

**AN ANALYSIS ON TRANSLATION TECHNIQUES  
IN THE SUBTITLE OF THE MOVIE “5 CM”**

**THESIS**

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FACULTY OF CULTURAL STUDIES  
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**AN ANALYSIS ON TRANSLATION TECHNIQUES IN THE SUBTITLE  
OF THE MOVIE "5 CM"**

**THESIS**

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## ABSTRACT

Olenka, Fonda, 2014. **An Analysis On Translation Techniques In the Subtitle of the Movie “5 CM”**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Sri Endah Tabiati; Co-supervisor: Endang Sasanti

**Keywords:** Translation, Translation Technique, Subtitle, Movie.

Translating is not an easy task because it deals with transferring thoughts and ideas from one language to another. The knowledge of the culture of both languages and the knowledge of the texts being translated and target readers play a very important role when it comes to making a good translation. Therefore to avoid literal translation, possible misunderstandings, and inaccuracies, it is not enough for a translator to have an excellent knowledge of both languages but also that of their culture. This study examines the translation techniques used to translate the subtitle of the movie “5 CM”. There are two problems to be solved in the study, namely: (1) what translation techniques used by the translator; (2) what techniques mostly used by the translator in translating the subtitle of the movie “5 CM”.

This is a qualitative research which is conducted descriptively. The data were the dialogues and the subtitle of “5 CM” movie, Indonesian and English versions. The data were analyzed by identifying the techniques proposed by Nida.

The results of the study revealed that the techniques applied by the translator involved: addition, subtraction, and alteration. There were 94 sentences that are used as the data. Addition was applied in several ways, for example by adding “to be”: is, am, and were. Subtraction was also applied in several ways, for example subtraction of information or words. Alteration was applied in the case of changing some word classes to another. And from the result of analysis in 94 sentences, the writer discovered that translation technique of addition which were found in the 44 sentences was mostly used by the translator when doing the translation.

The thesis only covers the translation techniques in the subtitle of the movie “5 CM”. There are other areas of translation that can be used as the focus of the study. Therefore, to have a complete picture of the translation of the subtitle of the movie “5 CM” other researchers are suggested to make other studies about this, such as the translation method, translation procedure and other areas of translation.



## ABSTRAK

Olenka, Fonda. 2014. **Analisa Teknik Penerjemahan pada Subtitle dari Film “5 CM”**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (I) Sri Endah Tabiati (II) Endang Sasanti

Kata Kunci: Penerjemahan, Teknik Penyesuaian Penerjemahan, Subtitle, Film.

Menerjemahkan bukanlah tugas yang mudah karena berurusan dengan mentransfer pikiran-pikiran dan ide-ide dari satu bahasa ke bahasa lain. Pengetahuan tentang budaya kedua bahasa dan pengetahuan tentang teks tersebut dan pembaca memainkan peran penting ketika membuat terjemahan yang baik. Oleh karena itu untuk menghindari terjemahan literal, kemungkinan kesalahpahaman, dan ketidakakuratan, tidak cukup bagi penerjemah hanya memiliki pengetahuan yang sangat baik dari kedua bahasa tetapi juga budaya mereka. Studi ini membahas tentang teknik penerjemahan yang digunakan dalam subtitle film “5 CM”. Terdapat dua rumusan masalah yang dijawab pada studi ini, diantaranya: (1) teknik penerjemahan apa yang digunakan penerjemah; (2) teknik apa yang paling banyak digunakan penerjemah dalam menerjemahkan subtitle film “5 CM”.

Studi ini adalah pendekatan kualitatif yang dilakukan melalui penelitian deskriptif. Data yang digunakan adalah dialog dan subtitle dari film “5 CM” dalam versi Indonesia dan Inggris. Dalam analisa data, data dianalisa dengan mengidentifikasi teknik berdasarkan Nida. Penulis menganalisa dengan menggunakan table untuk menggolongkan teknik penerjemahan yang digunakan di dalam subtitle.

Hasil dari studi ini mengungkap bahwa teknik-teknik yang digunakan penerjemah meliputi: penambahan, pengurangan, dan perubahan. Terdapat 94 kalimat yang digunakan sebagai data. Penambahan digunakan dalam beberapa cara, contohnya penambahan “to be”: is, am, and were. Pengurangan juga digunakan dalam beberapa cara, contohnya pengurangan informasi atau kata-kata. Pengubahan digunakan dalam mengubah kelas kata ke lainnya. Dan hasil dari menganalisa 94 kalimat, penulis menemukan bahwa teknik penambahan dengan jumlah 44 kalimat adalah yang paling banyak digunakan penerjemah ketika melakukan penerjemahan.

Studi ini hanya mencakup teknik penerjemahan dalam subtitle film “5 CM”. Ada bidang lain dari terjemahan yang bisa digunakan sebagai pusat dalam studi. Oleh karena itu, untuk melengkapi gambaran dari terjemahan dari subtitle



film “5 CM”, peneliti lain disarankan untuk membuat studi lain tentang ini, seperti metode penerjemahan, prosedur penerjemahan, dan bidang lain dari terjemahan.



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# CHAPTER I

## INTRODUCTION

In this chapter, the writer discusses some points namely background of the study, problems of the study, objectives of the study, and definition of key terms.

### 1.1 Background of the Study

English as an international language used to disseminate any information using some tools supported by modern science and technology. For Indonesian people, English helps to keep up with the development of the world, especially for expanding their knowledge, not only in scientific and technological fields but also in art, literature, and entertainment. English is used by people to communicate and to get information. Since not everybody understands English, it is important to translate the information in the source text, which is in English, into the target text, which is Indonesian.

Considering that the function of translation is transferring certain information to the readers, translating is not an easy task because it deals with transferring thoughts and ideas from one language to another. The knowledge of the culture of both languages and the knowledge of such texts and target readers play a very important role when it comes to making a good translation. Therefore to avoid literal translation, possible misunderstandings, and inaccuracies, it is not enough for a translator to have an excellent knowledge of both languages but also of their culture.

Because translation deals with two languages which are different in terms of structure and culture, the differences create difficulties for the translator to make the best translation from source language into target language. Related to those difficulties, a translator needs a translation technique. So a translator should deliver his translated work to his audience accurately so that it will be acceptable and readable.

Translation becomes a complex task because it always involves two languages, the source and the target languages, which have many differences. The possible aspect found in two different languages is the difference of system which can cause some problems for a translator and in turn it can eventually cause inaccurate, unacceptable or unreadable translation.

In this research, the writer chooses to analyze the subtitle of a movie script because usually an audience chooses to read the translated subtitle to understand the story of the movie. Another reason why the writer chooses to analyze the subtitle is because there are still a few studies that analyze the result of translating subtitle of movie script. This research can be used as a reference for those interested in knowing more about the translation result of movie script.

