

STRATEGY ON AUDIOVISUAL TRANSLATION OF *ENOLA HOLMES* NETFLIX MOVIE SUBTITLE

Violita¹, Hayatul Cholsy²

^{1,2}Languages and Linguistics Department, Faculty of Cultural Science
Universitas Gadjah Mada, Yogyakarta, Indonesia

Email: violita98@mail.ugm.ac.id

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ABSTRACT

The article discusses translation strategies of Audiovisual Translation engaged with the movie on Netflix. The research concentrates on translation strategies involved in the AVT subtitle case of an adventure mystery genre in the Netflix movie, *Enola Holmes* to know the relations. This is an audiovisual translation research in a qualitative descriptive, along with data collecting of English and Indonesian subtitles of *Enola Holmes* Netflix movie. From the findings, it found nine strategies applied in translating the subtitle of *Enola Holmes* movie. The domination as the most used strategies is condensation, transfer, and paraphrase, and deletion strategy. The domination strategies produce the final product of subtitles from SL to TL in line with the rules of AVT. Meanwhile, the rest of the least strategies used are expansion, imitation, resignation, decimation, and transcription strategy. The least translation strategies used do not involve much because the strategies contrast with the genre of the movie. Additionally, all of the translation strategies are helpful to produce the efficient subtitles and deliver the original message properly which also does not cross the line of the rules in AVT.

Corresponding Author:

Violita,

Magister of Linguistics, Faculty of Cultural Science, Gadjah Mada University

Bulaksumur, Caturtunggal, Kec. Depok, Kabupaten Sleman, Yogyakarta 55281

Email: violita98@mail.ugm.ac.id

INTRODUCTION

The existence of translation in life makes it easier for us to understand anything that uses a foreign language. The use of foreign languages that are accessible is often found in the film. Translation in the film is an Audiovisual Translation (AVT) translation. Audiovisual Translation (AVT) in screen playback offers two options: subtitles and dubbing. It is comparatively explained by Orero (2009) that the most widely used concentration in AVT research is dubbing and subtitling used in fictional films, fictional stories, and other objects of study that academics tend to like. However, subtitles also should not stay too long on the screen at a time. This is reinforced by the statement from Massida (2015) explains that Audiovisual Translation and subtitles in particular represent a limited form of translation characterized by a shift in mode from speech to writing, where messages are conveyed by aural and visual channels in some spatial-temporal boundaries. From those, it determines that Audiovisual Translation is a field of study that

has seen its development today with the transfer of speech into a written text, and applying the translation of the source language to the target language therein.

There are many official digital streaming media service providers that offer a variety of entertainment such as Netflix, Disney +, Viu, iflix and many others. According to Jenner (2018) Netflix service in 2017 was available in 190 countries with more than 7.5 billion users, and 100 million followers. Until 2020, the Netflix service is increasingly being used by teenagers and adults because Netflix provides the best quality to its users in terms of video quality, sound quality, and subtitle services. Netflix itself provides two kinds of subtitle services, namely text-subtitles (subtitles) and audio-subtitles (dubbing).

Enola Holmes movie is a Netflix film based on the Young Adult novel series by Nancy Springer. This adventure mystery genre based movie tells the story of Sherlock Holmes' younger sister named Enola faces problems and solves the mystery of her missing mother. In a mystery genre based movie, it has a further classification of subgenres, hard-boiled is one of them. Altnoeder (2011) explains that hard-boiled detective fiction is one of the subgenres in which the means used to achieve the goal of solving mysteries can be considered a challenge to the social order. This subgenre is related to the Netflix film Enola Holmes according to the storyline which tells the journey of the main character. Meanwhile, there are several challenges and obstacles that must be faced in translating subtitles of adventure mystery movies because the need to present certain information must be clear and unambiguous so that the audience remains interested and understands the storyline.

Netflix has some guidelines and regulations for their AVT. It present on their *Timed Text Style Guide: General Requirements* section, they are: (1) Duration; (2) Format File; (3) Glyph List; (4) Line Treatment; (5) Positioning; (6) Consistency; (7) Netflix Credit Translations; (8) Title Cards/Dedications; (9) Currency; (10) Brand Names Treatment; (11) Quotations; (12) Translator Credits; (13) Technical Aspects. This AVT requirement is updated and implemented on March 02, 2021.

