



Subtitling Strategies in *Di bawah Lindungan Ka'bah* Movie of Hamka

Ilham Maizal¹, Zulprianto²,
Lindawati³, Syafrizal⁴

¹²³Department of Linguistic, University of Andalas, West Sumatera, Indonesia

⁴Department of Linguistic, University of State of Islamic of Imam Bonjol

ilhammaizal1506@gmail.com, zulprianto.ma.sasingunand@gmail.com
lindawatisaun@yahoo.co.id, Syafhasan991@gmail.com

Abstract :Subtitling is one of the development of translation studies. Subtitling has flourished in a movie. More subtitling is more viewers. The using of English subtitle in Indonesian movie is fewer. The movie industry is growing rapidly but it is dominated by foreign movie with subtitle Indonesia. The Indonesian movie should have any subtitles. This study is aimed to analyze subtitling strategies of *Di bawah Lindungan Ka'bah* by Prof.Dr. H. Abdul Malik Karim Amrullah, who is known as Buya Hamka. The movie of *Di bawah Lindungan Ka'bah* mixes Dutch, Arabic, Indonesian and Minang languages. This movie uses English subtitles streamed on WeTV . The movie has famous movie ever in Indonesia, and take a part Academy Award 84 as the movie with foreign language. It is qualitative research. The author identifies the subtitling strategies use Gottlieb theories. The results of the research: The author : 1) from 445 subtitles, the study found that the subtitling strategies in *Di bawah Lindungan Ka'bah* : 77 paraphrase, 218 transfer, 4 imitation, condensation 21, 60 transcription, 19 deletion, 38 expansion, and 8 decimation. 2) The subtitling strategies used are 8 of 10; paraphrase, transfer, imitation, condensation, transcription, deletion, expansion and decimation, and the most used is transfer.

Keywords: *Di bawah Lindungan Ka'bah*, Gottlieb, movie, subtitle strategies.

INTRODUCTION

Translation plays an essential role in understanding different languages. Translation is required to connect the people. Through translation the language is rendered to receiver. Translation is the change one language to another but the meaning is equivalence. According to Larson (1998) translation is basically a change of form. In translation, the form of the source language (ST) is replaced by the form of receptor (TT). Larson determines translation as change of form source text to receptor or target text. The form is changed

but not the meaning. Newmark defines translation as “rendering the meaning of a text into another language in the way that the author intended the text” (1988, p.5). It means there is rendering to another language in translation. It is supported by Bell (1991) states that translation means substituting a text in one language with an equivalent expression in a second language. In other words, there is substituting a text in first language to second language but the expression is equivalent.

Munday (2009) defines translation as the written product of target text (TT),

which result from that process and which function in the social-cultural context of Target Language. Based on Munday, translation is a written product of transferring that relate to function and context of target text. In other word, translation is transferring the meaning of source text (ST) into target text (TT), in order to make the readers understand (TT).

Nowadays, the translation studies develop quickly. Translation is not only written product but also spoken product of language transferring. Even, there are switching language from spoken to written. In development, the translation studies flourish to translating, interpreting, subtitling, and dubbing.

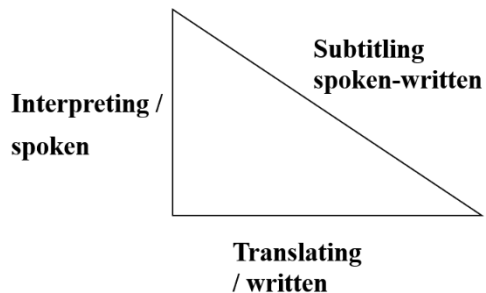
Interpreting is transformation a message from one language to other through speaking and signing. According to Phelan (2001), interpreting takes place when someone translates orally what he or she listens in to different language. It means the interpreter listen the source text, translate and speak in target language. We can see the interpreting at summit, international meeting, join-venture and important meeting. Pochhacker (2004) states interpreting is performed 'here and now' for the benefits of people who want to engage in communication across barrier of language and culture. Petrescu (2014) adds interpreting is commonly as oral translation and perceived as more or less mechanical activity consisting in a series of encoding and decoding operations. Moreover, interpreting is described by parts of the interpreting occupation as the rendering of speech produced in the source language and the target language, but the term of interpreting is used competently to refer only to "spoken" or "oral" messages communicated by speakers (Valdés & Angelelli, 2003). It is different with

translation text, which involve written communication, interpreting is done verbally and through sign language.