“In translating process, the translator has to deal with two different languages expressed in the forms of words, phrases, clauses or sentences. The translator must concern himself with finding the target language translation equivalents. Therefore, in every stage of translating process, a translator often finds some difficulties which can be classified into: (1) difficulties in the analysis and understanding of the source language, (2) difficulties in the process of transferring and in finding target language



equivalents, and (3) difficulties in restructuring the transferred material to get the best result of translation” (Soemarno, 1991:1). Dealing with these difficulties, to make a good translation, a translator sometimes has to make several adaptations or adjustments. Nida (1964, p.150) states that “a translator should have deep knowledge about the source language. He or she should understand every message that the source text brings and also the significant emotive values of the words and the style of the original text which determine the flavor and the feel of the message.”

A translator often finds difficulties in translating a literary work. Some of those difficulties, based on Port in Pravitha (2011, p.2), are:

“first, a single word in one language often has meanings that require several words in another language; second, grammatical particles (like articles, verb tenses, singular/plural, etc) which do not exist in every language leads to multiple ambiguities (from the perspective of a target language like English); third, idioms that have obvious meaning in one language and culture may be completely confusing to speakers from another language and culture”.

Nababan (1999, p.24) writes, “translation can mean a series of activities done by a translator when transferring a message from source language to target language.”

Bell (1991: 43) says that “translation competence is the knowledge and skills that the translator must possess in order to carry out a translation.”

One of the causes which makes it difficult for a translator to produce a good translation is the different grammatical structure of the source and the target languages. As stated by Baker (1922: 183), “differences in the grammatical structures of the source and the target language often result in some changes in the information content of the message during the process of translation.” The difficulties also

happens in the translation of English into Indonesian texts because of the different grammatical structure between English and Indonesian.

The writer is interested in conducting a research on the subtitle of translation because the number of this kind of research is not as many as other research in the Faculty of Languages and Literature. For this research the writer chooses the movie "5 cm" because she is interested in analyzing the subtitle of a movie from Indonesian to English. As the writer knows some of the previous studies usually analyzed the subtitle of a movie from English to Indonesian. From this research, the writer wants to share the knowledge about the techniques in translating subtitle in a movie. The writer chose "5 cm" movie because this movie is highly popular. It is about the friendship of five persons and their belief that their dream is very close which is symbolized as 5 cm from their forehead.

By this research, the writer will acquire knowledge about translation techniques that are used in translating movie subtitle based on Nida (1964). Based on this background, the writer is interested in conducting a research entitled **An Analysis on Translation Techniques in the Subtitle of the Movie "5 CM"**.

**1.2 Problems of the Study**

Based on the research background described previously, the proposed problems are:

1. What are the techniques used by the translator in translating the subtitle of the movie "5 cm"?



2. What are the techniques mostly used by the translator in translating the subtitle of the movie “5 cm”?

**1.3 Objectives of the Study**

Based on the problems, it can be stated that the objectives of the study are:

1. Investigating the translation techniques used by the translator in translating the subtitle of the movie “5 cm”.
2. Finding out the techniques mostly used by the translator in translating the subtitle of the movie “5 cm”.

**1.4 Definition of Key Terms**

1. Translation : Translation is the process of transferring the message from a source language (SL) into a target language (TL) (Budianto 2010, p.1).
2. Translation Techniques : Translation techniques are techniques to produce semantically equivalent structures and provide equivalent stylistic appropriateness (Nida 1964, p.226).
3. Subtitle : Subtitle is the transcriptions of film or TV dialogue, presented simultaneously on the screen. (Baker, p.244).

4. 5 cm : 5 cm is an Indonesian movie produced by Rizal Mantovani, based on a novel of the same title.





## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter covers the explanation about the definitions of translation, process of translation, types of translation techniques, definitions of subtitles, and previous studies.

#### 2.1 Translation

Translation is one of the subjects offered in the curriculum of the English departments in various universities in the world which trains the students to acquire the competence to transfer messages from a foreign language (source language) to local language (target language) or vice versa. This subject provides activities of translating text from English into Indonesian and vice versa. The activities require the students to discuss their translation guided by the lecturer.

According to Newmark (1988:5) “translation is rendering the meaning of a text into another language in the way that the author intended. Hence in many types of text (legal, administrative, dialect, local, cultural) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible.” In this study the writer wants to see whether the translation of the subtitle of the movie “5 cm” which involves the transfer of language from Source Language, Indonesian, to the Target Language, English still maintain the means of the source language although there are some adjustments.

### 2.2 Translation Process

Based on Budianto (2010:27), “the translation process is the procedures or steps or order of technical devices used to transfer the meaning of a text in one language into a text in another language or the SL message to TL message equivalently. The translation processes implies an entire process of how a translator produces equivalences between a text or portions of a text into another language.”

Nida and Taber explained simply and generally about the process of translation. Nida and Taber (1974:33) “introduce three stages in the process of translation. This process begins by analyzing SL into grammatical and semantic structure of the TL, transferring the meaning and at last by restructuring the equivalent meanings of source to receptor with accepted forms/sentence patterns. The messages in the receptor language must be the same as that in source language. When the result is already fit between the source and the receptor, translation is written.”



Figure: Nida’s model of translation (Bassnett. 2005:25)



From Nida and Taber's explanation it can be concluded that translation has a process, a translator must have knowledge about the elements of two languages, such as grammatical and semantic structure. The process of translation is done to find the equivalent meaning from source language (SL) to target language (TL).

### 2.3 Translation Techniques

According to Molina and Albir (2002:509), "translation procedures (or techniques) are used functionally and dynamically in terms of the genre of the text, type of translation (specialized and literary), mode of translation (written translation, consecutive interpreting), purpose of the translation and the characteristics of the translation audience and method chosen (interpretative-communicative, etc.)."

Based on Larson (1984, p.15) "translation method is divided into two categories. The first category is form-based or literal translation. The second one is meaning based or idiomatic translation. By literal translations, he means, the translation faithfully follows the form of the SL. On the other hand, the idiomatic translation tries to convey the meaning intended by the SL writer in a natural form of the receptor language."

In order that the SL text natural and acceptable by TL readers, Nida (1964, p.227) "proposes three techniques of adjustment: additions, subtractions, and alterations. They are used: 1) to adjust the form of the message to the characteristics of the structure of the target language; 2) to produce semantically

equivalent structures; 3) to generate appropriate stylistic equivalences; 4) to produce an equivalent communicative effect.”

In this research the theory of Nida is used because as the writer know that there are still a few studies that analyze subtitle of movie script using translation techniques from Nida. Therefore, the writer wants to share some translation techniques from Nida to analyze subtitle of movie script.

### **A. Additions**

Additions are techniques to clarify an elliptical expression, to avoid ambiguity in the target language.

Of the many types of additions which may be incorporated into a translation, the most common and important are :

#### **1. Filling out elliptical expressions**

When there is an obvious parallelism in structure, there are relatively few problems in determining the exact words to be added. However, some languages require not only the filling out the parallel ellipsis, but also the addition of some subject and verbal elements as well (Nida, 1964:227). As example Wahyudi (2010) states that, “saya lebih tua darimu” must be translated into English as “I am older than you are”.