The process of transferring the source language to language requires understanding and mastering both languages by paying attention to aspects that exist in the field of translation. This intends to avoid misleading in delivering the original information from the source language to the target language. Translator comes with a strategy in translating to produce subtitles that are relevant and compatible which is in line with AVT aspects. In translating adventure mystery genre based film subtitles, it is also necessary to apply the translation strategy.

In conducting this research, the writers have reviewed some previous studies that focus on translation strategies research, movie or film research, and AVT research. First, research conducted by Liani (2020) investigates translation strategy and its orientation on the English-Indonesian sarcasm translation in the three films by Sacha Baron. Second, research by Istiqomah, Muyasaroh & Muliawati (2019) that the research aims to describe the translation strategy and the impact of that strategy on the accuracy and acceptability of the translation of slang words in the subtitle of the film "The Kissing Booth". Third, research conducted by Slamia (2020) examine on strategy for translating taboo words, such its lexemes and/or expressions about death, sex, swearing, religion, or nicknames in the interlingual film subtitling. Fourth, research by Dobrota (2019) on the study of translation strategies refers to the evaluation and/or hierarchy of the translation from the English corpus (SL) into Romanian (TL) in Alice In Wonderland's rhymes. Fifth, research conducted by Al-Jabri, Allawzi & Abushmaes (2021), the study on a comparison of euphemistic strategies aims to test whether different subtitle policies are adopted in each media outlet dealing with taboo words applied by MBC4 and Netflix on the sitcom How I Met Your Mother.

The sixth is research by Premasari & Widodo (2021) that analyzes translation in translating the idiomatic expression in The Novel Edensor and to know the problem in the

process of translation. The seventh is research by Rahma et al (2018) on analyzing the cultural elements in Batman movie subtitle into Mataraman Javanese using adaptation technique and linguistic elements. The eighth, research by Utami (2020) that the research examines on imperative and translation techniques on the film of Toy Story 3 also to know on its form and meaning. The ninth, research research conducted by Wicaksono & Kuswardani (2019) on the strategy of subtitling on the movie The Raid 2 to know how the clarity of the subtitle product. The last is research by Istiqomah, Rohimah & Pratiwi (2019) identifying the slang on movie subtitles of The Social Network using translation strategy theory by Baker. However, it is different from some previous studies that object on analyzing such as the sarcasm translation, slang, taboo words, and idiomatic expression, and so on. This present study analyzes the whole subtitle text of a movie. In addition, this present study uses a different theory from the previous studies that is translation strategy on AVT by Gottlieb.

THEORY AND METHOD

As previously explained, subtitles in AVT should produce relevant and equivalent results without changing the original meaning of the source language. Meanwhile, AVT has to meet the requirements to be said as a good subtitle translation such as one of them is the length of duration it takes on the screen where the subtitles should not last long in one screen time. On the other hand, the structure of one language is different from the structure of another language, it can be longer or shorter if translated. By this research, it examines the translation strategies involved in translating the Enola Holmes movie.

a. Subtitling

Cintas & Remeil (2014) states in subtitling, it relates with clarity, readability, and transparent references. Indeed, good subtitles are when the audience reads them without realizing it. They also add that after assessing how much time and space is available for a particular translation and also after confirming some form of text reduction is required, the subtitle translator then moves on to the next stage; (1) eliminate what is irrelevant to the understanding of the message, and / or; (2) reformulate what is relevant in the shortest or necessary form as possible. Thus, translators must pay attention to clarity and relevance in transferring the source language to the target language in doing subtitle translation by doing some eliminations and trying not to change the original message under possible conditions.

b. Translation Strategy

There are many theories of strategy applied to translation. The theories are helpful for the researchers especially in the translation field. Baker (1992) presents strategies in translation that are equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence, and pragmatic equivalence. In much research, those strategies of Baker theory apply in text translation. In the matter of equivalence at word level, the goal is to solve the problem of where there are no equivalent words or phrases in the TL, then deal with a semantic manner. For the equivalence above word level strategy, it deals with some issues that are potentially difficult to be faced by the translators, such as idioms, specific cultural collocation, register, and so on. Since the goal is to produce the translation result sounds natural. For grammatical equivalence deals with the grammatical elements, such as things concerned with tense, gender, aspect, and so on. For the textual equivalence basically it involves a cohesion aspect. Then, for pragmatic equivalence is to go deeper in the interpretation and implicature of the text. It also deals with the coherence aspect then the goal is how the text can make sense.

