

**LANGUAGE COMPRESSION IN THE ENGLISH AND
BAHASA INDONESIA OF *GULLIVER'S TRAVELS* FILM
TEXTS**

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



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STATE UNIVERSITY OF YOGYAKARTA

2014

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LANGUAGE COMPRESSION IN THE ENGLISH AND *BAHASA INDONESIA* OF
GULLIVER'S TRAVELS FILM TEXTS

A THESIS



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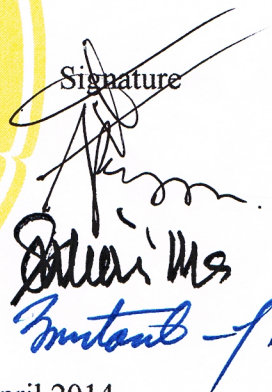
A Thesis

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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

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Yogyakarta, 20 Januari 2014

Penulis,



Elang Baraka Haris

MOTTOS

Belajar adalah benang - benang yang membujur dalam pengalaman. Pribadi adalah benang yang melintang dalam membuat suatu tenunan pengetahuan praktis.

D. J Schwatrz

Semangat baru, harus berubah.

Motivasi Positif

DEDICATIONS

THIS RESEARCH IS DEDICATED TO THOSE WHO ALWAYS LOVE,
SUPPORT, AND PRAY FOR ME :

My Father

My late Mother

Mr Rachmat Nurcahyo

My Research Consultants

All of my friends

ACKNOWLEDGEMENTS

All praise be to the Almighty God, Allah SWT, the Most Merciful and the Most Beneficent, for His very best love and blessing without which I would have never been able to complete this thesis. This thesis also cannot be completed without some help from others. For this reason, I would like to express my sincerest gratitude to:

1. my consultants, Asruddin B Tou, Ph.D.; and Andy Bayu Nugroho, M.Hum.; without whose knowledge and assistance this research would not have been succesful;
2. my parents beloved parents for supporting me in my life;
3. my Academic advisory, Mr Rachmat Nurcahyo, SS, MA.;
4. the 'Bolodupak' members, Hangga, Fajra, Freddy and Wathon;
5. C-7 boarding house crews, Rajib, Ismoyo, Akbar, Ichal, Aji, and Lukman;
6. beloved Bodreg futsal crew, Rio, Farizal, Kipli, Agus, Liphenk, Plenduz, Aan, Heru, Truck, Cabul, Banu Adya, Meilas, Briant, Catur, Yoseph;
7. beloved English Corner Regional Yogyakarta, Yuki, Ian, JC, Big D, Jibril, Aya, Desty, Panda, Hada;
8. my sisters, Letizia Azarine for unconditional support.

Finally, I realize that my thesis is far from being perfect. Therefore, I would gratefully accept any comments or suggestions for the betterment of this thesis.

Yogyakarta, April 7th 2014

Elang Baraka Haris

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LIST OF ABBREVIATIONS

ST: Source Text

TL: Target Language

a: Adjective

b: Adverb

c: Determiner

d: Pronoun

e: Noun

A: The synchronisation constraints.

B: The importance to get subtitle simpler and easier to understand.

C: The necessity to get a natural translation.

ME: Meaning Equivalence

CM: Complete Meaning

IM: Increased Meaning

DM: Decreased Meaning

FDM: Fully Different Meaning

NM: No Meaning

**LANGUAGE COMPRESSION IN THE ENGLISH AND BAHASA
INDONESIA OF GULLIVER'S TRAVELS FILM TEXTS**

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ABSTRACT

This study investigated language compression in the English and *Bahasa Indonesia* of *Gulliver's Travels* film texts. This study aims at (1) describing the elements are compressed in *Gulliver's Travels* film; (2) describing the motivation factors of language compression in *Gulliver's Travels* film; and (3) describing the degree of meaning equivalence in *Gulliver's Travels* film.

This research is a descriptive qualitative study, applying the content analysis technique. The objects of this study were the spoken English and the *Bahasa Indonesia* subtitle of *Gulliver's Travels* film. The data were analyzed to determine the language compression. The data are shown in the data sheet. In analyzing the object, sentence to sentence compressed between the source text and the target text. The research instruments were the researcher himself, data sheet, and related references. The regular discussions were held with the researcher's consultants in order to check the researcher's analysis.

The results of this study consist of elements that are compressed, motivating factors, and also the equivalence degrees. The compressed elements consist of adjective, determiner, pronoun, noun, and adverb. Adjective is the lowest frequency, and adverb which is the highest frequency. Moreover the translator compressed these elements in order to shorten the text but the readers still get the information from the text. There are three factors that trigger the occurrences of language compression such as, (a) synchronisation constraints, (b) the importance to get subtitle simpler and easier to understand, and (c) the necessity to get a natural translation. The last result is the equivalence degrees which consists of complete meanings, and decreased meanings. Decreased meaning has the higher frequency than complete meanings with 14 cases of 27 cases or 51.85%. It means the translator omits some of the information.

Keywords: translation, language compression, elements, factors, meaning equivalence.

CHAPTER I

INTRODUCTION

A. Background of the Research

Translation is needed in many aspect of human life, not only needed in communication, but also needed in film, novel, or short stories. Usually, there are subtitles on DVD of the movie which uses spoken English. The film which is released all over the world will be translated into other languages. For example, a film in English will be translated into *Bahasa Indonesia* if the film will be published in Indonesia.

One of the process of translation is known as Audio Visual Translation. This translation is needed to make the audiences understand the message or the meaning of the conversation which is said in a foreign language.

In a film translation, especially film from other countries there is subtitle. Film subtitle is made in the form of other languages. Film subtitles are needed by those whose mother tongue is not the language used in the film, such as the Indonesian people who watch a movie that uses English. Not all Indonesian people can understand English well. Therefore, most of the English films are translated into subtitle in *Bahasa Indonesia*.

Audio Visual Translation is used in film subtitle that the film viewers can listen to the speech and read the translated speech at the bottom of the screen simultaneously. So, the viewers do not lose any information in the film.

To make a subtitle, a translator has to obey the rules of subtitle. The rules are related to duration and space. Duration in this case is related to the time, how long the subtitle appears. Meanwhile, space is related to the size of the fonts, the number of characters, and the lines that are allowed to appear at the bottom of the screen. Related to those two restrictions, space and duration, there is a special treatment for the subtitle in which not all the expressions are translated. This is different from translated novels, books, or other written texts that almost all sentences are translated to the target language.

Gulliver's Travels is chosen because there are many sentences that were compressed in this film. This phenomenon attracted the researcher to observe and analyze language compression in this film. It can be seen that the subtitle in *Bahasa Indonesia* is shorter than the spoken English. This all belongs to the rule of Audio Visual Translation about space and duration. Moreover, it will increase the viewers' readability.

B. Research Focus

Translation is divided into interlingual translation, intralingual translation, and intersemiotic translation. While interlingual translation entails the transfer of content as well as of form from one language to another, intralingual translation entails the process of rewording in one and the same language for purpose of clarification. The last kind, intersemiotic translation, is the method employed when a written text is transferred into another medium such as film, or music, or vice versa (Jakobson in Kuhiwezak and Littau, 2007: 48).

It becomes a problem when equivalence between two or more languages does not exist. There must be changes which can become solution. These changes may take place in the level of word, phrase, clause, or sentence. The message of the source language (SL) must remain the same while the form is not necessarily the same. In order to deliver the message on the subtitle in a film, a translator can compress the language in the film. Language compression is chosen by the translator in order to shorten the expressions which might affect the meaning equivalence. Language compression occurs when some elements are compressed in the sentence because those elements do not bring most of the information to be carried out to the viewers. Language compression is triggered by some motivating factors, and also has effects on the meaning equivalence.

Departing from the explanation above, the researcher problems are formulated as follows.

1. What elements are compressed through the language compression in *Gulliver's Travel* subtitle?
2. What are factors that trigger the occurrence of language compression in *Gulliver's Travels* subtitle?
3. What are the effects of language compression on the meaning equivalence between the spoken English and Indonesian subtitle on *Gulliver's Travels* movie?

