



# The Subtitling Strategies in God's Not Dead 2 Movie

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## ABSTRACT

This study focused on the analysis of source language into target language in subtitling strategies in the film God's Not Dead 2. This study aims to find subtitle strategies for each translation of the dialogue text in the film God's Not Dead. This research also focuses on applying Gottlieb's theory which consist of ten strategies, they are: paraphrase, imitation, condensation, transcription, transfer, dislocation, decimation, expansion, deletion, resignation. After done that, the method that used to analyzed the data is using descriptive qualitative method. The researcher found which strategy dominated the translation of God's Not Dead 2 movie. The findings showed that there were seven strategies out of ten applied by translator in translating subtitle from source language into target language, they were: paraphrase strategy for 118 frequency (30%), transfer strategy for 80 frequency (20%), imitation strategy for 77 frequency (19.5%), condensation strategy for 40 frequency (10.1), expansion strategy for 6 frequency (1.5%), decimation strategy for 4 frequency (1%), and the last is deletion strategy for 2 frequency (0.5%). The researchers also find out 3 strategies unused in this subtitling strategies of God's Not Dead 2 movie, they are transcription strategy, dislocation strategy, and the last is resign strategy. The researchers concluded that paraphrase strategy was the most dominant uses with the highest frequency uses in God's Not Dead 2 movie and following with the second highest subtitling strategy was frequently used by the translator is transfer strategy.

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## INTRODUCTION

The story film was first known in Indonesia in 1905 which was imported from America. At that time the film was called 'Picture Idoep'. Film is a moving image that is presented in a cinematic form. Literally, film is a cinematographie which comes from the words cinema = cinema, phytos = light, and graphie = writing, picture, or image. So it can be concluded that the film is a picture or ainting

that can move with light. In order to be able to move the image using light, we use a special tool that we usually call a camera.

Dwi (2018), said that film is just a moving icture by picture, meanwhile the movement image is called gap movement, namely movement that only happened because of the limited the human's eye ability to catch and brain to capture a frequency of image changes in a fraction of a second. A film become a very affected in medium, more than another media because the audio and visually it works better together and makes the audience interested and not bored and easier to remember each movement on image because of the format and movement that attracts attention.

At this moment, People easily access various types of films through the media because of the sophistication of technology. In the world of cinema, there must be a language and culture that is conveyed in accordance with the film, but these differences do not rule out the possibility for anyone who is interested or wants to know the culture of other people or nations. Therefore, one of the tools that becomes a link to understand each other is language. Then, how can language be a liaison if the language is certainly different. The answer is that is the function of the translator. The product is produced by the translator and can be used as a medium to add information and understand each other what the meaning of the translation is.

According to Dwi (2018), translation will be easily to understand as the process of delivering messages from the source language into the target language so that it could be understood by readers. Along with the times, translation results are not always in written form, such as novels, books, magazines, and so on. Likewise in the oral form known as interpreting but has penetrated the world of sight-hearing (audiovisual), such as film translators. Visual-hearing translation or known as Audiovisual Translation (AVT) is part of the development of translation science which includes 2 main aspects, namely audio (hearing/sound) and visual (view/image). Along with the development of the world of translation in today's films, the development of the film industry has not escaped.

Audiovisual Translation (AVT) such as film is considered to be faster to develop than voiceover translation (dubbing). This is because the process only adds subtitles at the bottom of the text, above, in the middle of the screen so that the process is faster. 'Translation is one of the two methods for translating film dialogue, where the translation of the film's dialogue is written on the bottom screen'. (Gambier, 1993:276).

Based on [www.wikipedia.com](http://www.wikipedia.com), the film God's Not Dead 2 is a 2016 Christian drama film directed by Harold Cronk. The film focuses on a high school teacher who is brought to court at the risk of losing his career, for answering a student's question about Jesus. The film God's Not Dead 2 was released on April 1, 2016 and was a success with a revenue of \$ 24 million from a budget of \$ 5 million. This film succeeded in impressing the audience with the messages and meaning of the film conveyed.