Subtitling is the transfer of language from spoken language to written language (Barzegar, 2008). Subtitling is switching from spoken language to written. As the product of subtitling, subtitle is a text that is displayed in bottom screen of television. It is supported by Sulistijani and Parwis stated that subtitling is the result of the translation of the dialogue placed on the lower part of screen (Sulistijani and Parwis, 2019). This is in line with O'Connel (2007, p.169) states that subtitling is defined as "supplementing the original voice soundtrack by adding written text on the screen". It means the subtitle is written text that placed on the screen of television. Gottlieb (1992) states that "subtitling of televised foreign language material not only changes language; it also switches from the spoken to the written mode it, and it present itself in real time", as dynamic text type. Gottlieb discusses about switching language from spoken language to written language and how to manage the time subtitle displayed. Subtitle is not only focused on placing of subtitle but also time management.

Gottlieb also adds that subtitling is the diagonal mode of communication. It means the subtitle is the communication from spoken to written language. It is pictured by translating the text. It is written communication because the product of translation is written. It can be called horizontal mode of communication. The interpreting is spoken communication because the result of translation is spoken. Interpreter directly renders a language through oral or sign language to another. The product is spoken. It is painted as vertical. And subtitling, the source language

is spoken but the product is written. It is depicted by diagram below :



Hence, due to complex, 'diagonal' nature of subtitling, the subtitler must possess ears as an interpreter, stylistic of literary translator, the visual acuteness of a film cutter and the esthetic sense of a book a designer" (Gottlieb, 1994, p.101). In rendering a language to another, a subtitler has to be expert in translating and interpreting. Translating is the written communication, interpreting is spoken communication and presenting communication. In subtitling, the language is switched from spoken language to written language then displayed on the screen television.

Subtitling is one of development from translation studies that reveals to movie industry. It has values to be studied more. Not all movies have subtitle and how far qualities of subtitle are the problem now. This study explain how far the importance of subtitling problem. The Indonesian movies should have subtitle in any languages. Subtitle can bridge movies to go International. Initially, the development of movie industry has not followed yet by the development Indonesian movie for instance, *The Series Si Doel Anak Sekolahan*, *Keluarga Cemara*, *Warkop DKI*. These movies do not use subtitle. So, the movies are famous in Indonesia only and can not compete with

foreign movie. Ironic, the foreign movies dominate and have many viewers in Indonesia. *Titanic* is more famous in the eyes of Indonesian viewers than *Tenggelamnya Kapal Van Der Wijk*. In the early 21st century, Indonesian have been internationally recognised movies for instance, *Laskar Pelangi* by Andrea Hirata (2008), *Ayat -Ayat Cinta* by Hanung Bramantityo (2008), *Di bawah Lindungan Ka'bah* by Hanry R Saputra (2011) *Negeri 5 menaraby* Ahmad Fuadi (2012), *Habibi Ainunby* fauzanrizal (2012), *Jokowi* by Azhar Kinois Lubis (2013), *AADC 2* by Riri Riza (2016). All of them have English subtitles. It shows the important of subtitle in a movie

Subtitles help the viewers to understand the story in a movie. For instance, Japanese cannot understand the movie *Laskar Pelangi* if Japanese subtitles are not displayed. It is different when Indonesian viewers watch the movie *Laskar Pelangi*. The viewers do not require subtitle because *Laskar Pelangi* uses the Indonesian language. Subtitles are important in conveying information to viewers. Gottlieb (1994) defines subtitle as the rendering in a different language of a verbal message in filmic media, in the shape of one or more lines of written text, which are presented on the screen in synch with the original verbal message. Gottlieb adds that there are two types of subtitles, those are interlingual subtitles, which imply transfer from a SL to a TL, and intralingual subtitles, which there is no change of language.