On the other hand, Hatim & Munday (2004) state there are some main issues of form-style, content-sense, literal and free translation that are linked to the strategies of

translation. Firstly, in the context of form-style and content-sense there is an important circumstance between those two issues. In simple explanation, translation work may be translated using content-sense to get the content equivalent from the SL to TL and the message can make sense. In the other point, it may be translated using content-sense, but the form-style cannot be reached. Then, the point where form-style is involved in translating to the point of content-sense, it can cause untranslatability. Secondly, for literal issues commonly also known as word-for-word. This literal is particularly important for such a sensitive text translation when the whole text needs to be translated without any addition, subtraction or any changes. Even though literal and free strategies do not really contrast with each other or not really can be paired, it is still considered as opposite as a cline.

Furthermore, Gottlieb (1992) explains that in order to assess a quality in subtitling more specifically, translating a segment of a verbal film must be analyzed by paying attention to its style and semantic value. Gottlieb also provides guidance on translation strategies following these 10 strategies which already cover up several different techniques used by professional translators. The strategies are: (1) Expansion; (2) Paraphrase; (3) Transfer; (4) Imitation; (5) Transcription; (6) Dislocation; (7) Condensation; (8) Decimation; (9) Deletion; (10) Resignation. Those strategies can be useful in AVT since there are many considerations in the aspect contained in AVT.

Although there are many translation strategies proposed as seen from the theories above, it has resemblance to the core of the theories. For the use of translation strategy in AVT, it must pay attention to firstly the equivalence of both source and target languages since it is the basic goals of translation. Secondly, is the efficiency because of the limitation of time and duration in AVT. Thirdly, the original message is delivered the same according to the context and content.

The data is English-Indonesian Subtitles of Enola Holmes Movie on Netflix. The researchers took some samples of the subtitles to be presented in this research. Therefore, this research involves qualitative descriptive, because the data present in the form of words not numbers.

a. Type of Research

This research is an audiovisual translation research involving qualitative descriptive. The data presented is in the form of qualitative data that are words, phrases, clauses or sentences. Nassaji (2015) states the purpose of descriptive research is to describe a phenomenon and its characteristics. The data was taken from English and Indonesian subtitles of Enola Holmes Netflix Movie. As Ary et al (2010) define that data in the form of words or images, not numbers or statistics, are related to qualitative researchers. Furthermore, the design of this research is content analysis regarding the object, namely in the form of content or document analysis. As explained by Ary et al (2002) that content analysis is concerned with analyzing and interpreting material recorded in its own context, such as public records, textbooks, letters, films, tapes, and other documents.

b. Research Subjects

The researchers used English subtitles and Indonesian subtitles of Enola Holmes Movie on Netflix in this research. Specifically, Enola Holmes is a Netflix film based on the Young Adult novel series by Nancy Springer. This adventure mystery genre film tells the story of Sherlock Holmes' younger sister Enola who faces problems and solves the mystery of her missing mother.

The subtitles of this adventure mystery movie are considered as the original Netflix subtitle which the researchers already went through some steps of the data collection. The Enola Holmes subtitles used as the subject here had been determined and approved for

publication to become the fixed subtitle. Since, before reaching the final fixed subtitles of course it already qualified with Netflix rules and requirements from Netflix.

c. Research Procedure

After the researcher collected the data, the data analyzed followed several steps drawn in qualitative descriptive. Firstly, classifying the data from the first subtitle text that appears spoken by the actors in the Enola Holmes movie to the last subtitle text from the data that has been previously collected. Secondly, identifying the types of strategies used in the subtitles using Gottlieb's theory (1992) by grouping data into tables based on each strategy with its explanations.

