THE CASE OF INDONESIAN SUBTITLE ON WE BARE BEAR SEASON 1

Ryza Wahyu Muslimah
Faculty of Humanities, Universitas Airlangga
Email Correspondence: ryzaawm@gmail.com

Abstract

The existence of audiovisual translation is quite new in translation studies, especially subtitles. Therefore, this paper is aimed to find the problem of audiovisual translation strategies which focuses on Indonesian Subtitles on We Bare Bears Season 1. The first three episodes or videos are selected as the object of this study. The selected episodes are Our Stuff, Viral Video, and Food Truck. The object of this study is treated by a qualitative approach. Baker theory, non-equivalency in word-level is also used since some problems are found, as such translation by a more general word, the source and target languages make the different distinction in meaning, differences in physical or interpersonal perspective, cultural substitution, and use the more general word.

Keywords*: Audiovisual Translation Strategies, Indonesian Subtitles*

INTRODUCTION

The translation is transferring a text from the source language (SL) to the target language (TL) (Mariam & Vonti, 2020). The process of transferring the text is not as easy as we know, because the language of the source text and target text are different. So, they provide different forms, contexts, and content. Besides, we need to make sure about the use of appropriate content on target text from source text since they build from a different form. As the translator, we need to consider the small part of the language of a source text to the target text. Catford (1965, 1) delivers the definition of translation as the replacement content in a language (source text) by equivalent content in another language (target text). Based on the definition, the translator needs to have a deeper knowledge of source text and target text and understand the construction of them as well. Then, Munday (2009, 7) defines the explanation of translation as transferring the source text into target text by the translator in a specific socio-cultural context, the product that has been translated in which the function is the socio-cultural context of the target language and the cognitive, linguistic, visual and ideological phenomena which are related to the previous explanation.

While translating a text, the translator must pay attention to the use of terms from the source language to the target language on the text. It means that the reader will not face some difficulties when reading the target text or even feel that the translation seems to have a biased meaning. Then, Duff (1998) on Sudirman (2016) mention the underlying principles of translating a text. First, the equivalence content in the term of language form should reflect the ordering words, ideas and match the target text as closely as possible. Second, the result of translating the source text should reflect the meaning of the source text accurately. The highlight of the principles is we can develop our translation by putting an effort into the purpose of equivalences of the source text and target text, as such readability, clarity, and accuracy.

Audiovisual translation (AVT) is quite new among other translation topics. Its appearance is the proof cultural dynamic of translation studies (Munday 2016, 275–76). Cited from Munday (2016, 276), AVT has risen the establishing of translation type in which focusing on multi-channel and multi-code area. They are verbal, proxemic kinetic, and cinematic. In summary, AVT embraces all types of translation for any kind of production or post-production in any media format and others media accessibility (Orero, 2004, p. 21). In current times, researchers need to be critical to acknowledge the issue in translation studies. The attention is not only dealing with translation practices but also the processes and marketing strategies of audiovisual translation. (Pérez-González, 2018, p. 15).

Cintas and Rempel (2014, 8–26) mention some studies related to translation issues in audiovisual translation, which are subtitling and subtitling, dubbing, voice-over, broadcasting interpreting, audio description, fansub (Munday, 2016, p. 286), and teaching screen translation. Pérez-González (2018, 145) adds game localization as one of the discussions on translation study. To put the concern on this study, this research will focus on translation issues that are found on subtitle television series.

The subtitle is one of the translation practices that present a written text under the screen to display the dialogue of the speaker, the information of images, and soundtrack information (Cintas & Remael, 2014, p. 8). Gambier (2006) describes subtitle as the written form version of what the viewer heard from the screen. It appears one of two-line under the screen to respect the cinematography. Cintas and Remael (2014, 9) mention subtitling as interlingual translation. This is one of the audiovisual translation types in which the

translation does not replace the source text. Both subtitle and source text are synchronized one each other, meaning that the viewer can select which subtitle they want to use (Munday, 2016, p. 278). On another side, Munday (2016, 278) adds other translation categories on subtitling. They are bilingual subtitling, intralingual subtitling, and subtitling. The bilingual translation appears in two languages at once. Besides, intralingual subtitling is the translation whose function is for hard hearing. Then subtitling is the projected subtitle above the stage on theater.