C. Research Objectives

Based on the focus of research discussed above, the formulation of the problems are:

1. to describe what elements that are compressed through language compression in *Gulliver's Travels* film subtitle,
2. to explain the factors that trigger language compression occurrence in *Gulliver's Travels* film subtitle, and
3. to describe the effects of language compression to the meaning equivalence in *Bahasa Indonesia*.

D. Research Significance

Practically this research is expected to give some benefits to the following parties.

1. English Department

The result of this research can be used as an additional material for developing translation studies related to the topic.

2. Students of English Department

It is expected that the result of this research can give a new insight of movie translation, especially for translation students.

3. Other Researchers

The result of this research can be used as a reference to do further research on movie translation.

CHAPTER II

LITERATURE REVIEW

A. Definitions of Translation

There are some definitions of translation according to some experts. According to Catford (1965:1) translation is an operation performed on languages, that is a process of substituting a text in one language for a text in another. Translation is defined as meaning transfer from the source language to the target language, as equivalent and natural as possible. Translation is the super ordinate term for converting the meaning of any utterance of any source language to the target language (Newmark, 1988: 32). In translation, meaning transfer is the main purpose. This requires the adaptation either in terms of grammar or wording. Equivalence and naturalness imply that a good translation is not read as a translation work, but rather as an original work.

Larson (1984:3) describes translation as transferring the meaning of source language into receptor language. It is only the meaning that is being transferred. The meaning should not change, only the form may change. He defines translation as a changed form. That is the change of form from the SL to the TL. Larson furthermore states that there are some processes in order to get the meaning. One should study the lexicon, grammatical structure, communication situation and cultural context of the SL and analyse it to determine its meaning, and then reconstruct this same meaning using the lexicon and grammatical structure which are appropriate in the receptor

language and its cultural context. Therefore, a translator should be a bilingual person. This means that he/she must master the SL and TL in order to be able to transfer the SL to the TL appropriately.

The crucial problem of translation practice is finding translation equivalence for a text in a given context. Translation equivalence has to be sought not simply in terms of the “sameness of meaning”, but in terms of the greatest possible overlap of situational range (Machali, 1998: 3). The translation equivalence must be expressed naturally. Therefore, the reader can understand the message.

1. Types of Translation

Based on the language that is involved in the process of translation Jakobson (1959) divides translation into three kinds.

- a. Intralingual translation or rewording. It is defined as an interpretation of verbal signs by means of other signs of the same language.
- b. Interlingual translation or translation proper. It is an interpretation of verbal signs by means of some other language.
- c. Intersemiotic translation or transmutation. It is an interpretation of verbal signs by means of other signs of nonverbal sign systems.

Othewise, Catford (1965: 20) divides translation into some categories. They are in terms of levels and ranks.

a. Translation Based On Levels

Translation in terms of levels can be categorized into two categories (Catford, 1965: 21). They are related to the levels of language involved in translation itself, which are presented as follows.

1) Total translation

Total translation is translation in which all parts of the source expressions text are transferred into target expressions text. In this kind of translation, the source expressions grammar and lexis are transferred into target expressions grammar and lexis equivalently.

2) Restricted translation

In restricted translation, there is replacement of the source expressions text adapted to target expressions text equivalently.

b. Translation Based On Ranks

According to Catford (1965: 21), translations in terms of ranks can be categorized according to the rank in grammatical patterns. They are presented as follows.

1) Free translation

A free translation always uses random style in translating or it can be said that the translator here is given a freedom in translating a text such as changing the rank class into higher or lower class as enjoyable as the translator wants.

2) Word-for-word translation

This kind of translation generally means that the translator must translate the source expressions text word by word into the target expressions; on the other hand, it can be said that it is a kind of word-rank translation because it includes each morpheme on source expressions to each morpheme in target expressions equivalently.

3) Literal translation

This kind of translation is also said as word-for-word translation, but it often makes changes in making equivalent with target expressions' grammar.

Translation is not only used in books, other written texts, or expressions but is also used in film subtitle. This is known as Audio Visual Translation (AVT). Translation is needed here to make the audience know the message or the meaning of the speech which is said in a foreign language. Janecova (2012: 1) states that in the last decade, audiovisual translation has become an attractive area of research and practice in the academic environment in many countries. This makes audiovisual translation is considered as one of the most common forms of translation encountered in people's everyday lives, not only via television but also via internet and many new forms of advertising.

2. Translation Process

Nida and Taber (1982: 33) explain that there are three steps of translation; i.e. analyzing, transferring, and restructuring.

- a. Analyzing is used to identify the target message and contents. It includes the grammatical and semantics analysis.
- b. Transferring deals with how analysis result to be transferred from the source language into the target language with someone applying of meaning and connotation, but the reaction is equivalent.
- c. Restructuring is used to make certain in the re-establishing text which had been translated.

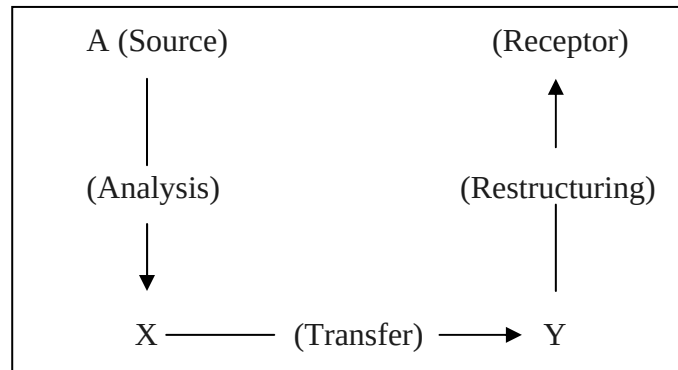


Figure 1: Translation Process by Nida and Taber (1982: 33)

Almost the same with Nida's concept, Larson (1984: 4) also has a translation process below.