#### **2. Obligatory specification**

In obligatory specification, we need to review that the specification required in some translations results from one of two reasons: (1) ambiguity in the receptor language formations, and (2) the fact that greater specificity may be required so as to avoid misleading reference, means that the translation should



give a clear indication of reference (Nida, 1964:228). As an example Wahyudi (2010) says, "need to talk to you" is translated into Indonesian becomes "kami ingin bicara denganmu".

### **3. Additions required by grammatical restructuring**

Almost any type of restructuring of a source-language expressions can result in some lexical additions. When a passive expression, e.g. "he will be condemned" (Mark 16:16) is changed to an active one, as many languages require, it is obviously necessary to insert the agent, in this instance 'God', so that the translation reads, as in Zacapoastla Aztec, 'God will condemn him'. (Nida, 1964:228).

### **4. Amplification from implicit to explicit status**

Important semantic elements carried implicitly in the source language may require explicit identification in the target language. All implicit information in the source language must be made explicit in many target languages. For example, the phrase "queen of the south" (Luke 11:31) is translated into "woman who was ruling in the south country". (Nida, 1964:228).

### **5. Answers to rhetorical questions**

In some languages rhetorical questions always require answers. Such a series of questions as that in Matthew II:7-9 is especially difficult to translate, for three of the questions are expanded by immediately appending supplementary questions, but the full answer is not given until the middle of verse 9, for example:

"What did you go out into the wilderness to behold? A reed shaken by the wind? Why then did you go out? To see a man clothed in soft raiment?"

Behold, those who wear soft raiment are in kings' houses. Why then did you go out? To see a prophet? Yes, I tell you . . .”

In languages which require answers to such questions, it is possible so to combine certain of the questions as to provide a fitting answer. (Nida, 1964:229).

## 6. Classifiers

Classifiers provide a convenient device for building meaningful redundancy into an overloaded text, especially in languages which readily employ such terms to identify proper names and borrowed terms, e.g. ‘river Jordan’, ‘city Jerusalem’. (Nida, 1964:230).

## 7. Connectives

Transitional, which of the repetition of segments of the preceding text, are widely used in many languages. In place of saying literally, ‘He went up to Jerusalem. There he taught the people’, some languages require the equivalent of, ‘He went up to Jerusalem. Having arrived there, he taught the people’. (Nida, 1964:230).

## 8. Categories of the receptor language

When a receptor language has certain categories, obligatory or optional, which do not exist in the source-language text, it is obviously necessary to add the obligatory categories and to weigh the desirability to adding the optional categories (Nida, 1964:230). As example Wahyudi (2010) states that, the phrase “God willing” can be transferred into “jika Tuhan menghendaki”.



## 9. Doublets

The last type of addition is doublets. In some languages, the doublets are almost obligatory in certain types of contexts (Nida, 1964: 230). As example

Wahyudi (2010) states that, a phrase “dia bertanya” can be transferred into “he asks a question”.

### B. Subtractions

There are some situations where the translator may use this technique. In translating, subtractions are neither so numerous nor varied as additions, they are, nevertheless, highly important in the process of adjustment. They include primarily the following types:

#### 1. Repetitions

Semantic doublets such as “answering, said,” “asked and said,” or “he said, said he,” may be quite acceptable in some languages; in fact, they are required in certain instances, as noted above. Not all repetitions consist of doublets. Some are repetitions for the sake of emphasis, e.g. “verily, verily” or “blessing I will bless.” In other instances epic style often calls for the piling up of roughly synonymous expressions, e.g., “I will kill him with my weapon, I will slay him with my sword.” But the equivalent of this parallelism is in many languages merely ‘I will certainly kill him with my sword’ for a literal transfer of the repetition in the receptor language might imply something oddly whimsical or strangely unreal. (Nida, 1964:231).

## 2. Specification of reference

A shift of word classes may also result in the loss of words indicating reference; for just as the change from a noun to a verb tends to add words for participants in the action, a shift from a verb to a noun will eliminate such units. (Nida, 1964:231).

## 3. Conjunctions

The conjunctions which are link-coordinates, the elements are often combined without conjunction, for example, "God and Father" becomes 'God, Father', or in a series, e.g. "John and Bill and Jim" becomes 'John, Bill, Jim'. (Nida, 1964:232).

## 4. Transitionals

Transitionals is different from conjunctions in that, instead of combining two formally related units, they serve merely to mark a transition from one unit to another. In many context, "then", "now", or "after that" are allowed to be omitted. (Nida, 1964:232).

## 5. Categories

The insistence of some translators that all categories in the original be fully reflected in the receptor-language text has resulted in some very awkward translations. For example, a language may have a category of plural, but only as an optional set of forms; thus in a translation such forms should be employed only in the same types of situations, and with approximately the same frequency, as in a receptor-language text. (Nida, 1964:232).



## 6. Vocatives

All languages have ways of calling to people, but in some languages there is no means by which one may directly address another in a polite form. For example, instead of "Peter said to Jesus: Teacher, it is well that we are here" (Mark 9:5), one must sometimes translate, "Peter said to Jesus, his teacher: It is well that we are here". In this situation the vocative is shifted into a nearby clause; however, in many instances such vocatives must simply be omitted if the total impact of the passage is not suffer serious distortion of intent and meaning. (Nida, 1964:232).

## 7. Formulae

Formulae does not actually alter the total content of the message. They may change some features from explicit to implicit status, but this does not substantially less the information carried by the communication. In fact, these subtractions are justified primarily on the basis that they result in a closer equivalence that would otherwise be the case.

A number of formulae in source languages are relatively meaningless in receptor languages. For example, in the Scriptures the phrase in his name or in the name of the Lord is in some contexts more adequately expressed simply as 'by him' or 'by the Lord', since in some societies the term 'name' is in no sense a symbolic substitute for the individual. (Nida, 1964:233).

## C. Alterations

Text have some changes, involving not only additions and subtractions, but also alterations, some of them are relatively radical. Alterations may be of all

types, from the simplest problems of correspondence in sounds to the most complicated adjustments in idiomatic phrases.

However, in general, alterations can be treated under the following classes:

### **1. Sounds**

Even the most consistent system of transliteration may occasionally produce a severe difficulty, since the resulting form may have another meaning in the receptor language. In Loma, for example, straightforward transliteration of Messiah turns out to mean 'death's hand', and hence the transliteration has to be altered to the form Mesaya, so that it will not be a misleading form. Since proper names often have etymological meanings in the source languages, e.g. Christ 'anointed', Peter 'rock', Beihlehem 'house of bread', Jerusalem 'city of peace', and Israel 'prince of God', some translators have considered it advantageous to translate the names. However, such a procedure is usually unwise; for though the derivation of names may be ascertained in many instances, the forms serve as symbols for unique objects, and except for certain rare contexts do not carry with them the significance of the constituent parts. (Nida, 1964:233).