Cintas and Rempel (2014, 13–15) differ in the types of subtitling. They are Intralingual subtitles, interlingual subtitles, and bilingual subtitles. The purpose of intralingual subtitles is for the deaf and hard-hearing (SDH), for language learning purposes, for karaoke effect, for dialects of the same language, and notices and announcements. Besides, the purpose of interlingual subtitles is for the hearer and the deaf, and the hard-of-hearing (SDH). Certainly, SDH is one of the ways of audiovisual communication. Thanks to the progress achieved by pressure groups lobbying for the rights of this segment of the audience, which is developing most at present. The fruit of their work is obvious from the announcement in many countries of new legislation obliging television channels to broadcast a certain percentage of their programs with subtitles of this kind. The 2003 European Year of People with Disabilities greatly helped to raise awareness of the issue of accessibility to audiovisual media, especially in those countries that have been lagging. The history of audiovisual translation has also been explored at length, including dubbing. Dubbed dialogue is a 'combination of linguistic features found in both spoken and written texts,' but it can be used more precisely as a spontaneous speech simulation as it mimics speech using 'job tension' such as false starts, repetitions, ellipsis, pauses, and interruption (Bosseaux, 2015, pp. 64–65).

Some previous studies were conducted to examine translation problems in translation. Translation often meets with the problem related to equivalency during translating. This case brings Nova-Reyes, Muñoz-Leiva, and Luque-Martínez (2020) to research issues of culture-specific item translation in subtitling. This paper applies culturally specific items designed by Pedersen (2011) in translating from English into Lithuanian. The object of this paper is the Australian TV reality show, *My Kitchen Rules* subtitles. The significance of the study shows that not all culture-specific items are translated into the target language. The nature of the subtitle is vulnerable. It means that they need to be evaluated by a professional translator. As the one who cares about the development of translation especially on subtitle issues, we can

give our criticism as the evaluation of the concern. Here, Abdelaal (2019) does his research to find the quality of *The American Pies* subtitle. His research has similarity design to examine the data by using Pedersen's (2011) design. The differences are this research focuses on typology and quality assessment model. The result of his study shows that *The American Pie* subtitles use all of the Pedersen design. It also applies other subtitles strategies. The strategies which are used as such euphemistic expressions and using formal language to maintain the informal language. Besides, the quality assessment shows that most of the subtitles are good quality even some trouble left on the screen.

Other previous studies lead by Micola et al (2019). The researchers believe that subtitles give a positive impact on English proficiency scores. The object of this study is broadcast, dubbed television which includes an original subtitle. Therefore, they suggest the government promote subtitling as one of the media to improve English proficiency. Moreover, Almeida and Costa (2014) add the role of subtitles for English proficiency. They consist of rich context for foreign language acquisition, the viewers will be motivated to understand the subtitles which are appeared on the screen and have a positive attitude to respect international language as one of pride language in the world.

To avoid problems when trying to make subtitles, we need to consider the strategies of translation based on the theory of the scholars. Cited from Gambier (2006), when subtitlers want to interpret the dialog into subtitles, they need to obey some strategies of subtitle, do the AVT elements, and the equivalency of source language to the target language. The strategies are condensing, elimination, and omitting.

Condensing is reducing unnecessary sentences or oral. This strategy gives a priority to compress the features that are not needed on the subtitles. Then, the use of numbers in figures prefers to be used rather than using letters, applying fewer words in a sentence, and doing paraphrasing is allowed. Elimination is cutting verse scenes or fast speech especially for the part which serves AVT information. Last, Omitting is avoiding repetitions, reiterations, tautologies, and terms of address. On the other hand, Gambier also adds more subtitles strategies, they are simplifying the syntax, simplifying the vocabulary summarizing, expansion, and adaptation.

Simplifying the syntax is embedding the complex sentence with some prepositions into two or three sentences, while simplifying the vocabulary is using hyperonym, shifting in the

lexical register, the substitution of a brand name by generic name. Summarizing is merging two or three dialogs into a single line. Expansion is adding more information to explain a term of meaning. Last, adaptation or dynamic equivalence is condensation or naturalization.

Based on the theory and related previous study, it is interesting to watch over the development of subtitles and other current studies of audiovisual translation since their existence is quite new. There is much consideration to find the problems and solve the issue as the evaluation of this study. Then, to support the growth of subtitles in audiovisual translation study, this paper is aimed to find, classify the problem based on subtitles strategies by Gambier. It is possible if as time goes on other possible strategies of subtitle in audiovisual translation. This study is concerned with the use of subtitles of 3 episodes of the *We Bare Bear* TV series by concerning Indonesian subtitles and comparing them with English and Indonesian dubbing.