RESULT AND DISCUSSION

There are 822 data found in this research which involves some translation strategies in translating the subtitles. From the data it has nine out of ten strategies which are presents in the table below and for further explanation of the strategies used also presents continued afterwards:

Table 1:
Translation Strategies in Enola Holmes Movie Subtitles

No	Translation Strategies	Total	%
1	Condensation	221	26.89%
2	Transfer	204	24.82%
3	Paraphrase	198	24.09%
4	Deletion	108	13.14%
5	Expansion	39	4.74%
6	Imitation	39	4.74%
7	Resignation	7	0.85%
8	Decimation	5	0.61%
9	Transcription	1	0.12%

The most used strategy in AVT of the Enola Holmes movie is condensation strategy. It happens due to the goal of this strategy is to produce the efficient translation results. It is also in line with Sharif & Sohrabi (2015) interpretation on the criteria of translation strategies by Gottlieb's theory that condensation is the typical strategy used in dealing with text subtitle by shortening it as possible in the least obstructive way. Additionally, the efficient translation result also one of the important point in subtitling. As Massida explain about the important parameter to be noted when assessing the quality in subtitling are the readability, followed with reduction, the subtitle's conciseness, and the faithfulness to the source text.

From the data, firstly it found many texts involving redundancy elimination to overcome the limitation of text. Secondly, there are some long texts which can exceed the character limitation which can make the TL audience of the movie not have enough time to read the subtitle text. However, the original content and message does not change. From it, even though the text is condensed as possible due to some reasons, the context and content of the message is still maintained.

The transfer strategy is the second most used strategy that applies in the subtitle text of this movie due to some reasons looking at all data shown above. Firstly, the text is considered short that has no insignificant and unnecessary words. Secondly, the text that does not seem short but long-winded consist of tight and clear words containing only the important information. Additionally, the use of this strategy is also still in line with the regulation in AVT about the limitation duration and the clear delivery of the translation text.

The third most used strategy in this movie is paraphrase strategy. It also has many texts that involve paraphrase strategy due to the actors using such idioms, or expressions that originally generated from the story of the movie. The translator paraphrases it in a good way and it is understandable for the audiences. Still, the paraphrase is in line with the AVT limitation and the other aspects.

The application of omission or deletion of one or more words is frequent and commonly found in AVT. Then, the deletion strategy takes place as the fourth strategy the most used in this movie. The reason for the use of the deletion strategy in this movie is because there is some limitation of duration and secondly limitation of the words on AVT. Based on the rules of AVT, subtitles should not stay on the screen for more than six seconds and the words limitation that should be readable in the limitation of the words required.

In the expansion strategy, it diverges from how AVT should be produced in a compressed text as possible. The translator tries to expand some texts with the addition of one or more words. Some expansion words found here firstly aim to make a specification of the context and content of what is in the SL text being talked about. Secondly, to avoid ambiguity of the translation so that it does not produce misleading results. However, the expansion here still follows the AVT rules which do not exceed the limitation of subtitle characters.

The imitation strategy has the same data percentage as the expansion strategy. In using the imitation strategy, as mentioned also in Gottlieb theory it is used for some information such as name of person, name of place. It is identically translated the same as it is without any changes. Then, in this movie it also found some words in the subtitle text which is translated using imitation strategy for noun, name of person, name of place.

The seventh strategy is resignation with only little data found using this strategy. There always will be some expressions spoken by the actors in movies and those cannot be expressed in the TL text subtitle due to some reasons. It can cause the missing original meaning. As Gottlieb presents this strategy let the text with no translation. However, this strategy does not employ much in data since this is an adventure mystery movie which does not involve much like musical expressions. The movie is more like using words to present information about solving the cases.

The next is decimation strategy. The use of this strategy in this movie is when in the situation of the needs of translation result which does not confuse the subtitle readers. Another factor that influences the use of this strategy is the words spoken by the actors are too long and the speed they use. It makes the last part of the sentence should be reduced in order to produce an efficient translation result. However, the data that use this strategy is not much.

Then, the transcription strategy is the least used strategy in translating the subtitles of this movie. There is just one uncommon word used in this movie. This happens since the movie does not use uncommon words to explain the information such as in solving the cases, or when trying to find out any clues of the case, and the words used in any scene when the adventure is going on also does not involve any uncommon words.

A. Expansion Strategy

As mentioned before, this strategy contains additional information to get an understanding of more specific references due to the lack of information about the cultural nuances of TL. Expansion strategy is involved in translating the subtitle. Here are some representations of the data with the explanation.