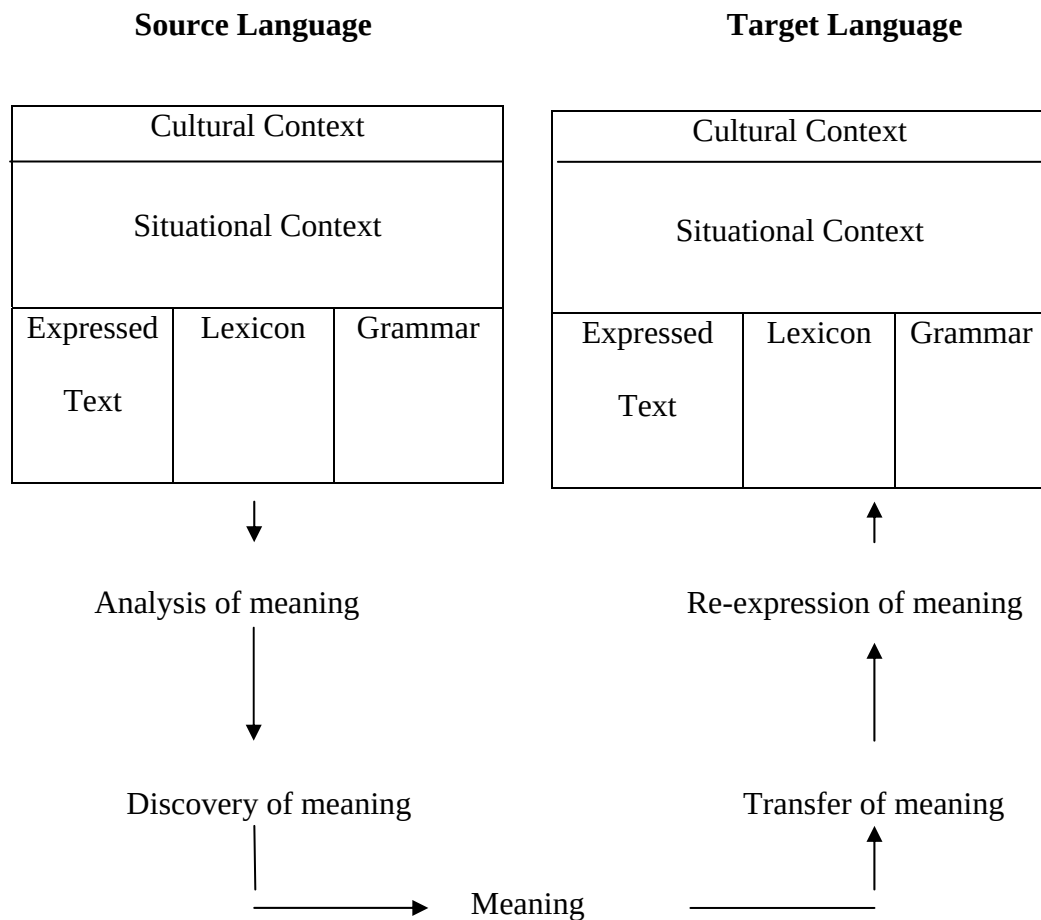


Figure 2: **Translation Process by Larson (1984: 4)**

Figure 2 explains that a source language has some parts. There are cultural context and situational context. Then the two of them can be separated into expressed text, lexicon and grammar. Those parts in the ST consist of meaning. In translation process, ST is analyzed to discover the

meaning. After that, the meaning can be transferred to another language or TL. The meaning is transferred and re-expressed with some parts which the same in SL until the translator find the equivalent meaning in the target language.

3. Factors of Creating a Good Translation

In the process of translation, there are several factors that is faced by the translator. Bell (1991: 11) states that to be a good translation, it should contain three general laws of translation.

- a. The translation should give a complete transcript of the ideas of the original work.
- b. The style and manner of writing should be of the same character with that of the original.
- c. The translation should have all the ease of original composition.

There are many criteria and principles that should be fulfilled by the translator in create a good translation. Abdellah (2002: 2) gives his idea concerning the criteria for creating a good translation.

- a. A good translation is easily understood.
- b. A good translation is fluent and smooth.
- c. A good translation is idiomatic.
- d. A good translation conveys, to some extent, the literary subtleties of original.
- e. A good translation distinguishes between the metaphorical and the literal.

- f. A good translation reconstructs the cultural/ historical context of the original.
- g. A good translation makes explicit what is implicit in abbreviations, and in allusions to saying, songs, and nursery rhymes.

The explanation above suggests that there are many criteria and principles that must be fulfilled by translator to make a good translation. Nogueira (2002: 1) suggests that translators should try to provide a true translation by lessening the amount of distortions as much as they can. For this, a maximum quality of the translation product can be reached.

B. Language as Meaning

1. Notions of Meaning

According to Catford (1965: 35), translation has often been reference to a meaning: a translation is said to have the same meaning as the original. Catford defines meaning as a property of language, that is, the total network of relation entered into by any linguistics from text, item-in text, structure, element of structure, class, term in system- or whatever it maybe.

Meanwhile, Larson (in Tou, 1984: 36) says that translation consist of transferring the meaning of the source language into the receptor language. An ideal translation will be achieved if the translation reproduces as exactly as possible the meaning of the source text and uses natural forms of the source text and uses natural forms of the receptor language in a way that is appropriate to the kind of text being translated.

2. Kinds of Meaning

Meaning is one important aspect in translation. When a translator translates a text, he or she transfers meaning of the source text. Haliday (1994: xiii) classifies meaning into three types, namely: (1) ideational meaning, (2) interpersonal meaning, and (3) textual meaning. The ideational meaning is the meaning as the representation of experience. It is the meaning in the sense of content, a kind of meaning that people have in mind when they talk about what word or sentence means. Ideational meaning is divided into logical and experiential meaning. Logical meaning refers to relationship between one process and another or one participant and another that share the same position in the text. Experiential meaning refers to the processes, the participant in these processes, and the circumstances associated with them. The interpersonal meaning is meaning as a form of action. It involves the speaker or writer and the audience. It is a kind of exchange where the speaker or writer demands something from the audience. The textual meaning is relevant to the context, both the preceding text and context of situation. It is the construct of a message of text.

According to Machali (1998:21), there are three kinds of meaning. They are organizational, referential, and situational meaning. The organizational meaning is putting together of referential information into a coherent whole. The referential meaning refers to what the communication is about. The situational meaning is encoding the interpersonal aspect of communication

such as, speaker, addressee relationship, their social status, age, as well the setting and the purpose of communication.

In the *Theory and Practice of Translation* (Nida and Taber, 1982: 1), it is said that the focus of translation is on the response of the receptor rather than on the form of the message. It can be said that the meaning is more important than the form.

3. Degree of Meaning Equivalence

Shifts that occur in translation may distort the original concept of the text (Nida and Taber, 1982: 4). This happens because the differences in grammatical structures of the source language and target language often result in some changes in the information content or the meaning of the message. Degree of meaning equivalence in translation can be further categorized into equivalent meaning, which consists of complete meaning, increased meaning, decreased meaning and non-equivalent meaning, which consists of fully different meaning and no meaning.

a. Equivalent Meaning

1) Complete Meaning

It occurs when the transfer happens from the source language into the target language without adding or omitting the information. It can be seen in the example below.

ST: My father is sleeping now.

TT: Ayahku sedang tidur sekarang.

2) Increased Meaning

It occurs when the translator adds to the target language text some information content which is not found in the source language text. It can be seen in the example below.

ST: My sister will go to Colloseum someday.

TT: Saudara perempuanku akan pergi ke Colloseum Roma suatu hari nanti.

3) Decreased Meaning

It occurs when the translators omits some information which is found in the source language text so the information content of the target language decreases. It can be seen in the example below.

ST: My friend wears his new white shoes.

TT: Temanku mengenakan sepatu barunya.

b. Non-equivalent meaning

Non-equivalent meaning is the meaning of translation which does not convey the original writing.

1) Fully Different Meaning

A translation of a source expression (e.g a clause) is categorized into different meaning when there is a lexical item which meaning is different from that a source expression so that the meaning is fully different. It can be seen int the example below.

ST: I am feeding with my sister now.

TT: Saya sedang sarapan bersama saudara perempuan saya sekarang.

2) No Meaning

This category occurs when the translated text has no translation at all from the source text. It can be seen in the example below.

ST: Why did you do that Tom? That was crazy.

TT: Kenapa kau melakukan itu Tom?

4. Dubbing

Dubbing, according to Dries (1995: 9) is known to be the method that modified the source text into a large extent and thus make it familiar to the target audience through domestication. It is the method in which the foreign dialogue is adjusted to the mouth and movement of the actor in the film. The aim is seen as making the audience feel as if they were listening the actors actually speaking in the target language. In Indonesia, almost all cartoon films from Japan are dubbed. This is because most of the viewers of the film are children who cannot read the text that appears at the bottom of the screen simultaneously and quickly.

Dubbing is considered as a form of domestication. Domestication in this case is understood as translating in a transparent, fluent, and ‘invisible’ style in order to minimize the foreignness to the target text (Munday, 2001:146). The result is that all foreign elements are assimilated into the dominant target culture. Principally, dubbing is regarded by some people to be less genuine than subtitling because the original performance is altered by the addition of a different voice real actors say and how they move their lips. There are some English films that dubbed. One of them is “Journey To The Center Of The Earth”, starring by Brendan Fraser.

5. Subtitling

Subtitling transposes spoken dialogue into written text with one or two lines of subtitle at the bottom of the screen (Petit, 2004: 26). It is in line with the rules of subtitling which allows only one or two lines of subtitle to appear at the bottom of the screen. If two lines appear together, the second line should be shorter than the first line.

Diaz (2008) states that subtitling is a linguistic practice that consists in providing subtitle, usually at the bottom of the screen. It is a written text that intends to account for what has been said (or shown in written form) in the audio-visual product. The Audio-visual product provides voice and written text. This is caused by that the viewers are not only listening to the voice but also reading the text that is provided at the bottom of the screen to understand the meaning and the message of the speech.