Therefore, the writer is interested in making God's Not Dead 2 a research material by applying Gottlieb strategies in the translation process. Through language transfer, the audience will more easily understand the content of information, meaning, and storyline in a film. Subtitling does not always talk about assignments, but a translator must be able to accurately convey the original language into the target language about thoughts, ideas, and the essence of any information in context so that it is easier for readers to understand and understand the content and context. As good translators, they should mastered the skills in process and procedure in translation process.

In Gottlieb's paper (1992), he stated that subtitling has existed since 1929. As in the early 1990s, his interest in subtitling was growing. In this study, the researcher used the subtitling strategies by Henrik Gottlieb. There are ten (10) types of subtitling strategies, they were, paraphrase, expansion, transfer, imitation, dislocation, transcription, condensation, decimation, resign, and deletion. These ten Gottlieb categories will be realized in God's Not Dead 2 by paying attention to the entire subtitling process to find out which category dominates and is used more in God's Not Dead 2.

## RESEARCH METHODOLOGY

This research used a qualitative descriptive method. Hossein (2015), stated that the descriptive research is to describe a phenomenon and its characteristic. This descriptive research which attempts to describe the subtitling strategies which are used in God's Not Die 2. This study is designed to obtain the information concerning the status of phenomena. The researcher chosen the qualitative descriptive method for this study, because the purpose of this study is to describing the phenomena of translation, and to knowing the most dominant subtitling strategies which are used in God's Not Die 2.

In this study, the researcher used English and Indonesian subtitles as the data to be analyzed. The source of the main data is the subject of analysis in dialogue between the subtitling. The researchers used the dialogue between subtitling source language into target language from the diaalogue of God's Not Die 2. As the data analyzer and observer, the reseracher reads all the data of both source language and the target language of the subtitling in the movie. After collecting the data from the movie, the researcher tabulated all the data, the writer analyze and classifying all the data by applied Gottlieb's theory of subtitling strategies.

By through data analysis, the procedure of collecting data in this research was conducted and well done . The data was taken from the dialogue in God's Not Die 2 movie in both source language and the target language in the between subtitles. The analyzing and observation was done by watching and identifying the translation category used in each sentence found in the God's Not Dead 2 movie. The division of the data was not categorized on what type of data by phrase, clause, or sentence, but it was tabulated and classified based on the each subtitling strategy used in the movie. Then, the writer calculates each subtitling category in percentage in equal. In the last, the researcher reported all found the data analysis by describing the researchers findings and providing for detailed the discussion of analysis.

## RESULTS AND DISCUSSIONS

After the writer finished the analysis process by realizing Gottlieb's categories in the film God's Not Dead 2, the writer found that the following analysis results and percentages of each category type used by the translator in translating the film.

**Table 1.**  
The Frequency Used of Strategy

No.	Subtitle Strategy	Frequency	Percentage
1.	Expansion	6	1.5%
2.	Paraphrase	118	30%
3.	Transfer	80	20%
4.	Imitation	77	19.5%
5.	Transcription	-	-
6.	Dislocation	-	-
7.	Condensation	40	10.1%
8.	Decimation	4	1%
9.	Deletion	2	0.5%
10.	Resignation	-	-
Total		394	100%

Based on Table 1 as showed in the result tabel1 above, there were seven Gottlieb's subtitling were applied in the subtitle of God's Not Die 2 movie with the highest subtitling strategy that dominates in the following order; paraphrase strategy with 118 frequencies (30%), transfer strategy with 80

frequencies (20%), imitation strategy with 77 frequencies (19.5%), transcription strategy with 68 frequencies, condensation strategy with 40 (10.1%), strategy expansion with 6 frequencies (1.5%), decimation strategy with 4 frequencies (1%), delegation strategy with 2 frequencies (0.5%), while resignation and dislocation strategies are not found in the subtitle of God's Not Die 2.