(1) SL: A week ago, on the July morning of my 16th birthday, (00:03:02,750)

TL: 'Pekan lalu, di pagi **bulan** Juli ulang tahunku yang ke-16' (00:03:06,000)

(2) SL: The first is my problem, the second I consider yours. (00:11:57,958)

TL: 'Yang pertama masalahku, yang kedua kuanggap **masalah**mu.' (00:12:00,708)

- (3) SL: calling it Dash. (00:08:27,791)
TL: '**Kau** menamainya Dash.' (00:08:29,000)
- (4) SL: Thank you, my chrysanthemum. (00:40:55,416)
TL: '*Terima kasih, **bunga** krisanku.*' (00:40:57,083)

Data (1), The SL text is expanded into '*Pekan lalu, di pagi bulan Juli ulang tahunku yang ke-16*' with the addition of the word '*bulan*'. The expansion happens to point out the adverb of time that is the month of 'July'. In TL perspective, the word '*bulan*' is needed in mentioning date specification. Some names of months in Indonesia as the TL here, such as April, Mei, Juli can be used for the name of a person. Then, to distinguish it and to avoid the misleading of the SL message, the expansion with the word '*bulan*' is required. Additionally, it is also common to mention the word '*bulan*' before the name of the month in TL.

The data (2) show an expansion on the TL text with the word '*masalah*'. In the SL text, the first clause mentions the word 'problem' as the topic that is being discussed. While, in the second clause there was no mention of the word 'problem' again since it has already been mentioned before and consider the word 'yours' as the representative of it. However, it can cause an awkward translation result in TL if the translator does not mention the word topic of 'problem' twice in the first and second clause of the sentence. It needs a specification to strengthen the translation result text of what topic is being discussed.

Data (3), the text in SL has not a specific reference of who is calling with the name of Dash. Then, it come the word '*kau*' as an expansion to make clear information. This word aims to indicate that the person which Sherlock intended to is Enola, her little sister. In the storyline context, Sherlock points out Enola as the person who is calling a pine cone wrapped in wool with the name of Dash by using the word '*kau*'. The word '*kau*' has the same meaning as 'you' that it is not mentioned in SL.

Data (4), the SL text in this data is also being expanded into '*Terima kasih, bunga krisanku*' with the addition of the word '*bunga*'. In TL text, the word '*bunga*' is needed to explain the word 'chrysanthemum' in the source language. 'Chrysanthemum' is the genus name of a flowering plant of chrysants that is translated as '*krisan*' in TL text. Also, in target language adding the word '*bunga*' is a must to specify the original message of the flower thing. Besides that, not all the audiences of this movie know about the name of flowers, moreover the mentioned name is a flower genus name which is not a common to be noticed. So, it needs expansion with this word.

B. Paraphrase Strategy

This strategy is used when the SL text requires some changes because the order in the source language cannot be reconstructed and does not have the same arrangement on the TL text. Below is the data using paraphrase strategy;

- (5) SL: You **look the spit of** her. 00:42:57,083
TL: *Kau **persis seperti** dia.* (00:42:58,583)
- (6) SL: Did you just rent **a room at the Ritz?** (01:12:54,875)
TL: *Apa kau menginap **di kamar mewah?*** (01:12:58,250)
- (7) SL: No dilly-dallying. (01:31:00,083)
TL: *Cepatlah.* (01:31:02,125)
- (8) SL: Unlike most **well-bred ladies**, I was never taught to embroider. (01:34:35,666)
TL: Tak seperti **wanita lain**, aku tak pernah diajarkan menyulam. (01:34:38,833)

Data (5), the SL text is translated using paraphrase strategy. The expression 'look the spit of' is translated into '*persis seperti*'. The translator does not translate it into the literal meaning of 'spit' into '*meludah*', but it is an idiom. The original idiom is 'be the spit of' which in the idiom dictionary has the meaning of exactly looks like someone else or has

a strong resemblance to one. Then, the text of 'kau persis seperti' has the same meaning indicating the idiom 'be spit of'.