Gotlieb (1997: 71) characterizes subtitles from technical and linguistic perspectives. Technically, there are two kinds of subtitles.

- a. Open Subtitle, which goes with the original film or the television version.

All film subtitles belong to this category, as even today, electronic subtitles are limited to television and video.

- b. Close subtitles, which can be voluntarily added: both to teletext and satellite channels which offers various versions to different frequencies.

On the other hand, there are two kinds of subtitles in linguistic perspective. The followings are the kinds of subtitle in linguistic perspective.

- a. Intralingual subtitle is the subtitles within the same language. The purpose is on helping people learning languages and the deaf and hard of hearing people.
- b. Interlingual subtitle, it involves two languages and usually use for non-native speaker. This usually happens when the movie is played in a country whose mother tongue is different.

6. Language Compression

According to Wing Bo Tso (2010: 22), language compression refers to the act of reducing or compressing a text into shorter form. This technique commonly used in simultaneous interpretation and translation for subtitling. When condensing occurs, some parts of the original text will have to be eliminated. It is the translator's task to judge which part must be absolutely maintained, and which part is dispensable, so that the loss of information can be qualitatively minimized. Different from Wing, Dries (1995: 20) has her own perspective. She states that in compress the text in subtitle has three factors, first is the synchronization constraint, which affect aspect of language transfer. The second is the importance to get subtitle to be simpler and easier to understand. The last factor is the necessity to get a natural translation.

7. *Gulliver's Travels*

Gulliver's Travels is a 2010 American fantasy comedy film directed by Rob Letterman and very loosely based on Part One of the 18th-century novel of the same name by Jonathan Swift, though the film takes

place in modern day. The film stars Jack Black and Emily Blunt and is distributed by Twentieth Century Fox.

This film tells about Lemuel Gulliver journeys. At the beginning, the film shows Lemuel Gulliver works in his office. He has been working in the mail room of a New York daily newspaper for the past ten years. Afraid to put himself out there, he considers himself a loser, as do all his peers. One day, after having finally had enough, he decides to declare his flame to the beautiful Darcy Silverman, the newspaper's travel editor and one of Gulliver's only friends, just only to chicken out at the last minute and instead tell her that he would like to try his hand at writing a column. Darcy accepts and sends him on an assignment to the Bermuda Triangle. There, Gulliver becomes shipwrecked and ends up on the island of Liliput, where he is twelve taller than the tallest man. For the first time, Gulliver has people looking up to him. This film is choosen because there are some language compression in this movie.

C. Previous Study

1. Previous Study on Language Compression

One of the previous studies of language compression is written by Ondrej Kazik and Jan lansky from Czech Republic. Their article is focused on a specification and formalization of a compression model of text written in Czech. The Czech language in comparison with the English language is highly inflecting language, which needs a more sophisticated processing of suffixes and in many application it requires a tag set, which contains more detailed morphological information.

According to the article, the compression of texts can be classified according to elements of coding, letters words or syllables. Syllables as source units for compression can be successfully used in languages, where words are naturally divides into syllables (e.g., Czech, Russian, and German). Knowledge of regularities of the language, in which an encoded message is written, can be exploited to improve text compression. For English text, there are several methods of such improvement: specific orders of letters in alphabet for lexicographic sorting, replacing common clusters of letters with one symbol, static initialization of PPM method.

2. Previous Study On Subtitling

The previous studies for subtitle that is found are written by James Clark and Mirella Lapata entitled ‘Model for Sentence Compression: A Comparison Across Domains, Training Requirements and Evaluation Measures’; and written by Vincent Vandeghinste and Erik Tjong Kim Sang entitled ‘Using a Parallel Transcript/Subtitle Corpus for Sentence Compression’.

The first previous study in on subtitle is written by James Clark and Mirella Lapata entitled ‘Model for Sentence Compression: A Comparison across Domains, Training Requirements and Evaluation Measures’. Their paper is focuses on three aspects of this task which have not received detailed treatment in the literature: training requirements, scalability, and automatic evaluation. Sentence compression could be usefully employed in wide range of applications. For example, to automatically generates subtitles for television programs.

The second previous study is written by Vincent Vandeghinste and Erik Tjong Kim Sang entitled ‘Using a Parallel Transcript/Subtitle Corpus for Sentence Compression’. In their paper, they describe the collection of a parallel corpus (in

Dutch) and its use in a sentence compression tool with the intention to automatically generate subtitles for the deaf from transcripts of a television program. When presenting subtitles on a television screen, there is a technical requirement that there is only room for two lines of 32 characters. Research shows that a reading time of six seconds is enough for a subtitle of two full lines, and five seconds is the absolute lower limit for prelingual deaf people. Shorter subtitles are time-scheduled proportionally, although research showed that people spend proportionally more time on two-line subtitles than on one-line subtitles (De Bruycker & d'Ydewalle, 2003).

D. Conceptual Framework

Translation is a general term referring to the transfer of thought and ideas from one language to another (Brislin in Hartono, 2003:11). Language can be understood by the target readers or viewers who watch a movie while reading the subtitle at the bottom of the screen. The translator translates the source language into target language so the viewers, whose mother tongue is different, to understand the meaning and the message that is spoken by the actor or actress in the movie. In the subtitle, the translator faces the rules of Audio Visual Translation. The rules are space and duration. To solve the problem, the translator uses a special strategy, language compression.

According to Wing Bo Tso (2010: 22), language compression occurs when there are some parts of a sentence eliminated because those parts do not bring most of the information to be carried out to the viewers. Wing Bo Tso says that it becomes the translator's task to judge which part that must be maintained and which part that has to be upheld, so that lost of information

can be qualitatively minimized. Language compression is chosen because this strategy can shorten the expression which might affect the meaning equivalence.

Meaning equivalence is needed because translation equivalence occurs when a source language and target language or items are related at least some of the features or substance (Catford, 1965: 50). Meaning equivalence can be categorized as follows.

1. Full Equivalence

Full equivalence means the meaning in the source language text is completely transferred into the target language text. The example such as on below.

ST: I love her.

TT: *Aku mencintainya.*

The meaning in TT is completely transferred from ST, there are no addition or omission in TT.

2. Partial Equivalence

Partial equivalence is a translated text in which there are some elements or meaning that is lost or changes from the ST. The example such as on below.

ST: I should bring some sunglasses.

TT: *Seharusnya aku membawa kacamata hitam.*

In the TT, the word “some” is lost. It affects the meaning in TT.

3. No equivalence

No equivalence means the meaning of the translated text is totally different from the ST. The example such as on below.

ST: Feeding my sister, Letizia.

TT: *Sarapan bersama saudaraku*, Letizia.

The word “feeding” which is in *Bahasa Indonesia* as “*menyuapi*” or “*memberi makan*” is differently transferred into “*sarapan bersama*” in the target text. Letizia is the sister of the speaker.

4. No meaning

No meaning means the translated text has no the information at all from the ST. The example such as on below.

ST: Why David? **I should know your reason.**

TT: *Kenapa David?*

The bold sentence “I should know your reason” is not translated at all, so TT has no information from SL.