Subtitle is a tool to convey the message. The movie *Di bawah Lindungan Ka'bah* by Hanry R Saputra (2011) send message about culture and religion. By displaying subtitles in English, it helps viewers from non-Indonesian speakers to understand that the movie *Di bawah*

Lindungan Ka'bah by Hanry R Saputra (2011) is about Minangkabau and Islam. The movie is not only Minangkabau or Indonesia but will spread to the world but also will send the message how about Minangkabau culture, and how about Islamic education through subtitle. Subtitle help the viewers understand the messages and values that conveyed by the movie.

The movie *Di bawah Lindungan Ka'bah* by Buya Hamka. This movie was released in 1981 by Asrul Sani and success. In 2011, the movie is remade by Hanry R Saputra. *Di bawah Lindungan Ka'bah* by Buya Hamka is a movie based on novel *Di bawah Lindungan Ka'bah* by Prof.Dr. H. Abdul Malik Karim Amrullah, who is better known as Buya Hamka. "Pada tahun 1927 Hamka berangkat ke Mekkah untuk menunaikan ibadah haji. Iatinggal selama enambulan di kotaitu. Selama enambulan itu, ia berkesempatan mengasah kemampuannya berbahasa Arab juga mendapatkan pengalaman yang menjadi inspirasi yang sangat kuat baginya dalam menciptakan novel pertamanya (dalam bahasa Indonesia) yang berjudul *Di Bawah Lindungan Ka'bah*" (cited at <https://badanbahasa.kemdikbud.go.id/toko-h-detail/3349/hamka>). The movie reveals a side of life of Buya Hamka through character of Hamid. The settings of movie are Padang Panjang, Padang and Mecca around 1922-1927. *Dibawah Lindungan Ka'bah* has won many awards for instance, the Best Leading Actress for Laudia Cynthia Bella at e-Guardian awards (2012) and Penata Artistik Terpuji by Allan Sebastian at Festival Film Bandung (2012). The movie was nominated the Best Foreign Language Movies at the 84th Academy Awards.

The Gottlieb's theory about subtitling strategies to analyze the movie subtitles Gottlieb (1992) as well-known subtitling strategies experts have stated that there are ten main points that affects the subtitling strategy as following:

1. Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language. For example:
SL : A great (Muggle) like you is going to stop him?
TL : Ooh, dan seorang (Muggle) yang hebat seperti mu akan menghentikannya?
2. Paraphrase is resorted to in cases where the phrase of the original cannot be reconstructed in the same syntactic way in the target language. For example:
SL : She's black-hearted person and I'm done with her.
TL : Dia orang yang berhati jahat dan akusuda tidak mau berurusan dengannya.
3. Transfer refers to strategy of translating the ST (source text) completely and accurately. For example:
SL : Hermione: You'll be okay, Harry. You're a great wizard. You really are.
TL : Hermione: Kau akan baik-baik saja Harry. Kau seorang penyihir hebat. Kau sungguh hebat.
4. Imitation maintains the same form, typically with names of people and places. For example:
SL : Are you Professor Dumbledore?
TL : Apakah Anda Professor Dumbledore?
5. Transcription is used in some cases where a term is unusual even in the ST (source text), the use of a third language or nonsense language. For example:
SL : Ron: So..so it's true! I mean, do you really have the..the scar? Harry: Oh..Yeah. Ron: Wicked!
TL : Ron: Jadi..itubenar! Maksudku, apakah kau benar memiliki bekas luka?

Harry: Oh..Yeah.

Ron: Hebat!