In this section, the researcher identifies and describes the findings of the subtitling strategy in the movie God's Not Die2 and analyzes the data by percentage based on the frequency with which the data appears in the film by referring to Table 1.

#### **Paraphrase strategy**

Example: (Minute 3:44)

SL: ...now it's your make or break year so there's no room for self-pity

SL:...now the decision is yours, no more sorrow

The paraphrase strategy is used to translating the phrase or sentences from the source of language and target language in the movie God's Not Die. This happens to source language it's your make or break year which is translated into the target language the decision is yours, but the meaning of source language is when you stop or take this year does not sound natural and difficult to understand the meaning. So, it makes the translator to translate the source language it's your make or break year into the decision is yours because it sounds more natural and easier for the audience to understand what is the meaning toward the situation.

Example; (Minutes 5:06)

SL: ... honey you know I'm not gonna be around here forever

SL: ...too bad you know I won't be here forever

Paraphrase strategy is also used to translate the sentence above from the source language *I'm not gonna be around here forever* to the target language *I'm not always here*. If translated directly, *I will not be around you here forever*, so there will be an excess of using words that do not work in sentences. Therefore, the translator paraphrases the sentence so that it becomes a natural sentence and is easily understood by the audience.

#### **Transfer Strategy**

Example: (Minute 7:14)

SL: ...okay for 500 points

SL: ...okay for 500 points

Transfer strategy is used to translate from source language *ok for 500 points* to the target language *okay for 500 points*. Structurally, the sentence above is plural, but in subtitling to the target language, the plural of the sentence is changed into singular. But this transfer strategy does not change any information both the subtitling language through source into target.

Example: (Minute 19:24)

SL: ... all of her classes

SL: ...all the classes

In the sentence above, transfer . is used strategy to translate from source language *all of her classes* into target language *for all classes*. The case in the subtitling process in the sentence above is also structurally a plural sentence, namely *classes* which are translated into *classes* in singular form with the reason to make it easier for the audience to understand the meaning or information conveyed, but there is no meaning or information changing in the target language.

#### **Imitation strategy**

Example: (Minute 25:05)

SL: ...Grace this is exactly what we're hoping

SL: ...This Grace is what we really hoped for

In the sentence above, imitation is rewrote the name of person from source language into target language. Strategy used right in translate source language *grace this is exactly what we're hoping* into target language *grace is what we really expect*. The translator rewrote the words *grace* into target language.

Example: (Minute 32:07)

SL: ... all right for the honorable judge Robert Stennis

SL: ...all decisions to the honorable jury Robert Stennis

In the sentence above, The strategy used in translating both the source language into the target language is the imitation strategy. The name in the sentence source language all right for the honorable judge Robert Stennis is translated directly into the target language without changing the existing name structure.

### **Condensation Strategy**

Example: (Minute 36:9)

SL: ...Uum, I don't believe I can

SL: ...I can't

In the subtitle above, it can be clearly seen that the translator uses condensation strategy. However, if the sentence is also translated into the target language word to word, it will not change the meaning or the meaning will remain the same.

Example: (Minute 43:3)

SL: ...ahha, how can he get the edge

SL: ...how did he get to the end

In the subtitle above, we can clearly see that there is no significant change in the translation process from the both language source to the target. Translator uses a condensation strategy in translating ahha, how can he get the edge into the target language. There is no movement in meaning or information in the translating process or the meaning conveyed remains the same.

### **Expansion Strategy**

Example: (Minute 43:4)

SL: ...and cut the frozen sausage

SL: ...and cut the frozen sausage

In the example sentence above, the translator used expansion strategy to translate the source language *and cut the frozen sausage* into the target language and cut the frozen sausage where the translator added which in the target language because the context where the dialogue appears, the actors is going to cut the frozen sausage, so the translator translated the utterance by adding the word yang to describe the thing involved the dialogue that talked with the other actor.

Example: (Minute 51:45)

SL: ... the dogs are better than human.

