 Imitation

Imitation is a strategy used to reproduce the SL to the TL using the same forms: such as name, brand, etc to create the same content. Imitation constituted the identical expression, equivalent rendering of proper nouns, international greetings, etc. There are so many proper nouns found in this movie, resulting 68 frames using imitation strategy. As conversation is so central in the movie, verbal action almost completely encroaches on physical action and proper names appear with remarkable frequency. The examples below are taken randomly from the classified data.

<1> SL :   Hazel Grace   SL : Augustus Waters   SL :   Genies

<1> TL :   Hazel Grace   TL : Augustus Waters   TL :   Genies

The imitation strategy is easy to identify as it has the same form in SL and TL, which is mostly found in the context of proper nouns.

<2> SL :   He invited us to Amsterdam.

<2> TL :   Dia mengundang kami ke Amsterdam.

The example above is using imitation strategy. It can be seen from the word "Amsterdam" which is still maintained.

<3> SL :   Hazel Grace, you didn't go to Disney World.

<3> TL :   Hazel Grace, jangan pergi ke Disney World.

This frame is also using imitation strategy. The words "Hazel Grace" and "Disney World" are translated into the same forms.

<4> SL :   And Epcot Center.

<4> TL :   Dan Epcot Center.

Epcot Center relates to the name of a place. Instead of translating or explaining it into different form, the subtitler chose to keep the same form.

<5> SL :   Funky Bones by Joep Van Lieshout.

<5> TL :   Funky Bones karya Joep Van Lieshout.

The words "Funky Bones" and "Joep Van Lueshout" also relate to the name of a public artwork and a person who made it. It is clear that the strategy used in this example is imitation strategy. By transferring them rather than translating them into TL. Thus, the subtitler chose to maintain the form.

<6> SL :   Having never read An Imperial Affliction.

<6> TL :   Yang tak pernah membaca An Imperial Affliction.

"An Imperial Affliction" is a title of Hazel Grace's favorite book. It is clear by maintaining the same form, this frame is using imitation strategy.

4.2.3.3 Transcription

Transcription is a strategy used to translate strange, nonsense language and unusual terms of the SL in which it results in its inability to be translated without losing the peculiarities. There is 1 frame of transcription strategy found in *The Fault in Our Stars.* The example below is taken from the classified data.

<1> SL :   Sir? / Uh-huh?

<1> TL :   Tuan? / Iya?

According to Oxford Advanced Learners Dictionary, "Uh-huh" is often used as an exclamation that people make when they understand or agree with something. Yet, here, in this frame, it is translated into "Iya?" which is more compatible to the scene of the frame.

4.2.3.4 Deletion

Deletion is a strategy used when rendering all of the speaker's intention is impossible due to the speed of dialogue which is too fast. Therefore, certain part of the message of the SL is excluded. Deletion is regarded as the frequent strategy in *The Fault in Our Stars* subtitling due to the space and time limits and quick appearance and disappearance of frames and mass of message needed to be delivered to the viewer. There are 48 frames of deletion strategy found in *The Fault in Our Stars.* The examples below are taken randomly from the classified data.

<1> SL :   Yeah, duh. I'm sorry.

<1> TL :   Ya. Maaf.

From the example above, the utterance "duh" is omitted because it has no verbal content and less important to the TL. Besides, "I'm sorry" is translated into "Maaf", deleting the subject, because the viewers already know who is talking.

<2> SL :   You're a survivor yourself, huh?

<2> TL :   Kau bertahan sendiri?

The word "huh" is less important since it has no meaning to the context. It has no contribution to the main message which has to be delivered to the viewers.

<3> SL :   And listen, I say this with the utmost of affection.

<3> TL :   Kukatakan ini dengan perasaan sayang sekali.

This frame is using deletion by removing "And listen" to adjust with the speed of the dialogue.

<4> SL :   Apparently, they... I don't know if they do this that
             often.

<4> TL :   Mereka... Aku tak tahu mereka sering melakukan ini

This frame is also using deletion. The first word of the sentence, which is "apparently", are omitted.

<5> SL : Well, not all cancers are alike, and yours is

particularly unusual, Hazel.

<5> TL : Tak semua kanker sama, dan kankermu sangat

langka, Hazel.

Deletion is also used in this frame by omitting the first word of the sentence, which is "well".

<6> SL : I'm... I'm sure that the Genies would hook it up.

They are loaded.

<6> TL : Kuyakin Genies akan mewujudkannya. Mereka

kaya.

This frame is also using deletion strategy. The first "I'm" is excluded in the translation due to the sentence which is too long and besides it doesn't affect the meaning at all since there is a repetition of the words "I'm" which is unnecessary.