### **2. Categories**

Alterations of categories include not only shifts of forms within categories, but also the employment of expressions which have no corresponding function in the source language. In certain instances the shift of categories seems somewhat more radical, especially if the equivalent concept is expressed by a different class of word forms into adverbial expressions, e.g. 'then', 'later', 'earlier', 'before that', 'yesterday', 'tomorrow', etc. (Nida, 1964:234).



### 3. Word Classes

At this point it is necessary only to list some of the more typical kinds of alterations. Undoubtedly the shift from event nouns to verbs is the most common.

All other words classes may also be subject to alteration, as when prepositions correspond to verbs; e.g. "from death to life" (I John 3:14) may be rendered as 'leave death and come to life' (Mazatec), or "he who is not against us" (Mark 9:40) may become 'he who does not look mean at us' (Kekchi). Where greater specificity of identification is required by the grammatical or semantic structure, pronouns often correspond to nouns, and determiners, such as the or a, are altered to expressions meaning 'this same', 'some', 'any', etc. (Nida, 1964:234).

### 4. Order

When the order of an expression is obviously complicated, as in Mark 15:21, which even in the RSV is rendered as, "And they compelled a passerby, Simon of Cyrene, who was coming in from the country, the father of Alexander and Rufus, to carry his cross, "it is not surprising that a drastic alteration takes place in word order in translation, e.g. 'Simon of Cyrene, who is the father of Alexander and Rufus, was coming in from the country. The soldiers ordered him to carry Jesus 'cross'. (Nida, 1964: 235).

### 5. Clause and sentence structure

The important alteration in clause and sentence structure involves shift from questions to statements, when, for example, rhetorical questions do not occur in the TL; and changes from indirect discourse to direct, or vice versa. For example, the expression "be transformed by the renewal of your mind (Romans

12:2) is translated into “make yourselves good, make your hearts new”. (Nida, 1964:235).

### **6. Semantic problems involving single words**

Alteration of semantic problems involving single words may be classified on the basis of whether the lexical elements in question are of a lower rank, or of a higher rank. Translator is often forced by the semantic structure of the target language to select a term lower in hierarchical rank, since no equivalent high-level term is available (Nida, 1964:236). As example Wahyudi (2010), “hour” and “day” are translated by “time” and “occasion”. Time is a part of hour meaning that time has higher rank than hour. Occasion is a part of day meaning that occasion has also higher rank than day.

### **7. Semantic problems involving exocentric expressions**

Undoubtedly the principal difficulty of the translator in dealing with exocentric expressions is that he tends to overlook their exocentric character. In the Bible many figurative extensions of meaning which relate, for example, to light and truth, the human body and the church organization, marriage and fidelity to God, and body and soul, are so much a part of the Scripture message that they seem, to the reader familiar with them, quite matter-of-fact statements, and not, as they are, exocentric idioms. (Nida, 1964:237).

### **2.4 Subtitles**

Baker (1998, p.244) explains that subtitles are “the transcriptions of film or TV dialogue, presented simultaneously on the screen”. In some cases, subtitles



may appear elsewhere on the screen such as in Japan where “subtitles are sometimes placed vertically on the side of the screen” (Gottlieb, 2001, cited in Pedersen, 2010: 10). Subtitling is sometimes known as “captions” which are “transcriptions of film or TV dialogue presented simultaneously on screen” (Gottlieb, 2001: 244).

According to the “Merriam Webster Dictionary” (1825), subtitle is a secondary or explanatory title, a printed statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language.

Therefore, in short a subtitle is dialogue of a foreign movie and replacement from source text to target text.

## 2.5 Previous Studies

When doing this study, the writer reviews two studies conducted by the students of Brawijaya University in similar area. The first study was written by Pravitha (2011) with her thesis entitled “An Analysis on Translation Techniques of Complex Sentences in Sir Conan Doyle’s Short Story Sherlock Holmes : The Adventure of Sussex Vampire”. In her research, she analyzed the techniques that are applied in translating complex sentences using Molina and Albir theory and also whether the translation successfully delivers the author’s original message or not. She classifies the findings into two categories: Translation Maintaining SL Message and Translation Deviating SL Message.

The second study was written by Wahyudi (2010) entitled “Adjustment Techniques Used in Translating Helvy Tiana Rosa’s *Jaring-Jaring Merah* (A Short Story)”. His study was carried out to investigate the kinds of translation adjustments and to what extent they are applied to translate Helvy Tiana Rosa’s *Jaring-Jaring Merah*. From the analysis of 126 sentences, this research covered 3 categories namely addition, alteration, and subtraction. And from his result of analysis, it is found out that the use of addition is the most common adjustment occurring in the short story.

Although the writer has similar technique with the second previous study, she tries to prove that her study is different from those of her previous studies. In this research, the writer analyzes the techniques applied in translating the subtitle in “**5 cm**” movie using Nida theory. There are three techniques of adjustment from Nida: 1) Additions, 2) Subtractions, and 3) Alterations. Each of the techniques has some types or classes. The writer wants to analyze the subtitle of the movie by focusing only on the translation of the addition, subtraction, and alterations because this three techniques always appear in the source language to target language.



## CHAPTER III

### RESEARCH METHOD

This chapter explains a set of methodology of this study covering the type of research, data source, data collection, and data analysis.

#### 3.1 Research Design

According to Ary et al. (2010), “content analysis focuses on analyzing and interpreting recorded material within its own context. The material may be public records, textbooks, letters, films, tapes, diaries, themes, reports and other documents.” This study is a descriptive research because this research tries to describe the kinds of translation techniques in the 5 cm movie script. The type of research that is used in this study is descriptive qualitative approach.

“Qualitative research involves the studied use and collection of a variety of empirical materials - case club study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts - that describe routine and problematic moments and meaning in individuals’ lives” (Denzin and Lincoln 1994, p.2). Based on this empirical materials, the writer think that the movie that she analyzes is personal experience and life story.

Because the movie is based on life story that is presented to novel and is published in a movie.

Creswell (1998, p.15) states, “qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a

social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting.”

### 3.2 Data Source

The data source of this study is the movie script containing the kinds of translation techniques from a movie, entitled "5 cm" and the English translation of the movie. The data are the original movie transcript written in Indonesian and the translated texts are in the form of subtitles written in English. The source of the movie transcripts of both the English and Indonesian version are the same, both are from subscene.com because this website is popular for people who search movie subtitles. However, the translators of the transcript in Indonesian and English are different. Ludiludi is the translator for the English version and Geraldine is the translator for the Indonesian version. Subscene.com published the transcripts after they were uploaded for the release. The English subtitle has 371 downloaders, the highest number of downloaders among the others.

The film is about five Indonesian youths who are close friends and their adventure while climbing Mount Semeru in East Java. The title of the film was taken from the idea which these youth have. They believe that to fulfill their dream is not easy. Therefore they have to motivate themselves that their dream is very close, it is only 5 cm from their forehead.

The data for this study are the utterances of three of the five youth. Only three persons were taken as the data because they were the ones who speak more



often than the others. The number of their utterances is 94 and all of them are used as the data.