RESEARCH METHOD

This study is applying a qualitative approach, which the approach is used to explore and understand the connected phenomenon between social and humans (Creswell & Creswell, 2018, p. 254). Then, the object of this study is video. It is not only an appearance of visual studies, but also widening the common issues, such as the social sciences, engineering, medicine, and more traditional fields such as art history (Harris, 2018, p. 16). The final result of this research is reporting descriptively about the exact condition based on the research problem about trying to find, classify the problem based on subtitles strategies by Gambier. It is possible if as time goes on other possible strategies of subtitle in audiovisual translation. This study is concerned with the use of subtitles of 3 episodes of the *We Bare Bears* TV series.

The selected video is taken from the first three episodes of the first season by title *Our Stuff*, *Viral Video* and *Food Truck*. All of the videos can be watched by the Netflix application. Cited from *We Bare Bears* Wikipedia, *We Bare Bears* is an American enlivened TV arrangement made by Daniel Chong for Cartoon Network. The show follows three bear siblings, Grizzly, Panda, and Ice Bear (individually voiced by Eric Edelstein, Bobby Moynihan, and Demetri Martin), and their off-kilter endeavors at incorporating with the human world in the San Francisco Bay Area. The arrangement depends on Chong's webcomic The Three Bare Bears, and the pilot scene makes its reality debut at the KLIK!

Amsterdam Animation Festival, where it won in the "Youthful Amsterdam Audience" class. The show debuted on July 27, 2015, and finished on June 30, 2020, with the arrival of We Bare Bears: The Movie and had four seasons and 140 scenes.

We Bare Bears follows three assenting sibling bears: Grizzly (regularly called Grizz), Panda (frequently called Pan-Pan), and Ice Bear. The bears endeavor to incorporate with human culture, for example, by buying food, making human buddies, or attempting to get well known on the Internet, even though these endeavors see the bears battle to do as such because of the enlightened idea of people and their creative instincts. However, eventually, they sort out that they have each other for help.

The technique and instrument which are used to conduct this paper is document analysis in the form of conversation transcription based on the related videos. This study is adapted from Wilkinson and Silverman's (2004, 272–79) step in analyzing a video. The steps are selecting the first three videos from the *We Bare Bears* on Netflix application and watching all of them by observing the whole issue. Then, we need to put the whole attention to the whole case and jut down the finding problem of the video. The next step is transcribing the needed subtitle on the provided table below. The next steps are Analyzing the video transcription carefully, Grouping the result into the related strategies of subtitles, and evaluating the material process about the theory.

FINDINGS AND DISCUSSION

Munday (2009, 7) defined translation as the process of a translator converting a source text into a target text in a specific socio-cultural context, the translated product whose function was the target language's socio-cultural context, and the cognitive, linguistic, visual, and ideological phenomena that were related to the previous explanation.

The essential concepts on translating a text were highlighted by Duff (1998) on Sudirman (2016). First, the equivalency content in terms of the linguistic form should reflect the ordering of words, ideas, and as closely as possible match the target text. Second, the translation result should appropriately reflect the meaning of the source text. The principles' emphasis was that we might improve our translation by focusing on the goal of equivalences between source and destination material, such as readability, clarity, and accuracy. According to Gambier (2006), when subtitles wished to translate the dialog into subtitles, they had to

follow some subtitle strategies, as well as the AVT elements and the equivalence of source and destination languages. Condensing, eliminating, and omitting were the tactics used.

Based on Kay (1999) cited from Munday (2016, 279), the differences between subtitles and written translation were space and time constraints. Subtitles were made based on the time accuracy of speakers on the screen. Even the speakers spoke in long duration, the subtitlers needed to consider the length, of each sub. Here, Munday (2016, 279) defined the rules of making subtitles. The length of it was a two-line title in maximum. The font for the subtitles was 38 roman characters or 13-15 Chinese or Japanese characters. Hence, all of the rules must be customized by the time and duration of the medium. Therefore, the limit duration of each subtitle was 6 seconds. The making of subtitles was a kind of complex matter. We could not do the subtitles carelessly des the length of dialogue waste hard to follow. Therefore, the images, soundtrack, and cinematography were part of the screen which we need to respect before laying down the subtitles.