SL: ...dogs who behave better than humans

In the example sentence above, the translator uses an expansion strategy in the translation process from the source language *the dogs are better than human* into target language is a dog that behaves better than humans because it is added to explain what the actor means in the context. The actor said to his friend about the differences between human and the animal is contrast. So, by adding word that behaves in the target language, it could make the audience easier to understand clearly in between the subtitle of the context.

### **Decimation strategy**

Example: (Minute 67:09)

Source language: ...for the sake of the objective, what things did you spotted?

Target language: ...what do you mean?

Decimation strategy is used to translate the phrase because the utterance of the context has difficulty absorbing unstructured written text quickly. The phrase in source language for the sake of the objective, what things did you spotted into target language? it was not translated word by word because it was represent "did you mean?". So, the translator makes it simple but doesn't take away the real meaning.

Example: (Minute 87:02)

Source language: it feels like thunder in my stomach without rain, is there any food?

Target language: I'm so hungry.

In the context of the phrase above, the translator uses a decimation strategy in the translation process from the source language *it feels like thunder in my stomach without rain, is there any food?* Into target language I'm very hungry. If translated word by word from the source language, the meaning and meaning will not be conveyed to the audience because the original meaning has shifted. Therefore, the translator uses a decimation strategy in translating by not eliminating the real meaning and the audience easily understands the information conveyed.

### **Deletion strategy**

Example: (Minute 92:03)

Source language: ...please don't let me go. please please..

Target language: ... don't let me go, please...

The translator used the deletion strategy to translate the word *please* in the source language please don't let me go. Please please into don't let me go, please. In this context, the translator uses a deletion strategy to remove words that don't work like the word please which is used repeatedly. The deletion strategy in this translation does not eliminate the original meaning according to the context, so that the audience also easily understands what the subtitle means.

Example: (Minute 106:50)

Source language: ...by the way, I booked a ticket for movie time

Target languages:...I ordered tickets to watch.

The translator also used deletion strategy in the process of subtitling for this phrase. The word by the way in the source language by the way, I booked a ticket for movie time into target language. In this context, the translator uses a deletion strategy to remove words that don't work like phrases by the way. The deletion strategy in this translation does not eliminate the core meaning of the original subtitle. The basic meaning does not shift or change but makes it easier for the audience to understand directly to the core of the context information being discussed by the actor in the dialogue.

## CONCLUSION

Based on all the findings discussed, the researcher concluded that the paraphrase strategy was the most dominating and most frequently used in the movie *God's Not Die 2* with a frequency of 118 (30%). Paraphrase strategy is the strategy most often used by translators in the process of translating the dialogue of *God's Not Die 2* from source language to target language. It is not wonder because there are many words in phrases or sentences in source language that are not very important or have no function when translated to the target language. The use of the paraphrase strategy in the translation of the film *God's Not Die* also does not reduce the meaning or meaning of each existing context, making it easier for the audience to understand the meaning and meaning of the film's subtitle. And also a transfer strategy with a frequency of 80 (20%), imitation strategy with 77 frequency (19.5%), and also condensation strategy often used in this translation with frequency 40 (10.1%). It means that the translator gives top priority to conveying and delivering the message and the natural of sound.

Then followed by strategy expansion with a frequency of 6 (1.5%), a decimation strategy with a frequency of 4 (1%), and a deletion strategy with a frequency of 2 (0.5%) which is used less in translating the film *God's Not Die 2*. No wonder why it is used so little in the process. translate because it is not so much needed by translators from source language to target language.

There are also 3 strategies that are not used in the translation process in *God's not Die 2* are transcription strategy, dislocation strategy, and resignation strategy. The reason why these three strategies are not used is because in the process of translating the film *God's Not Die 2* there are no words, phrases, or sentences that require subtitling assistance from the three subtitling categories.

The total for the overall use of the strategy is 394 phrases, clauses, or sentences with a total percentage of 100%.

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