### 3.3 Data Collection

The writer has several steps as the follows:

1. Downloading the movie and the subtitle both in Indonesian and English.
2. Watching the movie and checking the script.
3. Reading and comparing the script with the movie.
4. Selecting the dialogues and focusing on the three main characters, Genta, Arial, and Zafran.

### 3.4 Data Analysis

The writer analyzes the data through a process as follows:

1. Identifying the translation techniques in each dialogue by using the adjustment techniques of Nida (1964) as the basis.
2. Categorizing the translation techniques of the subtitle translation into three: addition, subtraction, and alteration (Nida; 1964).
3. Discussing the finding.
4. Drawing conclusion of the analysis.

## CHAPTER IV

### FINDING AND DISCUSSION

This chapter consists of two subchapters, namely finding and discussion.

Finding section presents data description and data analysis, and the further interpretation about finding is presented in discussion section.

#### 4.1 Finding

##### 4.1.1 Data Description

In this section, the writer presents the result of the analysis of the data which were taken from the Indonesian and the English subtitle of the movie “5 CM”. There were 94 sentences that are used as the data. The whole data are presented in the form of table including the analysis of the translation techniques (see the Appendix).

##### 4.1.2 Data Analysis

In data analysis, the writer presents the results of the translation analysis on the English subtitle of the movie “5 CM”.

###### 4.1.2.1 Additions

###### a) Addition of Obligatory Specification by adding “Be”

No.	SL Text	TL Text
1.	Ian sedang!	Ian's gonna graduate!
2.	Yeee, dasar paus.	You're such a whale.



*Addition of Obligatory Specification by adding “Be” (continued)*

No.	SL Text	TL Text
3.	Ta! Hujan abu!	Ta? It's volcanic ash!
4.	Variasi dong, masa udah di gunung masih pake kecap.	Go for variety. We're here and you still go for sweet soy sauce.
5.	Udah jam 9... Tidur yuk!	It's nine. Let's go to bed.
6.	Dan banyak hal lain yang kita lakuin cuma berdua.	And there <b>were</b> many other things that we've done together, just us two.
7.	Eh, itu juga gara-gara elo. Elo yang ngajakin gue ngecengin ABG, Gendut.	Hey, it's your damn fault. You're the one who suggested we ogle teens. Fat-ass.
8.	Kan elu yang ngajak, Kingkong.	You <b>were</b> the one with the bright idea, Kingkong.

Addition of “to be” is used automatically because of the system and the rules of language. “Be” is added in the TL but the form of “be” varies depending on the tenses needed. In the above examples the present tense used “is” and “are” and past tense used “were”. These were abbreviated as “s” and “re”. The translator must add the words “were” due to the structural demand of the target language to make the readers know that the event has already happened.

**b) Addition of Verb**

No.	SL Text	TL Text
1.	Ndut, tidur yuk.	Chubby, let's <b>get</b> some sleep.
2.	Susah nafas.	Its <b>getting</b> harder to breath.
3.	Yuk, gue ngurus transport dulu.	Let me <b>go</b> take care of the transportation first.

*Addition of Verb (continued)*

No.	SL Text	TL Text
4.	Jangan sampai kedinginan, Bahaya. Ariel mana?	You can't <b>afford</b> to get too cold. It's dangerous. Where's Ariel?
5.	Yal, loe berhasil ngajak cewek kenalan, terus loe pacarin.	Ariel, you managed to say hi to a girl... and <b>got</b> her to be your girlfriend.
6.	Lho? Dia mikir.	Shit. He <b>needs</b> to think it over.
7.	Aku nggak kepikiran kamu selama tiga bulan kita nggak ketemu.	That <b>passed</b> by without me thinking about you during the three months we were apart.
8.	Pake becanda lagi nih gajah gendut.	You have the <b>nerve</b> to joke, fat elephant?
9.	Katanya mau ke toilet. Oh, itu dia.	Said she <b>needed</b> to go to the bathroom. There she is!

The translator sometimes added verb in the TL. The translator hoped to make the TL readers understand. The example is data number 3 “Let me go take care of the transportation first”. The addition of verb was done by the translator in order to reduce the confusion that may happen to target readers and to give them a better understanding. By adding the verb “go”, the sentence will be clearer compared to the sentence without “go” is acceptable for the readers. The sentence “Let me go take care of the transportation first” is still acceptable.

c) **Addition of Modal**

No.	SL Text	TL Text
1.	Sampai saya mati, dan menyatu dengan tanah tercinta ini lagi.	Until one day I <b>shall</b> die and again become one with this beloved land.
2.	Kalo Ian punya indomie, sebentar lagi Riani bilang...	If Ian's having noodles, Riani'd say...



*Addition of Modal (continued)*

No.	SL Text	TL Text
3.	Awas loe kalo garing, Ta.	I <b>will</b> kick your ass if it sucks.
4.	Turun omset Indomie.	The noodle industry profit <b>will</b> freakin' plummet.

Addition of modal also often appears in the target language. Modal is used to express desire or future action of the speaker. In the above examples, data number 3 used “will” to show the desire of the speaker. For the example number 1 used “shall”, the example number 2 used “would”, and the example number 4 used “will”. The SL indicated future action which was not explicit and the TL needs modal to make the future action explicit.

**d) Addition of Pronoun**

No.	SL Text	TL Text
1.	Sebelum berangkat... Kita berdoa dulu. Berdoa mulai.	Before we go, let us pray. Let's begin <b>our</b> prayers.

Pronoun is divided into some classes. In this translation work, the pronoun found is possessive pronoun. The translator used “our” because the doer of the action were the speaker and the hearer. Therefore “our” was added in TL.

**e) Addition of Article**

No.	SL Text	TL Text
1.	"Tanjakan Cinta".	<b>The</b> Slope of Love.

In this translation work, the article “the” was added in target text. “the” is used to indicate that the noun being discussed was already definite. In the above example the addition of “the” before the word “slope” indicated that it was not any “slope” but a slope which is related to love. (It has an idiomatic meaning).