Data (6), in SL text there is an expression of 'a room at Ritz' that presents as '*di kamar mewah*' and it is paraphrased by the translator. Firstly, from the speaker it assumes that 'Ritz' means a hotel and it is known as a five star hotel in London. Secondly, the speaker points out 'a room' at Ritz hotel. Then, the translator does not translate the expression a room at the Ritz into the literal meaning of '*kamar di Ritz*'. Here the translator expresses it into '*di kamar mewah*' and by using the word '*mewah*' it refers to the luxury five star hotel that is Ritz.

In Data (7), the meaning of the expression 'no dilly-dallying' is like an expression of 'don't waste the time', and it is an idiom of 'dilly-dally with'. The idiom has the meaning of wasting time with someone or something. However the translator paraphrases this expression by shortening it with the expression of '*cepatlah*'. The word '*cepatlah*' in English is 'hurry up' which means it also has the same expression as 'no dilly-dallying'. Besides that, the use of the word '*cepatlah*' is also considered to be more efficient to be used and wholly represent the message.

Data (8), there is an expression of 'well-bred ladies' paraphrased into '*wanita lain*'. Actually 'well-bred ladies' has an actual meaning as 'good woman' which can also be interpreted in the context as a well behaved woman, a woman who usually does the woman's works and it is expressed by 'other women' by Enola. According to her, she is very different from what is called as 'well-bred ladies' with herself who has never done that portrayal of 'a woman'.

C. Transfer Strategy

This strategy is used to translate the source language text with a complete and accurate order into target language text without having to modify it because it is translated literally. Here are some representations of the data with the explanation.

- (9) SL: Undercover working for him? Undercover from him. (00:30:24,250)
TL: '*Menyamar bekerja untuknya? Menyamar darinya.*' (00:30:27,125)
- (10) SL: Lords debate reform bill! Case of the missing marquess! (00:35:40,083)
TL: '*Bangsawan mendebatkan UU reformasi! Kasus hilangnya marquess!*' (00:35:42,916)
- (11) SL: He doesn't have an assistant. Sherlock Holmes always works alone. (00:58:16,500)
TL: '*Dia tak punya asisten. Sherlock Holmes selalu bekerja sendiri.*' (00:58:20,625)

The text on the data (9) is being transferred as a whole text word by word without changing any form of the text. The utterance that is spoken by the actor as it is present in this text is to the point. Then, to convey the message of the SL, the words present tightly and clearly in TL. Thus, the transfer strategy is applied to translate this subtitle text.

It is seen that the SL text of data (10) uses the important words to present the story without any hyperbolic other elements. It makes the transfer strategy involved in translating the text above. There is no addition or subtraction drawn in the text. Additionally, the TL text gets all the points of the SL text message.

In the case data (11) the text seems long enough to put on the screen. However, the word usage is not long-winded and clear enough to present the message in the storyline. There is no modification of the structure or any words. All the words in the data are being translated literally with no such an alteration. Thus it simply just transfers the whole text in SL into TL.

D. Imitation Strategy

Imitation strategy is used to translate nouns exactly and identically, such as translating personal names, place names, country names, product brand names, and so on. Here are some representations of the data with the explanation.

- (12) SL: I placed it in the personal advertisements column of **The Pall Mall Gazette**, (00:41:12,625)
TL: *'Kutaruh di kolom iklan privat di koran Pall Mall Gazette.'* (00:41:16,375)
- (13) SL: the **bankmen met, entangle herb, or Ellie Houseman**. (00:43:52,000)
TL: **'bankmen met, entangle herb, atau Ellie Houseman.'** (00:43:56,083)
- (14) SL: I am **Lestrade of Scotland Yard**, (00:58:06,166)
TL: *'Aku Lestrade dari Scotland Yard.'* (00:58:08,083)

Data (12), the place name of 'Pall Mall Gazette' here is translated using an imitation strategy. In translating the name of place also does not need any modification. It just translates the same as it is. If the place name is translated it can cause misleading translation results.

In the text of data (13), it has some words of 'bankmen met', 'entangle herb', 'Ellie Houseman'. To be more specific, those are the names of places mentioned in the movie. The name of the place is just simply being imitated without any changes.