6. Dislocation is adopted when the original text employs some sort of special effect, e.g., a silly song in a cartoon, silly word dialogue in the movie where the translation of the effect is more important than the content. For example:

SL : Spider-pig, can he swing from a web? No, he cant' he's a pig!

TL : Babi-labalaba, babilabalaba, dapatkahdiaberayundarijaringnya?

Tidak bisa, diaseekorbabi. (The Simpsons Movie, 2007).

7. Condensation would seem to be the typical strategy used to shortening the text in the least obtrusive way possible. For example:

SL : I'm not talking to him. There's no way.

TL : Aku tidakmungkinbicarapadanya.

8. Decimation is an extreme form of condensation where for reasons of discourse speed, even potentially important elements are omitted. For example:

SL : You don't mean to intentionally refer to Anthony, do you?

TL : Maksud Anda Anthony?

9. Deletion refers to the total elimination parts of a text. For example:

SL : That's enough.

TL :Cukup

10. Resignation describes the strategy adopted when no translation solution can be found, and meaning is inevitably lost. For example:

SL :Expelliarmus!

TL : - (No Translation)- (Harry Potter and The Socere's Stone 2001)

REVIEW OF RELATED STUDIES

The research of analysis the translation strategies has been conducted by some researchers. The researcher took five of them as the example. However, it does not mean that three of the researches are exactly the same. The difference is on the objectives of the researches which causes on the results of the researches. The previous of studies is used to support this research and to avoid from plagiarism.

Ala and Al Sawi (2023) in their writing about subtitling culturally specific references: *Feathers*. This research is aimed to identify and assess the strategies employed by professional translators in rendering culturally specific references from Egyptian Arabic into English in the award-winning Egyptian movie, *Feathers*. In this study, Pedersen's (2011) typology of translation strategies was used to identify the strategies employed, while Pedersen's (2017) functional equivalence, acceptability, and readability (FAR) model was employed to assess the quality of the subtitles. The findings revealed the utilization of Pedersen's suggested strategies, excluding the use of official equivalents, with a prevalent adoption of target-text-oriented (TToriented) strategies, such as substitution, generalization, and omission. Additionally, the results indicated that formality represents an additional translation strategy that coexists with other strategies, rather than being a media-specific constraint. Moreover, the quality assessment demonstrated that the majority of the subtitles exhibited high quality, with only a few minor errors observed, primarily related to functionality. This study rendered subtitle from Egyptian Arabic into English. This study also analyzed how to render source language to English subtitle. Nevertheless,

this study used Pedersen theory and focused on cultural word.

I Gusti Putu Ega Ananda Wighraha and Ida Ayu Made Puspani (2023) in *The Analysis of Subtitling Strategies Used in Zootopia Movie*. This study was focused to analyze the subtitling strategies used in Zootopia Movie. The aims of the study were focused to find the types of subtitling strategies and the most frequent and least frequent subtitling strategies that can be found in the subtitles of Zootopia movie. The data source was taken from the English and Indonesian subtitles of Zootopia Movie. The data was collected through the observation method by watching and collecting the subtitles from the Zootopia Movie. A qualitative method was used in this study. The result showed that there were 10 out of 10 subtitling strategies that can be found which consist of 213 total of data such as 19 expansion (8.92%), 21 paraphrase (9.85%), 65 transfer (30.51%), 22 imitation (10.32%), 6 transcription (2.81%), 19 dislocation (8.92%), 16 condensation (7.51%), 15 decimation (7.04%), 27 deletion (12.67%) and 3 resignation (1.40%). It can be concluded that transfer was the most frequent subtitling strategy that can be found which has 65 (30.51%) data in total. On contrary, the resignation was the least frequent strategy that can be found which has 3 (1.40%) data in total. This study analyzed subtitling strategies, but from English to Indonesian. This previous study found 10 of Gottlieb theories. The same case is the most used subtitling strategies used is transfer.