#### f) Addition of Information

No.	SL Text	TL Text
1.	Tapi ntar langsung Dinda yang angkat ya. Bang Zafran kan lagi nggak ngomong sama Arial	But you gotta pick up, okay? I'm not talking to Arial <b>at the moment, remember?</b>
2.	Nih, gue balikin! Kebiasaan lo!	Here you go. <b>That's a disgusting habit, man.</b>
3.	Ah, udeh, sikat!	What the hell. <b>Might as well.</b>
4.	Fitness tiap hari nyampe puncak nangis juga.	You work out every day... <b>and still went ahead</b> and cried on the peak.
5.	Ah, males gue curhat sama loe. Bokep melulu.	I don't want to talk about it with you. <b>All you do is watch porn.</b>
6.	Ingat nggak waktu kita mau pisah?	You guys remember when we <b>decided to take</b> a break?
7.	Pertama kali tuh gue liatnya. Nggak enak banget mukanya.	That was the first time. <b>I've ever seen him cry.</b> He had the shittiest face.
8.	Numpang nanya, Mas. Tadi di Kalimati kita kena debu vulkanik.	<b>Can we ask you something, Sir?</b> Back in Kalimati, we had some volcanic ash rain on us.
9.	Parah lu, Ple.	You're crazy <b>for saying that, Ple.</b>
10.	Sedikit lagi, Yal. Sama-sama di puncak Mahameru, ya?	Arial, <b>just a little bit more.</b> We'll stand together on the peak of Mahameru.
11.	Ian, ini berapa nih, Ian?	Ian, <b>how many fingers</b> am I holding up?
12.	Gimana?	How <b>about it?</b>
13.	Eh, awas tumpah.	Watch out. <b>You'll spill it.</b>



*Addition of Information (continued)*

No.	SL Text	TL Text
14.	Nggak mungkin banget bawa carrier ke atas. Bahaya banget. Harus jaga keseimbangan.	There's <b>no way for one</b> to bring a backpack up the climb. It's too dangerous. We have to keep our balance.
15.	Lagian elo kalo ditimbang nggak boleh naik pesawat penumpang. Langsung ke kargo.	Besides, if they weigh you, they won't allow you to board the plane. They'd pack you <b>straight off the cargo</b> .
16.	Kan kalau pengen kesampaian nggak boleh nengok ke bawah.	To get their wish, they can't look down, <b>remember?</b>
17.	Katanya males sama semuanya.	You said you were sick of everything <b>Indonesian</b> .
18.	Sekalian presentasi.	We'll do the presentation <b>as well</b> .

Addition of information always happens in the translation of the subtitle from SL into TL. It happens in the target text to make the sentence clearer. However, the information added did not change the meaning. The translator wanted to make the readers understand what the character talked about in SL by adding more information in TL.

In the example, in the data number 1, “at the moment, remember?” the translator did not add new information but the only emphasized that at that time the speaker was not in a talking term with Arial. In Indonesian it is implied while in English it should be made explicit.

In the other example, in the number 7, “I’ve ever seen him cry”, the translator added new information. In the SL it was not mentioned that what he saw he cried. In the TL that he saw him cry was added as new information.

### 4.1.2.2 Subtractions

#### a) Subtraction of Information

No.	SL Text	TL Text
1	Kenalin, temen-temen gue Pertama, <b>temen gue yang paling gede badannya.</b>	Meet my friends First, Beefcake.
2	<b>Dan yang namanya</b> Arial, kalo udah ketemu ama cewek.	But when he meet a girl.
3	<b>Karena sampai sekarang,</b> dia belum selesai ama skripsinya.	He's yet to finish his thesis.
4	Yah, kurang satu deh bebek sepeda aer Taman Mini. <b>Pergi ke Manchester.</b>	Means one less ducky water-bike ride at the park.
5	Adik gue <b>kalo jam segini paling</b> juga udah tidur, Ple.	My sister's already in bed, Ple.
6	Oiya, gue ngajak seseorang <b>ngikut sama kite,</b> Habis dia pengen banget ngikut.	By the way, I brought someone. She really wanted to tag along.
7	Loe nggak boleh pergi! <b>Nggak boleh!</b>	You can't go leave us!
8	Ian, gue dipanggil "Bang" <b>lagi.</b>	Yan, she called me 'brother'.
9	Yaelah, kayak 17 an <b>aja dirayain,</b> Ndut.	You think it's the Independence Day, Chubby.
10	Jadi berarti, ini malam terakhir kita <b>ketemuan bareng-bareng berlima</b>	So, tonight's our last night together then.
11	<b>Kan waktu itu kan</b> kita lagi kumpul berlima...	We were all hanging out...
12	Hah? Kenapa <b>namanya</b> "Tanjakan Cinta", Ta?	Huh? Why the "Slope of Love", Ta?
13	Jadi selama tiga bulan kedepan, kita nggak boleh ketemuan, <b>nggak boleh</b> telepon, <b>nggak boleh</b> sms. Gimana?	So for the next three months, we can't hang out, call or text. How about it?



*Subtraction of Information (continued)*

No.	SL Text	TL Text
14	<b>Pokoknya</b> nggak ada komunikasi dengan cara apapun sampai tanggal 14 Agustus.	No communications what so ever until August 14th.
15	<b>Pokoknya kalau ada yang capek</b> bilang, ya. Jangan ada yang gengsi.	If you are, tell me. Don't hang on to your pride.
16	Nyokap <b>gue tuh lagi</b> parno ama acara-acara setan di TV yang nggak jelas itu.	Mom got spooked by those shitty horrors on TV.
17	<b>Udah</b> , nggak usah <b>pake</b> bohong. Nggak bakalan bisa diumpetin deh.	Don't lie. You can't hide it.
18	Bener nggak sih? <b>Kayaknya</b> kita semua nggak punya temen lain diluar kita berlima?	So it's true we've got no other friends besides ourselves?
19	Nah kan? <b>Langsung</b> ada sesuatu yang baru yang bisa kita lakuin.	See? Something new we can all already do.
20	<b>Kulkasnya</b> aja matiin dulu!	Mom, just turn!
21	<b>Gaya-gayaan lo</b> ancur banget lo. Kangen banget ama lo, Ple.	Stylin', man! I miss you a lot, Juple.
22	Variasi dong, <b>masa udah di gunung</b> masih pake kecap.	Go for variety. We're here and you still go for sweet soy sauce.
23	<b>Ke daerah</b> Tumpang.	Tumpang.

Subtraction of information is common because there are phrases that were redundant in SL so the translator does not put it in TL.

“temen gue yang paling gede badannya” (data 1) was not translated into TL.

The translator used “beefcake” which make the sentence shorter but it did not change the meaning. The translator omitted that sentence because he might think that it was

not necessary to be translated although it still could be well understood by the target readers.

“nggak boleh telepon, nggak boleh sms” (data 14) was not translated fully by the translator. The sentence “nggak boleh” in the source text was subtracted or deleted in the target text because it was redundant. Although the translator did not translate the phrases, the reader can still understand the sentence.

**b) Subtraction of Adjective**

No.	SL Text	TL Text
1.	Gawat, dia kedinginan <b>hebat</b> .	Damn. He's freezing.

Adjective is also subtracted in the TL. It can be seen that the translator used subtraction technique by deleting the adjective in the TL. In the example, the translator deleted the adjective “hebat” from the SL. In English the word freeze does not take an adjective of quality because the act of freezing always happens at a certain temperature.

**c) Subtraction of Verb**

No.	SL Text	TL Text
1.	Dia nggak <b>tidur</b> di kamarnya malam ini.	She's not in her room tonight.
	Dia <b>tidur</b> di kamar nyokap.	She's in my mom's.
2.	Eh, Babi got! Lo masih aja <b>beli</b> DVD bokep.	Piggy, you're still into porn?
	Kapan lo mau kelar kuliah lo!	When the hell are you gonna graduate?



The function of verb is to show the action of the subject and to show what happens.