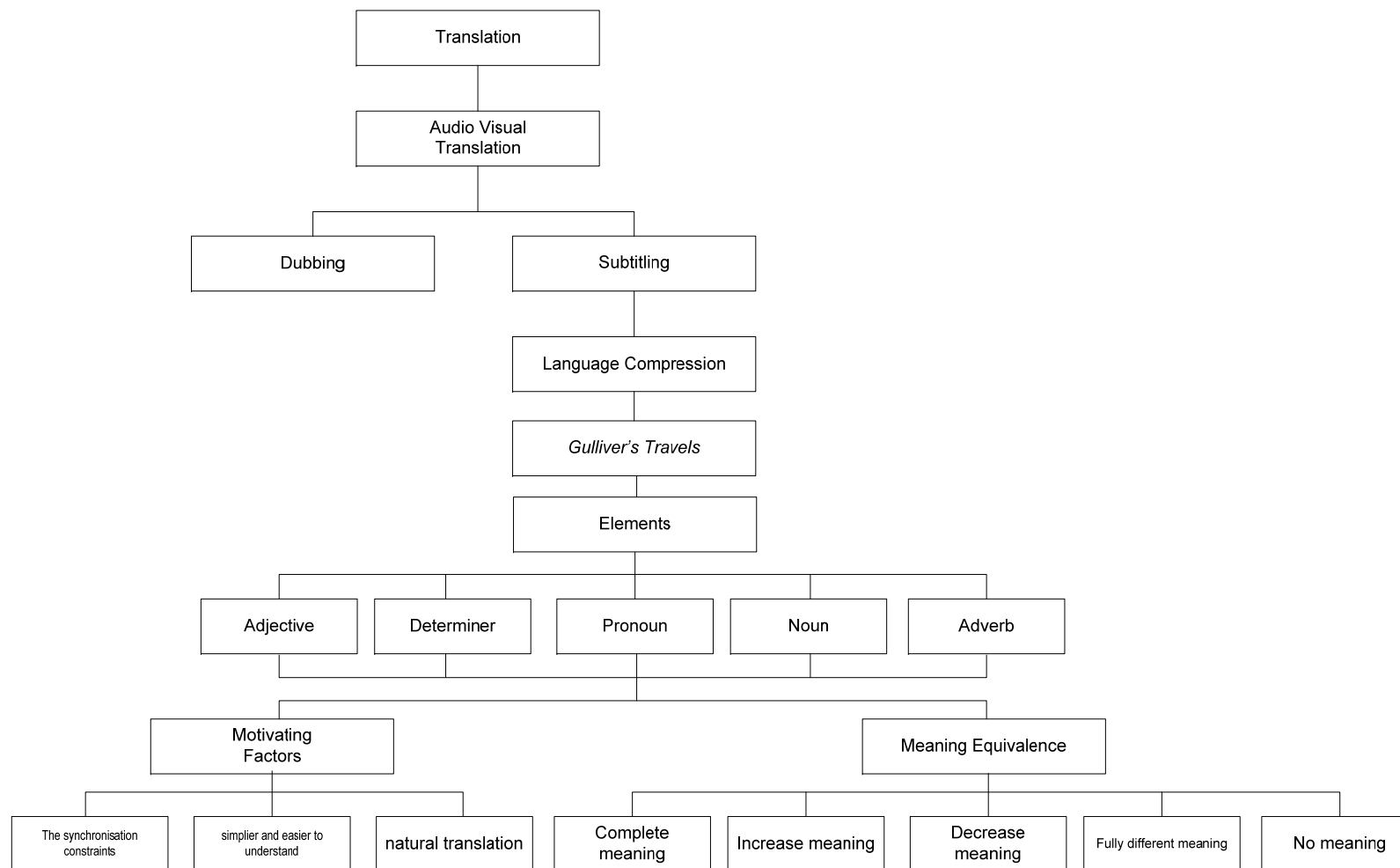


Figure 3: Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Approach

This study is a descriptive qualitative research. The qualitative method was applied to describe language compression factors of the two texts in *Gulliver's Travels*. Moleong, (2001:3) emphasizes that a qualitative method is a research procedure that produces descriptive data, including people's written or spoken words and observable behaviours. In this research, quantitative data is also used to strengthen and interpret the data and qualitative approach is used to describing the data.

B. Data

This study used spoken English which is compressed into *Bahasa Indonesia* subtitle as the data. Since the unit of analysis in this research is sentences, the data are sentences of spoken English dialogue which are compressed into written *Bahasa Indonesia* subtitle in *Gulliver's Travels*.

C. Data Sources

The data of this study were taken from spoken English and *Bahasa Indonesia* subtitle of *Gulliver's Travels*. The English is taken from the spoken dialogue in *Gulliver's Travels*, and *Bahasa Indonesia* subtitle is taken from written text in DVD of *Gulliver's Travels* published by Twentieth Century Fox.

D. Data Collection

The method of this data collection consists of observation and recording. Observation involved the activity of reading the movie text attentively, accurately and comprehensively to find the data. The data of the research were taken from English spoken language and *Bahasa Indonesia* movie subtitle of *Gulliver's Travels*. The subtitle was observed carefully to find the occurrences of language compression. After that, they were analyzed for their language compression that occurs in the spoken English and *Bahasa Indonesia* subtitle. The data were noted in the data sheets followed by data classification and analysis. The data were numbered before they were classified. Finally, the data were classified based on their criteria.

E. Data Analysis

The goals of the data analysis are to expose the characteristics of language compression in the translated subtitle and to represent them. After compared the spoken English dialogue and *Bahasa Indonesia* subtitle carefully, this research determined the language compression that occurs in spoken English dialogue and *Bahasa Indonesia* subtitle.

F. Research Instruments

In qualitative research, the researcher is the main research instrument. The researcher is placed as the main instrument because of his roles as the main data collector and data analyzer. The data sheet and computer were considered as the helpful secondary instruments to conduct the research.

Tabel 1 : The Data Sheet

No	Code	ST	TT	Element					Reason			ME				
				a	b	c	d	e	A	B	C	CM	IM	DM	FDM	NM

G. Trustworthiness

Trustworthiness of data includes credibility and dependability. The trustworthiness of the data was gained by using credibility and dependability. Credibility is concerned with the accuracy of the data and dependability refers to the stability. Credibility aims at achieving the validity of the data (Moleong, 2001: 24). The researcher performed deep and detailed observation of the data, so that the data can be said credible. To get the dependability of the data, triangulation technique was used to verify the data themselves or to compare them.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

This chapter consists of two major parts. The first is the findings and the second is the discussion. Mainly, it contains the answers to the three research questions in Chapter I.

First, the findings are gained through comparing the data between ST dan TT based on the language compression, through giving interpretations and explanations of the finding results. Language compression occurs in 27 cases in *Gulliver's Travels*. It occurs because in subtitle is needed to compress the language to make it more suitable in the screen. Language compression is defined as compressing the meaning in order to transfer the meaning from the source language to the target language as equivalent and natural as possible.

In language compression there are some elements that can be compressed to make the message delivered to the viewers without loss of information. The elements that can be compressed are adjective, adverb, determiner, pronoun, and noun. Those elements are provided in the table below.

Table 2: The Occurrence of Compressed Elements

No	Elements	Frequency	Percentage
1	Adjective + Noun	1	3.7%
2	Pronoun + Noun	1	3.7%
3	Adjective	1	3.7%
4	Adverb + Pronoun	2	7.4%
5	Determiner	3	11.1%
6	Pronoun	3	11.1%
7	Noun	7	26%
8	Adverb	9	33.3%
	Total	27	100%

From the table above, it can be seen that there are 2 combinations of elements which are compressed, adjective + noun, pronoun + noun, each of them has one case or 3.7%. Adjective also has 1 case or 6.46%, this is the lowest frequency. Adverb + pronoun has 2 cases or 7.4%. Determiner occurs 3 times or 11.1%. Pronoun also occurs 3 times of 27 cases or 11.1%. The second highest frequency is noun, it occurs 7 times or 26%. The last element is Adverb which is the highest frequency, this factor occurs 9 times or 33.3%.

Language compression occur in spoken English and *Bahasa Indonesia* subtitle in *Gulliver's Travels* because of three factors. The first factor is synchronisation constraint. The second factor is the importance to get the subtitle

simplier and easier to read. The last factor is the necessity to get a natural translation. Those factors are provided in the table below.