Yana Shanti Manipuspika and Damai Reska Julia Winzami (2021) in *Translation of Idioms: How They are Reflected in Movie Subtitling*. Idiomatic expressions are expressions with a figurative meaning different from their

literal meaning, and therefore, they cannot be understood literally. This study aims to scrutinize some aspects of the translation of idiomatic expressions in a mystery movie entitled 'Murder on the Orient Express'. The finding is the idiomatic expression dominantly used in the movie was phrasal verbs (34%), while the strategy that was mostly applied in translating them was translation by paraphrase (56%). This research analyzed reflecting the idiomatic expression in subtitle. This previous research support the study, especially how to translate the idiomatic expression that represent the paraphrase strategies.

Ayu Larasati (2020) analyzed the technique translation in subtitle film *nǐshìwǒ de mìngzhòngzhùdìng* KARYA 丁英州 (dīngyīngzhōu) at WeTV. From 195 data, the researchers found 13 translation techniques by using theory from Molina and Albir; calque, modulation, established equivalent, reduction, literal translation, substitution, amplification, discursive creation, adaptation, generalization, transposition, pure, borrowing, and naturalized-borrowing. Based on the translation technique Hoed Theory which is predominantly oriented to the target language, the translator uses the domestication ideology in translating the subtitles of the film. This research got the data from WeTV, it has similar with this study. It showed that WeTV was the Official Tv Partner recognized for research or academic writing.

Friska Sari Luksiana Hutajulu and Herman (2019) in analysis of illocutionary act in the movie "you are my home" English subtitle. This study analyzed an utterance to explain how speaker use language to accomplish intended actions and how the hearers infer intended meaning from what is said called as a speech acts. By using theory

of Austin (1962) suggests that in uttering a sentence, a speaker is generally involved in three level of speech acts, they are locutionary act, illocutionary act, and perlocutionary act. This research is aimed to find out the types of Illocutionary acts produced in “You are my home” movie English subtitle. This previous research focus on illocutionary act produces in Englis subtitle. It is different with this research that discuss about subtitle strategies. It supported the author how to translated the from source language to English, especially about Illocutionary act. Illocutionary act usually has relationship with condensation strategies.

From the previous research above there were found various the data, topic, and theories. It showed us there were not plagiarism and some of previous research supported this study.

METHOD

It is descriptive qualitative method research. This study is aimed to analyze the subtitling strategies from Indonesia to English subtitle in the movie *Di bawah Lindungan Ka'bah* of Buya Hamka. The data are 445 subtitles and transcription of utterances of characters in Indonesian. Then, this study compares the transcription of utterances Indonesian and English subtitle by using theory of Gottlieb. This study found the 8 from 10 subtitling strategy used in movie *Di bawah Lindungan Ka'bah* of Hamka.

FINDING AND DISCUSSION

Henrik Gottlieb's subtitling strategies are as follows (in Ghaemi and Benyamin 2010: 42), the classifications are: 1. Expansion; 2. Paraphrase; 3. Transfer; 4. Imitation; 5. Transcription; 6. Dislocation; 7. Condensation; 8. Decimation; 9. Deletion; 10. Resignation

1) Paraphrase,

Paraphrase strategy is the way subtitler translate source language into target language with his own language skill with same function and same meaning form. Without change the meaning and the context of the language in this strategy, the subtitler gives more explanation toward the part of the sentence based on his/her own opinion. For example :

SL: **Apapun alasan kau disitusamadengan alasankudis ini**

TL: *I guess I'm here for the same reason as you are* (Datum 41)

The use of paraphrase strategy could be seen *on apapun alasan kau disitusamadengan alasankudis ini that was translated to I guess I'm here for the same reason as you are*. The main meaning of sentence is the *alasan yang sama or the same reason*. The subtitler change the form of sentence. We can see that “..*alasan kau disitusamadengan alasankudis ini*..” is translated to “...*I'm here for the same reason as you are*. It sign that the word *You* change function from subject in SL to object in TL. This case same with word *I*, *I* change function from object in SL to subject in TL. Noun *I and You* is changed function. The form of sentence from the source language is different to subtitle as target language. But the meaning of sentence spoken (SL) and written (TL) is not change.