In data number 1, the translator did not translate “tidur” in the TL, but the readers can understand from the SL that the action was “sleep” because of the phrase “in her room tonight”. Usually the activity in the room at night is mostly sleeping.

The translator subtracted the word “beli” in the TL because the phrase “into porn” implied the meaning of buying pornographic DVD. When the speaker said “lo masih aja” it explained that it was the habit of his friend.

4.1.2.3 Alterations

a) Alteration of rules

No.	SL Text	TL Text
1	<b>Nonton apa?</b> Lagi nggak ada yang bagus.	<b>What movie?</b> Nothing good is on.
2	Ta! <b>Hujan abu!</b>	Ta? It's <b>volcanic ash!</b>
3	Pokoknya nggak ada komunikasi dengan cara apapun sampai <b>tanggal 14 Agustus.</b>	No communications what so ever until <b>August 14th.</b>
4	Kita sampai di Ranupani. <b>Desa terakhir.</b>	We made it to Ranupani. <b>The last village.</b>
5	<b>Jam 3 kurang 5.</b> Nanti kita sampai Arcopodo kira-kira jam 8 atau jam 9 malam.	<b>Its now five minutes to three.</b> We'll arrive at Arcopodo around 8 or 9 p.m.
6	<b>Tahun berapa aja?</b>	<b>What years?</b>
7	Dan berubah menjadi <b>teman yang luar biasa.</b>	That transformed into an <b>amazing friend.</b>

Alteration is used automatically because of the system and the rules of the language. Alteration happens when a grammatical structure in the source language is different from that in the target language. In this case, the translator does not have any other alternative besides doing the shifting or transposition.

The grammatical structure of bahasa Indonesia (SL) is different from the grammatical structure of English (TL). In the example number 1, “nonton apa” was translated into “what movie”. For another example in data number 7, “teman yang luar biasa” was translated into “amazing friend”.

**b) Alteration of Connectives “noun into verb”**

No.	SL Text	TL Text
1.	Tapi seorang Genta hanya <b>memandang</b> ke satu arah dan <b>diam</b> disitu untuk waktu yang lama.	He only <b>has eyes</b> for one but he <b>never acts</b> on his feelings.
2.	Kita keluar aja dulu dari <b>nyamannya kita.</b>	Let's just step out of <b>our comfort zone</b> for a bit.

The word class shifting can happen in translation, for example the alteration from noun into verb, noun into adjective, or singular into plural. In the example, there are alterations of noun into verb.

In the example above, the noun in the SL was shifted into verb. The first shifting “memandang” and “diam” were translated into “has eyes” and “never acts”. The second shifting happened in “nyamannya kita” which was translated into “our comfort zone”.



## c) Alteration of Sounds

No.	SL Text	TL Text
1	Sekalian kita <b>silaturahmi</b> sama Bokap Nyokap.	We can <b>say hi</b> to the parents.
2	Duh, sayang banget ya. Padahal Bang Zafran membawa <b>sejuta bunga</b> untuknya.	Such as shame. I brought <b>a million words of poetry</b> for her.
3	<b>Serius loe</b> , Ta?	<b>No shit</b> , Ta?
4	<b>Kayaknya... Gini-gini aja... 10 tahun ini.</b>	<b>It's been the same routine</b> for ten years.
5	Makanya loe gue suruh lari pagi seminggu. <b>Lari nggak loe?</b>	That's why I told you to jog for a week. <b>Did you?</b>
6	Hei! <b>Maaf! Maaf!</b>	<b>My bad</b> , guys!
7	Yaelah, kayak <b>17 an</b> aja dirayain, Ndut.	You think it's the <b>Independence Day</b> , Chubby.

The translator did alteration of sound from SL into TL to make the readers understand that the translator can use another expression, but it does not change the meaning.

In the example number 2, “sejuta bunga” was translated into “a million words of poetry”. It made the readers understand that the speaker was doing persuasion by using another expression.

In the example number 8, “17 an” was translated into “independence day”. The translator tried to change the phrase with “independence day” because the readers know that “17 an” is “independence day” in Indonesia.

## d) Alteration of Structures of sentences

No.	SL Text	TL Text
1	Kalo di <b>kampus</b> nongkrongnya dimana?	Where do you hang around on <b>campus</b> ?
2	Jadi kita hampir <b>sehari</b> di kereta dong?	for almost the <b>whole day</b> ?
3	Jangan tinggalkan gue dulu, Ian. Gue <b>banyak salah</b> ama loe, Ian.	Don't leave me yet, Ian. I've done you <b>so many wrongs</b> .
4	Sampai saya mati, dan menyatu dengan <b>tanah tercinta</b> ini lagi.	Until one day I shall die and again become one with this <b>beloved land</b> .
5	Di <b>tanah air</b> tercinta ini.	Here in this beloved <b>country</b> .
6	Jarum, <b>badan gue</b> ketusuk jarum.	It's like needles piercing <b>my whole body</b> .
7	Buset! Ngecengin ABG aja sampe fitness <b>di dua tempat</b> ?	No shit. You gym at <b>two locations</b> just for the eye-candy?
8	Untung nggak papa nih <b>gajah dumbo</b> .	Thank God ' <b>Dumbo the Elephant</b> ' is alright.
9	Numpang nanya, Mas. Tadi di Kalimati kita kena <b>debu vulkanik</b> .	Can we ask you something, Sir? Back in Kalimati, we had some <b>volcanic ash</b> rain on us.
10	<b>Enam bulan</b> gimana?	How about <b>six months</b> ?
11	Dinda lagi <b>di mana</b> ?	<b>Where</b> you at, Dinda?
12	<b>Tumpang itu daerah apaan</b> , Ta?	<b>What's in Tumpang</b> ?
13	Lu kalo kesini sendiri aja <b>kenape</b> ? Beraninya kalo ada kita melulu.	<b>Why</b> can't you come here on your own? You only got the guts when we're around.
14	Nyokap gue tuh lagi parno ama <b>acara-acara setan di TV</b> yang nggak jelas itu.	Mom got spooked by those <b>shitty horrors on TV</b> .
15	Turun <b>omset Indomie</b> .	The <b>noodle industry</b> profit will freakin' plummet.
16	MU juara Champion <b>berapa kali</b> ?	<b>How many times</b> did MU win the Championship League?



In the TL the translator used a different grammatical structure than that of SL. It is done by the translator in order to make the readers understand that English has a difference grammatical structure from that of Indonesian.

In the example number 2, “seharian” was translated into “the whole day” in the last sentence. The other example, in number 16 “berapa kali” was translated into “how many times” at the beginning of the sentence.

**e) Alteration of Warning to Request**

No.	SL Text	TL Text
1	Bahaya nih sate.	Can you bring out the satay?

In the TL, the alteration of warning to request can happen here. The translator made the readers understand the alteration.

In the example above, “bahaya” was translated into “can you bring”. It made the readers understand that the speaker actually asked for the satay by using the word “bahaya”. In the SL the speaker used “bahaya” because he liked satay so it was dangerous if there was satay in the speaker’s location.