Table 3: The Factors of Language Compression

No.	The Factors of Language Compression	Frequency	Percentage
1	The synchronisation constraints (Factor A)	1	3.7%
2	The importance to get the subtitle simplier and easier to understand (Factor B)	10	37%
3	The necessity to get a natural translation (Factor C)	11	40.7%
4	Factor A + Factor B	1	3.7%
5	Factor B + Factor C	4	14.9%
Total		27	100 %

From Table 3, the synchronisation constraints, which affect aspect of language transfer between the source language and the target language triggers language compression in 1 case or 3.7% which is the lowest frequency. This factor occurs because the translator wants to modify the way this information is presented without losing any of it, in order to simplify the delivery and account for the change of medium. The second factor is the importance to get subtitle

simpler and easier to understand. This factor triggers language compression in 10 cases or 37%. This factor requires the translator to deliver the message as easy as possible and as simple as possible so it can be understood by the target language readers. There is one case that combination of factor A and factor B. The last factor is the necessity to get a natural translation. This factor occurs in 11 times or 40.7%. There are 4 cases that combination of factor B and factor C. The result proves that in the translation of *Gulliver's Travels* movie, the translator compresses the language in some texts. Language compression also impact the meaning equivalence between the source language and the target language. The meaning equivalence is recognized into some degrees which are provided in the table below.

Table 4: The Different Degrees of Meaning Equivalence

No.	Degree of equivalence	Frequency	Percentage
1	Complete Meaning (CM)	13	48.15%
2	Increased Meaning (IM)	0	0%
3	Decreased Meaning (DM)	14	51.85%
4	No meaning (NM)	0	0%
5	Fully Different Meaning (FDM)	0	0%
Total		27	100%

From Table 4 above, it can be seen that decreased meaning is the highest frequency, that is, 14 times out of 27 cases or about 51.85% followed by complete

meaning that occurs 13 times out of 27 cases or 48.15%. There are no other degrees of meaning equivalences that have impact to *Gulliver's Travels* subtitle.

B. Discussion

1. The Elements That Are Compressed Through The Language

Compression in *Gulliver's Travels* subtitle

There are some elements that can be compressed through the language compression in *Gulliver's Travels* subtitle. Translator compressed those elements in order to make the subtitle suitable in the screen.

a. Adjective

This element is compressed in *Gulliver's Travels* subtitle. The following examples show how adjectives are compressed.

- 1) SL: So, how long have you had this **debilitating crush** on the travel editor?

TL: *Sudah berapa lama kau mempunyai **perasaan** pada editor divisi perjalanan?* (2)

From the example above, the translator compressed “**debilitating crush**” into “**perasaan**”. The translator compressed the word “**debilitating**”, so it does not appear in TL. Although the sentence is compressed, the meaning still can be known.

- 2) SL: They are, **my innocent, naive little bunny tail**.

TL: *Itu semua diperlukan, **kelinci sayangku**.* (9)

The translator compressed “**my innocent, naive little bunny tail**” into “**kelinci sayangku**”. The translator compressed “**innocent**” and “**naive little**”, so it does

not appear in TL. The meaning still can be known, even the translator compressed the language.

b. Determiner

This is the second element which is compressed in *Gulliver's Travels* subtitle. The following examples show how determiners are compressed.

- 1) SL: I come bearing **the most terrific news**.

TL: *Aku kemari membawa **berita hebat***. (24)

From the example above, the translator compressed “**the most terrific news**” into “**berita hebat**”. The translator compressed “the most”, so it did not show in TL.

- 2) SL: I should've brought **some sunglasses**.

TL: *Seharusnya aku membawa **kacamata hitam***. (8)

The translator compressed “**some sunglasses**” into “**kacamata hitam**”. The translator compressed “some”, so it did not show in TL. The meaning can be known, although the translator compressed the word.

- 3) SL: From me and **all the readers**.

TL: *Dariku dan **para pembaca***. (1)

From the example above, the translator compressed “**all the readers**” into “**para pembaca**”. The translator compressed the word “all”, so it does not appear in TL.

Although the sentence is compressed, the meaning still can be known.

c. Pronoun

The third element which is compressed in *Gulliver's Travels* subtitle is pronoun. The following examples show how pronouns are compressed..

- 1) SL: They will be too busy with the fire than to protect **their princess**.

TL: *Mereka akan sibuk dengan api-api ini daripada melindungi **puteri**.* (15)

From the example above, the translator compressed “their princess” into “*puteri*”. The translator compressed “their”, so it did not show in TL. The meaning still can be known, although the translator compressed the word.

2) SL: And **I follow** the dot back home?

TL: *Dan **mengikuti** titik ini kembali?* (7)

The translator compressed “**I follow**” into “***mengikuti***”. The translator compressed “I”, so it did not appear in TL. The meaning still can be understood, even the word is compressed.

3) SL: In the meantime, **we could find you accommodations that suit to you**.

TL: Untuk sekarang, **kita bisa mencari**mu **akomodasi yg sesuai**. (21)

From the example above, the translator compressed “**we could find you accommodations that suit to you**”. The translator compressed “you”, so it did not show in TL. The meaning still can be known, although the translator compressed the word.

d. Noun

The next element which is compressed in *Gulliver’s Travels* subtitle is noun. The following example show how noun occurs.

1) SL: And I follow the dot **back home?**

TL: *Dan mengikuti titik ini **kembali?*** (7)

From the example above, the translator compressed “back home” into “*kembali*”. The translator compressed “home”, so it did not appear in TL. The meaning still can be known even the word is compressed.

2) SL: We are **boyfriend and girlfriend**.

TL: Kita adalah **pacar**. (3)

The translator compressed “**We are boyfriend and girlfriend**” into “***Kita adalah pacar***”. The translator compressed the words “boyfriend and girlfriend”, so it changed in TL. The meaning still can be understood, even the words is compressed.

3) SL: You **seem like a cool guy**.

TL: Kau **terlihat keren**. (13)

The translator compressed “**You seem like a cool guy**” into “***Kau terlihat keren***”.

The translator compressed the words “a cool guy”, so it changed in TL. The meaning still can be understood, even the words is compressed.

4) ST: The punishment for him is **death execution!** (16)

TT: Hukumannya untuknya adalah **mati!**

The translator compressed “death execution” into “mati”. The translator compressed the words “death execution”, so it changed in TT. The meaning still can be understood, even the words is compressed.

5) ST: You are **a clever guy**, we know it. (18)

TT: Kamu **pintar**, kami tahu itu.

From the example above, the translator compressed “a clever guy” into “pintar”.

The translator compressed “guy”, so it did not appear in TL. The meaning still can be known even the word is compressed.

e. Adverb

The last element which is compressed in *Gulliver's Travels* subtitle is adverb. The following example shows how adverb is compressed.

- 1) ST: You have to be at sea for three weeks, **completely off the grid**.

TT: *Kau harus mengarungi lautan selama tiga minggu, **dan tanpa listrik***. (6)

From this example, the translator compressed “completely off the grid” into “*dan tanpa listrik*”. The translator compressed “completely”, so it did not appear in TL. The meaning can be known even the word is compressed.

- 2) SL: This is **virtually impossible** for a commoner like me.

TL: *Itu merupakan hal yg **mustahil** bagiku*. (11)

From this example, the translator compressed “**virtually impossible**” into “**mustahil**”. The translator compressed “virtually”, so it did not appear in TL. The meaning can be known even the word is compressed.

- 3) SL: Do I need to **translate it here**?

TL: *Apa perlu **kuartikan***? (17)

The translator compressed “**translate it here**” into “**kuartikan**”. The translator compressed “here”, so it did not appear in TL. The meaning still can be understood by the readers, although the translator compressed the language.

- 4) ST: I won't go there without you. (19)

TT: *Aku tak mau pergi tanpamu*.

The translator compressed “go there without you” into “pergi tanpamu”. The translator compressed “there”, so it did not appear in TL. The meaning still can be understood by the readers, although the translator compressed the language.

5) ST: I was **actually known as President the Awesome**.

TT: Aku **terkenal sebagai Presiden Terkeren**.

The translator compressed “actually known as President the Awesome” into “terkenal sebagai Presiden Terkeren”. The translator compressed “actually”, so it did not appear in TL. The meaning still can be understood by the readers, although the translator compressed the language.