Data (14), it found two words, 'Lestrade' and 'Scotland Yard'. 'Lestrade' is the name of a person, specifically a character in this movie. There is no need to translate the character name of a movie. Then, the word 'Scotland Yard' is presented as the name of the place in this movie. Those person name and place name which involves imitation strategy, that no need any alteration and modification same as the cases before.

E. Transcription Strategy

This strategy is used when translating terms that are not common in source language, for example with the use of a third language, or in an unfamiliar language. Here is a representation of the data with the explanation.

- (15) SL: **virtuoso** violinist, (00:05:09,458)
TL: *'pemain biola **berbakat**.'* (00:05:11,041)

The involvement of transcription strategy only founds in one data above. The word 'virtuoso' is not a word commonly used in source language. According to the Merriam-Webster dictionary this word actually is adapted from Italian noun *virtuoso* by English speakers in the 1600s. This word means someone who is highly outstanding and skilled in performing musical and or an art.

F. Condensation Strategy

This strategy occurs when the efficiency of translation results is needed. Short text condensation is needed by removing redundancy to overcome the limitation of text by compressing the content but does not change the original meaning. Here are some representations of some of the data with the explanation.

- (16) SL: is that cycling is not one of my core strengths, (00:04:24,708)
TL: *'bersepeda bukan keunggulanku.'* (00:04:27,208)
- (17) SL: You had a pine cone wrapped in wool, **dragged it with you wherever you went**, (00:16:08,208)
TL: *'Kau punya biji pinus berbalut wol dan **selalu membawanya**.'* (00:16:11,916)
- (18) SL: I need you to climb out and take off into nowhere. (01:16:36,916)
TL: *'Panjat jendela itu dan melompatlah.'* (01:16:39,500)
- (19) SL: You've been building quite a reputation for yourself, (01:43:59,250)
TL: *'Reputasimu makin menanjak'* (01:44:02,166)

Data (16), there is an abridgment of some unnecessary words in the text above. The word 'is that' is being reduced here. Also, there is a change in 'my core strengths' condensed into the word 'keunggulanku'. The translator tries to make an efficient result yet still maintain the SL original message. The condensation strategy is involved in the whole text of *'bersepeda bukan keunggulanku'*; in TL which already presents the core of the message represented from the SL text.

Data (17), the SL text is long enough to translate the whole sentence word by word. It should be compacted using condensation strategy. The abridgment on the text of 'dragged it with you wherever you went' depicted in the TL text as '*selalu membawanya*'. The text of '*selalu membawanya*' already explains the whole message that represents 'always dragged it'. The message stays the same as the original but it is compacted to get the short text due to the limitation in AVT regulation.

Data (18), the SL text is being shortened as '*Panjat jendela itu dan melompatlah*'. The translator tries to produce an efficient translation result, since the text in SL is quite long to express that imperative sentence. The text in the TL has the same definition as the original message to 'climb out' and 'take off or jump'. Even though the text is being shortened, the whole text in TL depicts the original message from the SL.

Data (19), the translation result of '*Reputasimu makin menanjak*' has a meaning of 'your reputation growing up increasingly' and it already portrays the same message as the original of SL text. The translator tries to compress the text by only putting the representation the point of 'building quite reputation' as it is present in TL text. The application of this strategy in those data happens to make the subtitle text more efficient.

G. Decimation Strategy

This strategy is used by eliminating important elements in SL that are considered to confuse the readers. This can also be caused by the speed at which the actors speak in a film at one time. Here are some representations of the data with the explanation.

- (20) SL: ...to find that my mother was missing. (00:03:10,500)
TL: '*Ternyata ibuku menghilang.*' (00:03:12,416)
- (21) SL: She left me with little, bar some gifts (00:03:34,000)
TL: '*Dia hanya meninggalkan hadiah*' (00:03:35,625)
- (22) SL: but needs must when you must speed somewhere. (00:04:27,291)
TL: '*tapi aku harus cepat.*' (00:04:29,166)
- (23) SL: Planted so as to send us in the wrong direction. (00:29:03,416)
TL: '*Itu untuk mengecoh kita.*' (00:29:05,250)

Data (20), an element 'to find' in translating the text of '..to find that my mother was missing' is being eliminated in data above. This elimination produces a text of '*Ternyata ibuku menghilang*' in TL text. The element seems to be unnecessary to be translated. However the rest of the words after the eliminated element are still translated as the whole text. Data (21), there is removal of some elements of the SL text and only translates the point of 'she left some gifts' as it is present in TL text. The removal of the elements can cause confusion for the readers, and left the word 'some gifts' already become a representation of the message.