2) Transfer

Transfer is strategy of subtitling or translating the source text completely and accurately. It is transferring the full source text expression into the target text. Transfer strategies are done by translating the source text literally. For example :

SL: **Kupikir Thawalib adalah pilihan baik**

TL: *I think Thawalib is the best choice* (Datum 8)

This subtitling uses transfer strategy. There is no addition or deletion in that phrase. The subtitler translates the dialogue literally **Kupikirthawalibadalahpilihanbaik** was translated *I think Thawalib is the best choice*. It was very similar in the syntax and meaning.

3) Imitation,

Imitation strategies are done by rewriting the source text into target text. Usually this strategy is done in translating the name of person or the name of place.

SL: Zainab Ini Dia Arifin?

TL: *Zainab Ini Dia Arifin?*

(Datum 18)

The strategy above is imitation. It can be seen at the name of person *Zainab* and *Arifin*. The words are just rewriting. It is called imitation.

4) Condensation,

Condensation strategy is done by shortening the source text. In this strategy the subtitler or translator eliminates unimportant utterance. But, usually this strategy can make the losing of pragmatics effect that actually it should be transferred into target language

SL: diaakandihadapkandengan para tetua

TL: *He must face the elders..*

On the subtitle above, it could clearly be seen that the subtitler used condensation strategy, if it was translated into word-to-word the sentence structure in TL or target language **dia akan dihadapkan dengan para tetua** should be *He will must face the elders*. The subtitler delete the word *akan* that mean *will*, even subtitler delete that word but the meaning is not changed as SL or Source Language text.

5) Transcription

This strategy is done by rewriting the certain words because of the textual function how that language should be. For

example, how the sentence in the source text pronounced can be seen in the subtitling. Transcription is non-standard expression, adequate rendering (dialects; intended speech defects).

SL: Anak-anakmarikitamulai

TL: Boys and girls, lets' start

Transcription strategy was used in translating the dialogue. It could be seen in word *anak-anak* which was translated into *boy and girls*. The word *anak-anak* is refers to *boy and girls*.

6) Expansion

Expansion means giving addition meaning in the target language. Expansion requires an explanation or more information in the target language. It is because some cultural nuances are not retrievable in target language. For example,

SL: Mau diantarkemana kau Zainab

TL: *Tell me where do you want to go , Zainab*

From the example above, *Mau diantarkemana kau Zainab* that was translated to *tell me at the subtitle where do you want to go , Zainab*. The researcher found the addition phrase in subtitle *tells me*, which has meaning *Katakan*.

7) Decimation

Decimation is an extreme condensation. This strategy is usually a quarrel especially when they speak loudly and with fast speed.

SL: jangan

TL: *don't*

The dialogue between Zainab and her mother. Her mother did not allow her to go to Surau. Her mother angry her and say with word twice *jangan*. In the subtitle is written as *don't*.

(Datum 234)

8) Deletion

Deletion strategy means some of source texts are deleted because the

translator/subtitler believes that those parts are not important.

SL:Hamid, kami semuamenantimu

TL: Hamid, we have been waiting for you
At subtitle above *Hamid, kami semuamenantimu* should be translated *Hamid, we all have been waiting for you*. In this case word *all* was deleted.