2. The factors that Trigger The Occurance of Language Compression in Translation of *Gulliver’s Travel* Subtitle

In Movie *Gulliver’s Travels* subtitle, there are 27 cases where language compression occur. Language compression occur in the *Bahasa Indonesia* subtitle of *Gulliver’s Travels* because of three factors. The first factor is synchronisation constraints. The second factor is the importance to get subtitle simpler and easier to understand. The third factor is the necessity to get a natural translation.

a. The Synchronisation Constraints

The fact that the medium changes from oral to written will cause problems, given that it generally takes longer to process information received through the eyes than through the ears. According to Dries (1995: 20), she states if in the spoken text, a large amount of information is provided, in the subtitles it will be necessary to modify the way this information is presented without losing any of it, in order to simplify the delivery and account for the change of medium. This factor triggers the occurrence of language compression in 2 cases of 27 cases. The

following examples show how language compression occur because of the synchronisation constraints.

- 1) SL: They are, **my innocent, naive little bunny tail**.

TL: *Itu semua diperlukan, **kelinci sayangku***. (9)

The example above show that language compression occurs because there is the synchronisation constraints. In the source language, “my innocent, naive little bunny tail” has longer medium than in target language “*kelinci sayangku*”. The translator did this factor in order to shorten the medium without losing the information in it.

- 2) SL: Yes, **this is honourable truth**.

TL: *Ya, **itu benar***. (14)

The example above show that language compression occurs because there is the synchronisation constraints. In the source language, “this is honourable truth” has longer medium than in target language “*itu benar*”. The translator did this factor in order to shorten the medium without losing the information in it.

b. The Importance to Get Subtitle Simplier and Easier to Understand

It is important to make a good translation of subtitle to get subtitle simpler to read. This factor occurs in 10 cases of 27 cases or 37%. The following examples show how language compression occur because of the importance to get subtitle simpler and easier to read.

- 1) SL: Come on, **don't be so hard on yourself**.

TL: *Yolah, **jangan bersedih seperti itu***. (12)

The example show that language compression occurs because the translator wanted the subtitle simpler and easier to be understood by the readers. In the source language, “Come on, don’t be so hard on yourself” can be translated as “*ayolah, jangan terlalu keras pada dirimu sendiri*”. In target text the translator translated it into “*ayolah, jangan bersedih seperti itu*”. The translator did this factor in order to make subtitle simpler and easier to understand.

2) SL: You **seem like a cool guy**.

TL: *Kau **terlihat keren***. (13)

The example above show that language compression occurs because there is the importance to get subtitle simpler and easier to understand. In the source language, “You seem like a cool guy” can be translated as “*kau terlihat seperti seorang laki-laki keren*”. In target text the translator translated it into “*kau terlihat keren*”. The translator did this factor in order to make subtitle simpler and easier to understand.

3) SL: **Yeah, well, in that case**, I guess I am a little forlorn.

TL: ***Oh, baiklah**, sepertinya aku sedikit bermuram durja*. (26)

The example show that language compression occurs because the translator wanted the subtitle simpler and easier to be understood by the readers. In the source language, “Yeah, well, in that case, I guess I am a little forlorn” can be translated as “*ya, baik, dalam hal itu, sepertinya aku sedikit bermuram durja*”. In target text the translator translated it into “*Oh, baiklah, sepertinya aku sedikit bermuram durja*.”. The translator did this factor in order to make subtitle simpler and easier to understand.

c. The Necessity to Get a Natural Translation

The naturalness in translation is important to get a good subtitle translation. In order to get a good translation, a translator should not translate the source language into the target language literally. The translator should make the translation as natural as possible. This factor occurs in 11 times or 40.7%. The following examples show how language compression occur because of the necessity to get naturalness in translation.

- 1) SL: I've should brought **some sunglasses**.

TL: *Seharusnya aku membawa **kacamata hitam***. (8)

The example above shows a language compression. The translator did not translate the group 'some sunglasses' literally. If 'some sunglasses' was translated literally, then it would be '*beberapa kacamata hitam*'.

- 2) SL: I won't go to **there without you**.

TL: *Aku tak mau **pergi tanpamu***. (19)

The example above shows a language compression. The translator did not translate 'go there without you' literally. If 'go there without you' was translated literally, then it would be '*pergi kesana tanpamu*'.

- 3) SL: Darcy is about to read **the best article ever**.

TL: *Darcy akan membaca **artikel terbaik***. (25)

The example above shows a language compression. The translator did not translate the group 'the best article ever' literally. If 'the best article ever' was translated literally, then it would be '*artikel terbaik yg ada*'.

3. The Degrees of Meaning Equivalence

The occurrence of language compression in translation may influence the degree of meaning equivalence. It can be complete, increased and decreased meaning. Complete meaning means that the translation result did not add or omit the meaning. In other words, the translator re-expressed the meaning exactly the same as the ST. Increased meaning means that the translator add something to the meaning so that the meaning increase. Meanwhile, decreased meaning means that the translator did omit the meaning. There is part of the expression in the SL which is not re-expressed in the TL.

The influences of language compression on meaning transfer in term of complete, increased and decreased meaning are discussed below.

a. Equivalent Meaning

1) Complete Meaning

Complete meaning means that the information of the SL is exactly transferred in the TL. There is no addition or omission the information delivered by the SL. Examples of the complete meaning are presented below.

a) SL: We are **boyfriend and girlfriend**.

TL: *Kita adalah pacar.* (3)

The translator re-expressed “**boyfriend and girlfriend**” into “*pacar*” in the TL. The translator kept the language simple and acceptable in the TL. The information is exactly transferred from SL into TL.

b) SL: **My father and my mother** told me to be brave, so she could know my feelings.

TL: **Orang tuaku** menyuruhku untuk menjadi berani, jadi dia bisa tahu perasaanku. (5)

In this case, the translator did not change the meaning. The translator kept the meaning of SL as equal as possible to make the translation acceptable in the TL. The information is exactly transferred from SL into TL.

c) SL: The punishment for him is **death execution!**

TL: *Hukumannya untuknya adalah **mati!*** (16)

The translator re-expressed “**death execution**” into “**mati**” in the TL. The translator kept the language simple and acceptable in the TL. The information is exactly transferred from SL into TL.

d) ST: And we are your servants, awesome Gulliver. (22)

TT: Dan kami pelayanmu, Gulliver yg keren.

In this case, the translator did not change the meaning. The translator kept the meaning of SL as equal as possible to make the translation acceptable in the TL. The information is exactly transferred from SL into TL.

e) ST: **Put more mustard on it**, baby. (23)

TT: **Beri lagi mustardnya**, sayang.

The translator re-expressed “Put more mustard on it” into “Beri lagi mustardnya” in the TL. The translator kept the language simple and acceptable in the TL. The information is exactly transferred from ST into TT.

f) ST: I come **bearing the most terrific news!** (24)

TT: Aku kemari **membawa berita hebat.**

The translator re-expressed “bearing the most terrific news” into “membawa berita hebat” in the TL. The translator kept the language simple and acceptable in the TL. The information is exactly transferred from ST into TT.

g) ST: Darcy is about to read **the best article ever**. (25)

TT: Darcy akan membaca **artikel terbaik**.

The translator re-expressed “the best article ever” into “artikel terbaik” in the TT. The translator kept the language simple and acceptable in the TL. The information is exactly transferred from ST into TT.

2) Increased Meaning

Increased meaning occurs when there is additional information in the target language in which the information is not found in the source language. It aims to clarify the meaning of the source language. In this movie there is no increased meaning, because the language in this film is compressed. By language compression, the meaning tends to be decreased. There is no adding information.

3) Decreased Meaning

Decreased meanings occur when the translator omits some information that appears in the source language. The following are examples of the decreased meaning.

a) SL: So, how long have you had this **debilitating crush** on the travel editor?

TL: *Sudah berapa lama kau mempunyai **perasaan** pada editor divisi perjalanan?* (2)

In the example above, the absence of the word “**debilitating**” makes the meaning in the target language decrease.

- b) SL: You have to be at sea for three weeks, **completely off the grid**.