Data (22), in the context of the text 'but needs must when you must speed somewhere', the noun 'you' is representing Enola as the speaker in this scene which can be translated as 'I' since it is to represent herself. Then, there is an elimination of some elements 'needs must when' and 'somewhere'. This text is considered to be confusing for the readers by looking at the whole text, so the elimination is a must to avoid that confusion. Data (23), the element 'planted so' is erased since it is not necessary to be translated. The translator tries to shorten the result of the translation. Regardless of the elimination, the text in TL already represents the message shown in the TL text.

H. Deletion Strategy

This strategy deals with the total deletion of parts of the text that can be in the form of deletion of repetitive words, to others. Here are some representations of the data with the explanation.

- (24) SL: Where **the hell** is she? (00:07:47,791)
TL: '*Di mana dia?*' (00:07:49,083)

- (25) SL: She taught me **herself**. (00:09:35,583)
TL: *'Dia yang mengajariku.'* (00:09:37,166)
- (26) SL: Get that **damn** dog out of my house! (00:16:48,083)
TL: *'Keluarkan anjing itu dari rumahku!'* (00:16:50,625)
- (27) SL: Out of the **sodding** way, boy! (00:35:35,416)
TL: *'Minggir, Nak.'* (00:35:37,250)

Data (24), the word 'the hell' is not translated in the TL text. It is not necessary for the translator to translate that word because it can cause an awkward translation result for the readers. On the other hand, the word 'the hell' also can be categorized as an impolite word that is used to express anger or the other same emotions. Additionally, even without the word 'the hell' the original message still can be delivered.

Data (25), the text in SL experiences the deletion strategy. There is elimination of the word 'herself'. It occurs because the word 'herself' points out the word 'she'. Here, the word 'herself' represents the word 'she' and the repetition happen because of it. In order to get the effective translation result it has to avoid such repetition.

Data (26) is almost the same as before, it has a deletion of the word 'damn' in SL text. It is also not necessary to translate the word 'damn'. This deletion strategy occurs since the words 'damn' in TL indicated as taboo words. There are no equal words that can be used in TL text to express this word. The word 'damn' is also used to express strong emotion and feeling.

Data (27), there is an omission of the word 'sodding' in the SL text. According to the Oxford Dictionary, the word 'sodding' defines an offensive word to highlight a statement or give an expression of an angry statement. It is unnecessary to translate and in order to make the translation result does not sound odd.

I. Resignation Strategy

This strategy deals when there are elements in SL that cannot be translated, it can cause the original meaning to be lost. The explanation for this element cannot be presented and it will be let it be. Here are some representations of the data with the explanation.

- (28) SL: Ouch! (01:31:00,083)
TL: (No Translation) (01:31:02,125)
- (29) SL: Whoo-hoo! (01:32:11,166)
TL: (No Translation) (01:32:12,875)

Data (28), the expression 'Ouch!' go through this strategy so it has no translation that can replace this expression. For instance, if it is translated literally as the way it is it sounds odd in TL. In addition, this expression has a translation gap in TL because in TL there is different culture in expressing the word 'Ouch!'.

Data (29), the expression 'Whoo-hoo', can be assumed by the different cultures between the languages to express this word. In TL, there is no expression that can replace it. So the translator left this word alone without any translation.

CONCLUSION

In this article, the application of translation strategy in translating the subtitle of Enola Holmes movie involves nine strategies. The condensation, transfer, and paraphrase, and deletion strategy dominates as the most used strategies with much data found. The rest of expansion, imitation, resignation, decimation, and transcription strategy have the least data involved. Since Enola Holmes is an adventure mystery movie, the words used present the information solving cases and any adventure situation. Those domination translation strategies involve constructing the subtitle from SL to TL in line with the rules

of AVT. Then, the least translation strategies used does not involve much because the strategies contrast with the genre of the movie. Additionally, the strategies are helpful to produce efficient subtitles and deliver the original message properly which also does not cross the line of the rules in AVT.

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