The movie *Dibawa Lindungan Ka'bah* by Buya Hamka use eighth subtitling strategies from theory of Gottlieb. They are paraphrase, transfer, imitation, condensation, transcription, expansion, decimation and deletion. From the 445 data found, the researcher find 77 paraphrase, 218 transfer, 4 imitation, 21 condensation, 60 transcription, 38 expansion, 8 decimation and 19 deletion. It can be seen at the table below :

N o	Type of subtitling strategy	Frequenc y	Percenta ge
1	Paraphrase	77	17.3 %
2	Transfer	218	49 %
3	Imitation	4	0.9%
4	Condensati on	21	4.72 %
5	Transcriptio n	60	13.48 %
6	Deletion	19	4.27 %
7	Expansion	38	8.53 %
8	Decimation	8	1.8 %
	TOTAL	445	100 %

CONCLUSION

Based on the result that has been obtained and analyzed, The study found eight types strategy of subtitling used in movie *Di bawah Lindungan Ka'bah* of Hamka streamed on WeTV. They are paraphrase 77, transfer 218, imitation 4, condensation 21, transcription 60, deletion 19, expansion 38 and decimation 8.

Transfer is the most subtitling strategy used. It means that the subtitler render Indonesian to English is literally. Literally meaning help the viewers

understood the movie easier. 77 of Paraphrase, proved the subtitle is switched to English by contextual meaning. It can be seen at the subtitle that is displayed in screen of WeTV.

REFERENCES

- Akbar, M. K., & Harjanti, D. (2016). *An Analysis of Subtitling Strategy Used in The Revenant Movie (2015)* (Doctoral dissertation, Universitas Muhammadiyah Surakarta).
- Ardhani, T. (2015). Translation Strategies Used in The English-Indonesian Translation of The Secret Life of Ms Wiz. *Unpublished Degree's Thesis*. Faculty of Languages and Arts, Semarang State University, Semarang.
- Aveline, R. G. Z. (2015). Subtitling Strategies and Translation Readability of the Indonesia Subtitle of Maleficent Movie. *International Journal of Soil Science*, 10(1), 1-14.
- Bardaji, A. G. (2009). Procedures, techniques, strategies: Translation process operators. *Perspectives: Studies in translatology*, 17(3), 161-173.
- Barzegar, H. (2008). Translation of colloquial expressions in English-into-Persian subtitled films. *Retrieved May, 4, 2016*.
- Bassnett, S. (2013). *Translation studies*. Routledge.
- Bell, R. T., & Candlin, C. N. (2016). *Translation and translating: Theory and practice*. Routledge.
- Biddinika, M. K., Lestari, R. P., Indrawan, B., Yoshikawa, K., Tokimatsu, K., & Takahashi, F. (2016). Measuring the readability of Indonesian

- biomass websites: The ease of understanding biomass energy information on websites in the Indonesian language. *Renewable and Sustainable Energy Reviews*, 59, 1349-1357.
- Cahyaningtyas, I. (2013). *Strategies Used By Subtitler In Dark Shadows Movie* (2012) (Doctoral dissertation, Universitas Muhammadiyah Surakarta).
- Catford, J. C. (1965). *A linguistic theory of translation* (Vol. 31). London: Oxford university press.
- Creswell, J. W. (2015). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research*. Pearson.
- Dastjerdi, H. V., & Rahekhoda, R. (2010). Expansion in Subtitling: The Case of Three English Films with Persian Subtitles. *Journal of Universal Language*, 11(1), 7-27.
- Dhari, P. W. P., Suarnajaya, I. W., Suwastini, N. K. A., & Hu, M. (2017). An analysis of subtitling strategy in the La La Land Movie (2016). *Jurnal Pendidikan Bahasa Inggris undiksha*, 5(2).
- Diaz-Cintas, J., Orero, P., & Remael, A. (2006). Introduction: The landscapes of audiovisual translation. *JoSTrans: The Journal of Specialised Translation*, 6, 2-9.
- Freytag, G. (2003). *Die Technik des Dramas*. Autorenhaus Verlag.
- Ghaemi, F., & Benyamin, J. (2010). Strategies used in the translation of interlingual subtitling.
- Gottlieb, H. (1992). Subtitling-a new university discipline. In *Teaching translation and interpreting* (p. 161). John Benjamins.
- Hatim, B., & Munday, J. (2019). *Translation: An advanced resource book for students*. Routledge.
- Hartono, R. (2017). Pengantarilmumenerjemah (teori dan praktekpenerjemahan). Cipta Prima Nusantara.
- Hoed, B. H. (2006). *Penerjemahan dan kebudayaan*. Pustaka Jaya.
- Hutajulu, F. S. L., & Herman, H. (2019). Analysis of illocutionary act in the movie "You Are My Home" English subtitle. *Journal of English Educational Study (JEES)*, 2(1), 29-36.
- I Gusti Putu Ega Ananda Wigraha, & Ida Ayu Made Puspani. (2022). The Analysis of Subtitling Strategies Used in Zootopia Movie. *RETORIKA: Jurnal Ilmu Bahasa*, 8(1), 73-78. <https://doi.org/10.55637/jr.8.1.4360.73-78>
- Kusumawardani, D., & Haryanti, D. (2018). *An Analysis Of Subtitling Strategies Used In Wonder Woman Movie* (2017) (Doctoral dissertation, Universitas Muhammadiyah Surakarta).
- Larasati, A., & Amri, M. (2020). Analisis Teknik Penerjemahan Subtitle Film 《你是我的命中注定》 Nǐ Shì Wǒ De Mìngzhòng Zhùdìng Karya 丁英州 (Dīng Yīngzhōu) Pada Aplikasi WeTV. *Jurnal Pendidikan Bahasa Mandarin UNESA*, 3(2).
- Larson, M. L. (1997). *Meaning-based translation: A guide to cross-language equivalence*. University press of America.
- Molina, L. & Hurtado Albir, A. (2002). Translation techniques revisited: A