<7> SL : Okay. Gus, listen, why don't you go home?

<7> TL : Baiklah. Gus, kenapa kau tak pulang?

This is also classified as deletion, since the deletion does not change the essence. After the deletion in the translation, the main message still remains the same.

<8> SL :   Hazel, I'm saying I wouldn't mind.

<8> TL :   Hazel, aku tak keberatan.

This last example shows deletion strategy. The translation of the SL to the TL is done by omitting certain parts of the sentence, "I'm saying" in this case.

4.2.3.5 Expansion

Expansion is a strategy used when additional information such as culture specific references are needed to meet the equivalent cultural nuances which is retrievable, or, according to a translation strategy in which the SL idiom is correspondently rendered as a TL phrase through using circumlocution. There are 13 frames of expansion strategy found in *The Fault in Our Stars*. The example below are taken randomly from the classified data.

<1> SL :   Just getting all the equipment over there.

<1> TL :   Uangnya baru saja diberikan peralatan.

In the example above, the addition "Uangnya" is found in the TL. Although it doesn't have any references in the SL, It appears in the TL to make the translation clearer for the viewers since this strategy can be used when the original requires an explanation.

<2> SL :   Such a beautiful day.

<2> TL :   Sungguh hari yang indah.

"Such a beautiful day" in Bahasa mean "Hari yang indah", but the subtitler added "Sungguh" to emphasize that it is really a beautiful day.

<3> SL : Or any plane.

<3> TL : Atau dalam pesawat manapun.

This is considered using expansion since there is additional word "dalam" in the TL. It is done to make a connection to the previous frame so it becomes clearer.

<4> SL : I was 13.

<4> TL : Umurku saat itu 13 tahun.

"I was 13", if it is translated directly and faithfully would be "Aku 13". It sounds strange, therefore the subtitler needs to add some words to make it retrievable.

<5> SL : But, what?

<5> TL : Tapi, busana apa?

This is also using expansion. The TL is being expanded from the SL by adding the word "Busana" to emphasize what is being talked so still there is a connection from the previous frame.

4.2.3.6 Paraphrase

Paraphrase is used when the SL cannot be reconstructed in the same syntactic way to the TL by paraphrasing to attain the same meaning as the original. The structure of the SL of this movie is more complex than the message they tried to deliver. Thus, paraphrase could be corresponded to a sense-for-sense translation rather than a literal one to make a clearer translation. There are 56 frames of paraphrase strategy found in *The Fault in Our Stars.* The examples below are taken randomly from the classified data.

<1> SL :   Shall we?

<1> TL :   Sekarang?

From the example above, paraphrase strategy is used by reconstructing the sentence "Shall we?" into different from in the TL, which is "Sekarang?". Yet, is is still compatible with the context instead of translating it directly.

<2> SL :   But they are willing to bring me, too, and...

<2> TL :   Tapi aku juga diizinkan ikut, dan...

"But they are willing to bring me" should be translated into "Tapi mereka bersedia membawaku" but it is too stiff and not retrievable to the TL, therefore it is being paraphrased into "Tapi aku juga diijinkan ikut."

<3> SL :   You can't do that!

<3> TL :   Berhentilah menggodaku!

The frame "You can't do that!" is translated into "Berhentilah menggodaku!" since it is more compatible to the context of the frame. By paraphrasing it, the meaning is held constant eventhough in the different form.

<4> SL :   Would be if someone familiar with your case.

<4> TL :   Jika ada orang dekatmu yang ikut.

This frame is considered using paraphrase since the different form of the SL to the TL can be seen clearly. "Would be if someone familiar with your case" should be translated into "Jika seseorang mengenali kondisimu", yet to make it retrievable, the subtitler chose to paraphrase it and translate it into "Jika ada orang dekatmu yang ikut."

<5> SL :   That would not be wise at this juncture.

<5> TL :   Itu tak baik saat ini.

"Wise" in Bahasa means "Bijak" and "Juncture" as a particular point in time, yet in this frame it is being paraphrased into "Itu tak baik saat ini." Instead of the longer version which is "Itu tidak akan bijak pada saat ini."

4.2.3.7 Condensation

Condensation is a strategy used to shorten the SL into the TL to be concise without losing the original message and also to eliminate the redudancies. There are 46 frames found using condensation in this movie. Like the other movies, there are so many redundancies found in *The Fault in Our Stars.* Therefore, they

were eliminated, resulting condensed frames which are more concise without losing the message of the SL to the TL. The examples below are taken randomy from the classified data.

      <1> SL :   And she will be the rest of her life.

      <1> TL :   Seumur hidupnya.

The frame above is categorized as condensation, because some phrase of the SL is omitted to its translation. The omitted utterance is "And she will be". However the meaning of the TL is not lost and still maintained.