**4.2 Discussion**

The result of analysis has answered the problems of the study. From the analysis, the writer found out three techniques of adjustment that were used by the translator in translating the subtitle of the movie “5 CM”. These techniques of adjustment are addition, subtraction, and alteration.

When analyzing the translation techniques, the writer found out the reasons why the translator applied addition technique. It was to introduce details that were not formulated in the source language. And addition technique was applied in several ways.

Because Indonesian and English are different, the translator must follow the rules of the target language, for example using "to be" in English as the target language. Some information had to be added by the translator in the target language to make it clearer to the reader and to reduce confusion. For example the addition of obligatory specification by adding "to be", "yeee, dasar paus" become "you're such a whale" (data addition of obligatory specification by adding "be"). In Nida's theory, addition technique is actually a part of the process of structural alterations, so the technique must follow the structure or rule of target language.

Subtraction means reducing or omitting some parts of structural elements in the target language. The translator applied subtraction technique to make the readers know that not all SL must be translated. This technique is to subtract the sentence or information without changing the meaning. The target text will contain the same message as the original text. For example the following subtraction of repetition is

"jadi selama tiga bulan kedepan, kita nggak boleh ketemuan, nggak boleh telepon, nggak boleh sms. Gimana?" become "so for the next three months, we can't hang out, call or text. How about it?" (data subtraction of information). From the example, the translator showed that not all words "nggak boleh" must be translated. Even though the subtraction technique was applied, the readers still understand it. Based on Nida,



addition and subtraction are highly important in the process of translation because the grammatical or semantic patterns of the language are considered.

The translator applied alteration technique by reproducing equivalent messages from the source language into the target language. This translation technique was applied in the case of changing some word classes to another without any alteration to the meaning. This technique can be applied also in the case of changing a word with another word or expression to make the readers understand more. The example was alteration of noun into verb, *“tapi seorang Genta hanya memandang ke satu arah dan diam di situ untuk waktu yang lama”* was translated into *“he only has eyes for one but he never acts on his feelings”* (data alteration of connectives “noun into verb”). Because Indonesian and English have different grammatical structures the translator should use the English rules when translating the subtitle in the movie. The example is *“di tanah air tercinta ini”* was translated into *“here in this beloved country”* (data alteration structures of sentences).

According to Nida, the entire text must be subjected to a series of changes, not only addition and subtraction, but also alteration, some of them are relatively radical. So alteration is needed to translate by using the grammatical rules of the target language.

Those were the techniques used by the translator and some reasons why the translator applied each technique. From the result of analysis in 94 sentences, the writer discovered that translation technique of addition was mostly used by the translator when doing the translation which amount to 44 sentences, while 28 sentences used translation technique of subtraction, and 33 sentences is translation

technique of alteration. The reasons stated by the writer above are in line with the theory of translation proposed by Nida.

The writer found out that some of the messages in the source language failed to be transferred by the translator. This problem appeared because the translator did not understand the intention of the text in the source language so the translator deleted some information or words which made the translation fail to bring the same message as the original text.

From the result of analysis, it is found that the addition technique is mostly used by the translator in this movie "5 CM". Another finding is the failure to transfer the messages from the source language. For example the following failed message is

"*Kulkasnya aja matiin dulu!*" become "Mom, just turn!" (data subtraction of information). This is a failure because the translator did not explain the subject "*kulkas*". And the writer found that there are sentences that should not need added information. The example is "*Sampai saya mati, dan menyatu dengan tanah tercinta ini lagi.*" which become "Until one day I shall die and again become one with this beloved land." (data addition of modal). It should be "Until one day I die and again become one with this beloved land." Based on this finding, the writer has similarity

with her previous study. The first previous study (Pravitha, 2011) found that 3 of 28 sentences failed to have the same messages as the original texts. One of the examples is "I have some recollection that you made a record of it, Watson, though I was unable to congratulate you upon the result" become "*Aku ingat kau pernah mempublikasikan kasus itu, Watson, walaupun hasil tulisanmu tak bisa dikatakan*



*baik.*” In source language I have some recollection, it should be “*saya memiliki sedikit ingatan*”, but the translator tends to change the translation into “*aku ingat*”, and this translation technique is called transposition. And Pravitha (2011) categorized the failed message into translation deviating SL message.

The writer used Nida’s theory to analyze what are translation techniques applied by translator in translating the subtitle of the movie “5 CM”. The translation techniques that the writer used, is the same as the study of Wahyudi (2010). But in this case the different is the object. The writer analyzed the subtitle of the movie, and the previous study analyzed a short story. The writer and the previous study have similarity in their finding. They found that addition was mostly used in the subtitle of the movie and in a short story, the second dominant is alteration, then the last one is subtraction.

The study only covers the translation techniques of Nida in the translation of the subtitle of the movie “5 CM”. To get a complete description of the translation of the same object, it is felt the subtitle translation of the movie “5 CM” could be deeply explored by looking at the translation method used by the translator or the procedure used by the translator.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter presents some conclusion dealing with the result of analysis discussed in chapter IV. This chapter also gives some suggestions that can be used for further study in order to get better.

#### 5.1 Conclusion

From the finding and discussion of this study, the writer found out three translation techniques applied by the translator in translating the subtitle of the movie “5 CM” in 94 sentences. The writer understood that in order to produce a good translation, the important thing for a translator in doing a subtitle translation is mastering the source language, the target language, and the social cultural background of both languages.

From all the translation techniques described by Nida, all of the techniques are applied in the subtitle of the movie “5 CM” translation. There were three techniques used in the translation process: addition, subtraction, and alteration. In terms of addition, the writer divided it into six kinds: a) addition of “Be”, b) addition of verb, c) addition of modal, d) addition of pronoun, e) addition of article, and f) addition of information. In terms of subtraction, the writer divided it into three kinds: a) subtraction of information, b) subtraction of adjective, and c) subtraction of verb. And in terms of alteration, the writer divided it into five kinds: a) alteration of rules, b) alteration of noun into verb, c) alteration of sounds,



d) alteration of structures of sentences, and e) alteration of warning to request.

From the three techniques, it can be concluded that technique of addition was mostly used by the translator. Some information or words need to be added by the translator according to the grammatical structural in the English. So the translator must understand the rules of language in English. By understand the rules of language in English as the target language, it is make the translator to avoid the failure of the message. And by using the techniques of adjustment can make the readers more acceptable and understand the purpose of the translator because techniques of adjustment are more specific.

## 5.2 Suggestions

In the translation of the English subtitle of an Indonesian movie entitled “5 CM”, the writer found that some sentences have different meaning from the original. Therefore the translator is suggested to retain the meaning when translating from the source language to the target language.

Because this study only focuses on Nida’s theory of adjustment applied in the subtitle under investigate other researchers are suggested to make other studies such as the translation method, translation procedure and other areas of translation, to get a complete picture of the translation of the subtitle of “5 CM” as a whole. In addition, because the object the study is the subtitle of a movie, to know the application of Nida’s theory of adjustment in written language.

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