- dynamic and functionalist approach. *Meta Journal des traducteurs*, 47(4), 498-512.
- Naserly, M. K. (2022). Analisis Terjemahan Interjeksi Dari Bahasa Indonesia Ke Bahasa Inggris Pada Subtitle Film Nussa. *Akrab Juara: Jurnal Ilmu-ilmu Sosial*, 7(4), 516-525.
- Nida, E. A., & Taber, C. R. (Eds.). (1974). *The theory and practice of translation* (Vol. 8). Brill Archive.
- Nida, E. A. (2001). *Language and culture: Contexts in translating*. Shanghai Foreign Language Education Press.
- Oktavianus, O., Ferdinal, F., & Zahid, I. (2024). Metafora Leksikal dan Nilai Budaya dalam Novel Hamka Di Bawah Lindungan Ka'bah. *Pertanika Journal of Social Sciences & Humanities*, 32.
- Pedersen, J. (2011). *Subtitling Norms for Television*. John Benjamin Publishing Company.
- Petrescu, C. (2014). Teaching interpreting. *Procedia-Social and Behavioral Sciences*, 116, 3266-3270.
- Phelan, M. (2001). *The interpreter's resource* (Vol. 19). Multilingual Matters.
- Pochhacker, F. (2015). *Routledge encyclopedia of interpreting studies*. Routledge.
- Saldanha, G., & O'Brien, S. (2014). *Research methodologies in translation studies*. Routledge.
- Shanti Manipuspika, Y., & Reska Julia Winzami, D. (2021). Translation of idioms: How they are reflected in movie subtitling. *AWEJ for Translation & Literary Studies*, 5(1).
- Subrata, M. R., & Jumanto, J. (2023). Subtitling Strategies Used in Translating Cultural Words in The Subtitle of Disney Animation Movie: Coco. *Journal of Linguistics, Culture and Communication*, 1(1), 1-25.
- Wicaksono, D.B. (2018). An analysis of the strategies used in translating idioms in Indonesia into English found in Indonesian legends. *Celtic: A Journal of Culture, English Language Teaching, Literature and Linguistics*, 3(1), 45-55.
- Wisudawanto, R. (2018). Penerjemahan Idiom: Masalah dan Teknik Penerjemahannya. *Jurnal Pariwisata Indonesia*, 14(2), 58-64.