      <2> SL :   Yeah, of course. Of course I will.

      <2> TL :   Ya, tentu.

This frame is also using condensation strategy by omitting the second sentemce which has the same idea to the first one. So it is unnecessary to translate it.

      <3> SL :   What we're trying to do is prevent endothelial
                          growth.

      <3> TL :   Kami coba mencegah sel endotialnya berkembang.

The TL of this frame is also condensed which can be seen that some parts of the sentence are omitted. Yet, the message is still maintained.

      <4> SL :   Have you ever been on a plane before?

<4> TL :   Pernah naik pesawat?

"Have you   ever been on a plane before?" should be translated into "Pernahkah Anda naik pesawat sebelumnya?", but to make it concise, the translation becomes "Pernah naik pesawat?"

4.2.3.8 Decimation

Decimation is a strategy used similarly as the condensation, yet it only reduces the content of the dialog to follow the speed of the dialogue. There are 14 frames of decimation strategy found in *The Fault in Our Stars.* The examples below are taken randomly from the classified data.

<1> SL :   I mean, do you think we could actually go?

<1> TL :   Kami sungguh bisa pergi?

This frame is classified into decimation, since the omitted phrase in the SL causes a reduced content in the TL. The omitted words "I mean, do you think" are reduced to follow the speed of the dialogue. It is a half of the sentence that is reduced because decimation is the extreme form of condensation.

<2> SL :   I, too, have an interest in meeting this Mr. Peter Van
              Houten.

<2> TL :   Aku juga ingin bertemu Tn. Peter Van Houten.

This frame is also calssified into decimation. The long sentence of the SL above is reduced, so that the content is being shorten into only "Aku juga ingin bertemu Tn. Peter Van Houten" to follow the speed.

<3> SL :   I mean, he... He... Yeah, we're sharing it.

<3> TL :   Dia... Dia... Ya, Kami berbagi.

Decimation is also used in the example above. "I mean", "Yeah" and "It" are omitted. However, the omission of the content of the SL doesn't change the meaning.

<4> SL :   And I... I think we should talk to dr. Maria.

<4> TL :   Ibu rasa kita harus bicara dengan dr. Maria.

This is classified as decimation, since the translation is reduced, resulting a decimation in meaning. The omission words are "And I..."

<5> SL :   Which, when overexpressed, can contribute to disease,
                     decay...

<5> TL :   Yang bisa memperparah penyakit, kerusakan...

This is also categorized as decimation, because the condensed words in the translation might reduce the important expression. The omitted words are **"**When overexpressed" that describe Hazel's condition.

4.2.3.9 Resignation

Resignation is a strategy used when the translator finds difficulties in translating certain text because the target audience are not familiar with the element which is untranslatable. Therefore, the SL will be left untranslated since there is no similar meaning nor solution towards it. There are 4 frames of resignation strategy found in *The Fault in Our Stars.* The examples below are taken randomly from the classified data.

<1> SL :   Is he your boyfriend? Is that...

<1> TL :   Dia pacarmu?

The example above is using resignation. The last sentence "is that..." is left unstranslated.

<2> SL :   He is not my...

<2> TL :   Dia bukan...

This sentence is considered not complete. Therefore only "he is not" which is translated into "dia bukan" and my is left untranslated.

<3> SL :   You're se... we're going to Amsterdam.

<3> TL :   Kita akan ke Amsterdam.

This frame is also categorized as resignation, since the untranslated part or the deletion may mislead the original meaning. The subtitler does not translate the unfinished word/sentence, which is "You're se..."

4.2.3.10 Combination of the Strategies

Strategies proposed by Gottlieb do not appear exclusively. Instead, they often appear simultaneously in combination, without any evidence of overlapping one another. In *The Fault in Our Stars,* there are 68 frames identified using combination of the strategies. The example below are taken randomly from the classified data.

<1> SL :   I didn't cut this fellow off for the hell of it.

<1> TL :   Kakiku diamputasi tidak untuk ini.

From the example above, the strategies utilized to translate it are paraphrase and condensation. Paraphrase is used to translate "fellow" into "kakise to adjust with the context in which Augustus Waters refers to his leg when he says "fellow". The frame above is a bit long and there are some less important words to be translated, therefore condensation is used to shorten it without losing the meaning.

<2> SL :   You're se... We're going to Amsterdam.

<2> TL :   Kita akan ke Amsterdam.

The example above is also using combination of the strategies, which is resignation and imitation. "You're se..." is untranslatable, therefore it ends up into zero translation. For the last sentence, it is classified using imitation strategy as the subtitler kept maintain the form of name, which is Amsterdam.