TL: *Kau harus mengarungi lautan selama 3 minggu, **dan tanpa listrik***. (6)

In the example above, the translator re-expressed the word “completely off the grid” into “*dan tanpa listrik*”. If the expression is translated literally, it will be translated “*tanpa listrik sepenuhnya*”. The absence of the word “*sepenuhnya*” makes the meaning in the target language decrease.

- c) SL: I was **actually known as President the Awesome**.

TL: *Aku **terkenal sebagai Presiden Terkeren***. (20)

In the example above, the absence of the word “**actually**” makes the meaning in the target language decrease.

- d) ST: Eat up! **You have busy days ahead of you**, beast! (10)

TT: Makanlah! **Kau punya hari-hari yang sibuk**, makhluk buas!

In the example above, the absence of the words “a head of you” makes the meaning in the target language decrease.

- e) ST: You seem like **a cool guy**. (13)

TT: Kau terlihat **keren**.

In the example above, the absence of the words “guy” makes the meaning in the target language decrease.

- f) ST: Do I need to **translate it here**? (17)

TT: Apa perlu kuartikan?

In the example above, the absence of the words “here” makes the meaning in the target language decrease.

g) ST: **Yeah, well, in that case**, I guess I am a little forlorn. (26)

TT: **Oh, baiklah**, sepertinya aku sedikit bermuram durja.

In the example above, the translator re-expressed the words “Yeah, well, in that case” into “oh, baiklah”. If the expression is translated literally, it will be translated “ya, baiklah, dalam hal itu”. The absence of the words “ya, dalam hal itu” makes the meaning in the target language decrease.

h) ST: They are, **my innocent, naive little bunny tail**. (9)

TT: Itu semua diperlukan, **kelinci sayangku**.

In the example above, the translator re-expressed the words “my innocent, naive little bunny tail” into “kelinci sayangku”. If the expression is translated literally, it will be translated “ekor kelinci kecilku yg polos dan naif”. The absence of the words “innocent, naive, little, tail” makes the meaning in the target language decrease.

b. Non Equivalent Meaning

1) Fully Different Meaning

Fully different meaning occurs when translators change the information contained in the source language text by using words that have different meaning in the target language. There is not any single of fully different meaning, because in language compression the information is not changed from the source language.

2) No Meaning

No meaning occurs when translators eliminate all of the information found in the source language text so that the target language text loses all of the

information content of the source language text. There is not any example of no meaning in this film, because the information is transferred to the target language.

From the discussion above, the translator maintained the messages of the SL text. The messages are transferred as equally as possible in the TL. Although there are decreased meanings, they do not influence the original messages. In addition, the occurrences of decreased meanings are aimed at keeping the sense of the movie. The occurring language compression in the spoken English and *Bahasa Indonesia* subtitle of *Gulliver's Travel* help the readers to understand the meaning without losing the information in the movie.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. CONCLUSION

After analyzing the data from the movie of *Gulliver's Travels* subtitle in spoken English dialogue and *Bahasa Indonesia* subtitle, some conclusions are drawn as follows.

1. There are elements that are compressed through language compression in *Gulliver's Travels* subtitle. The elements are adjective, adverb, determiner, pronoun and noun. In order to make subtitle suitable in the screen, those elements are compressed. The translator wants to make the readers understand the meaning and the message of the dialogue clearly and quickly.
2. There are three factors that trigger the occurrences of language compression in the spoken English and *Bahasa Indonesia* subtitle of *Gulliver's Travels* movie. The first factor is synchronisation constraints. The second factor is the importance to get subtitle simpler and easier to read. The last factor is the necessity to get a natural translation.
3. The language compression may change the degree of the meaning equivalence in the TL. The equivalence degrees involve complete and decreased meanings. In this *Gulliver's Travels* movie, decreased meaning has the higher frequency of occurrence that is 14 cases out of 27 or 51.85%. It shows that the translator has omitted some information of the content. Complete meaning occurs in 13 cases out of 27 cases or 48.15%. The

occurring language compression in the subtitle can make the product of the translation simpler, easier to understand, and suitable in the screen.

B. SUGGESTIONS

1. In relation to translation works, the complete meaning should be given priority since meaning is the main concern in translation. Some additions and omissions should be considered by the translator whether they are significantly needed or not.
2. A translator may use some translation methods, such as language compression in order that his or her translation result is quickly and clearly understood in the TL. The translator must transfer the meaning as equal as possible. He or she has to comprehend both the SL and the TL, including the grammatical system and the culture.

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No	Code	ST	TT	Elements					Reason			ME				
				a	b	c	d	e	A	B	C	CM	IM	DM	FDM	NM
1	35	From me and all the readers.	Dariku dan para pembaca			√				√	√			√		
2	61	So, how long have you had this debilitating crush on the travel editor?	Sudah berapa lama kau mempunyai perasaan pada editor divisi perjalanan?	√						√				√		
3	68	We are boyfriend and girlfriend.	Kita adalah pacar.					√		√	√	√				
4	71	Next time I see her , I will.	Saat aku melihatnya , akan kulakukan.		√						√	√				
5	75	My father and mother told me to be brave, so she could know my feelings..	Orang tuaku menyuruhku untuk menjadi berani, jadi dia bisa tahu perasaanku..					√			√			√		
6	170	You have to be at sea for three weeks, completely off the grid.	Kau harus mengarungi lautan selama tiga minggu, dan tanpa listrik.		√					√				√		
7	200	And I follow the dot back home?	Dan mengikuti titik ini kembali?				√	√		√				√		
8	210	I should've brought some sunglasses.	Seharusnya aku membawa kacamata hitam.			√					√	√				
9	271	They are, my innocent, naive little bunny tail	Itu semua diperlukan, kelinci sayangku	√				√	√	√				√		
10	285	Eat up! You have busy days ahead of you , beast!	Makanlah! Kau punya hari-hari yang sibuk , makhluk buas!		√					√				√		

No	Code	ST	TT	Elements					Reason			ME				
				a	b	c	d	e	A	B	C	CM	IM	DM	FDM	NM
11	312	This is virtually impossible for a commoner like me.	Itu merupakan hal yg mustahil bagiku.		√						√	√				
12	313	Come on, don't be so hard on yourself.	Ayolah, jangan bersedih seperti itu.				√			√				√		
13	314	You seem like a cool guy.	Kau terlihat keren.					√		√				√		
14	331	Yes, that is honourable truth.	Ya, itu benar.					√	√					√		
15	355	They will be too busy with the fire than to protect their princess.	Mereka akan sibuk dengan api-api ini daripada melindungi puteri.		√		√				√			√		
16	423	The punishment for him is death execution!	Hukumannya untuknya adalah mati!					√		√		√				
17	437	Do I need to translate it here?	Apa perlu kuartikan?		√		√			√				√		
18	439	You are a clever guy , we know it.	Kamu pintar , kami tahu itu.					√			√			√		
19	449	I won't go there without you.	Aku tak mau pergi tanpamu.		√						√	√				
20	494	I was actually known as President the Awesome.	Aku terkenal sebagai Presiden Terkeren.		√						√			√		
21	503	In the meantime, we could find you accommodations that suit to you.	Untuk sekarang, kita bisa mencariakanmu akomodasi yg sesuai.				√			√	√	√				

No	Code	ST	TT	Elements					Reason			ME				
				a	b	c	d	e	A	B	C	CM	IM	DM	FDM	NM
22	508	And we are your servants , awesome Gulliver.	Dan kami pelayanmu , Gulliver yg keren.					√		√	√	√				
23	611	Put more mustard on it , baby.	Beri lagi mustardnya , sayang.		√						√	√				
24	659	I come bearing the most terrific news!	Aku kemari membawa berita hebat.			√				√		√				
25	669	Darcy is about to read the best article ever.	Darcy akan membaca artikel terbaik.		√						√	√				
26	704	Yeah, well, in that case , I guess I am a little forlorn.	Oh, baiklah , sepertinya aku sedikit bermuram durja.		√					√				√		
27	1072	Gulliver, you must return to Liliput with me at once.	Gulliver, kau harus segera kembali ke liliput.				√				√	√				
		Total		2	11	3	6	9	2	15	15	12	0	15	0	0