Condensing Problem

Table 1. Condensing strategy

Duration	English Dubbing	Indonesian Dubbing	Indonesian Subtitles	Title
8-06:20	**Phone finder! I'll** tract where my phone is	***Penemu telepon! Itu*** *akan melacak dimana teleponku*	***Pelacak ponsel!*** *Akan* ***ku****lacak lokasi ponselku*	Our Stuff
01:50-01:58	It's **spongy**	*Ini sangat* ***lembut***	*Seperti* ***Spons***	Food Truck

A good movie or series on the screen or television sometimes did not provide good subtitles as well as the screen we watched. This study found a gap towards the first three videos of *We Bare Bears* on its first season. There was a mismatch between its Indonesian subtitles and Indonesian dubbing. If we did not close to the Indonesian subtitles and Indonesian dubbing, we might not see any problem left. But, there was something that happened to them. The length of Indonesian subtitles was fit subtitles theory. The theory did the condensing or compressing unnecessary words. Then, the Indonesian subtitle compressed the length of the oral features from 7 words into 6 words in the form of subtitles. The Indonesian subtitle tended to choose *ponsel* rather than keep to apply *telepon* as the appearance of subtitles. The choice of words of the Indonesian subtitle in word *ponsel* was suitable with Gambier's subtitles strategy for condensing. *Ponsel* was the synonim of *telepon*.

The matter that every translator needed to consider was non-equivalency. According to Baker (1992, 18), non-equivalency at the word level means that was no direct equivalency of the word from the target language which occurs in the source text. Hence, she mentioned some problems of non-equivalency of word level. One of them was differences in physical or interpersonal perspective. It occurred in this case in which the interpersonal perspective of the subject on dialog from Indonesian dubbing and English dubbing. Because *We Bare Bears* was an American TV series, the nature of the source text was English. The subject of dialogue on English dubbing, "*Phone finder! I'll tract where my phone is*" and the subject of dialogue on Indonesian dubbing, "*Penemu telepon! Itu Akan melacak dimana telephone*" were different. The subject of the English dubbing dialogue version was *I*. Besides, the subject of the Indonesian dubbing dialogue version was *Itu* (It). It meant the subject representation of both dialogues was different. This case could be possible about the inconsistency interpersonal perspective which was used by both English dubbing and Indonesian dubbing. Indeed, the case would influence the Indonesian subtitle. It was mostly close to English dubbing rather than Indonesian Subtitle even though using the English subtitle on this series was the transcription of English dubbing itself.

During 01:50-01:58 on scene episode, *Food Truck*, the Indonesian subtitle did condemn or compr strategy. The length of this subtitle was shorter than the dubbing version. The subtitle version explicitly referred to the tase of the cake was like a sponge. But, the dubbing version tended to describe the taste by using the adjective as the representation of how fluffy the sponge was. The Indonesian subtitle was too close to the source language of the English dubbing dialogue version. This matter made the Indonesian subtitle looked like visibly translated because it was different in form of the English dubbing dialogue version. This case could be affected by there being no equivalent form in the target language for a particular form in the source language (Baker, 2018, p. 21). In the English dubbing version, the dialogue was "*It's spongy*", while the Indonesian subtitles picked "*Seperti spons*" whereas the Indonesian dubbing dialogue version selected "*Ini Sangat lembut*". Moreover, the translation form in Indonesian subtitle used cultural substitution by Baker. This strategy included replacing the culture-specific expression which did not have the same propositional meaning in the target language.

Adaptation or Dynamic Equivalent Strategy

60

Table 2. Adaptation Strategy

Duration	English Dubbing	Indonesian Dubbing	Indonesian Subtitles	Title
00:33-00:39	Hi, you, Guys, taking **selfie** over here?	*Hai, kalian sedang **selfie** di sini?*	*Hei, kalian sedang **swafoto** di sini?*	Viral Video

Baker (2018, 23–47) mentioned some strategies that are commonly used by professional translators. One of them was a translation by cultural substitution. This strategy was used to replace the cultural-specific items with a target language that did not have the same propositional meaning as the source language. It occurred during 00:33-00:39 on *Viral Videos*. The dialogue on Indonesian dubbing used loan word of English dubbing, *selfie*, to count on the word as the representation of taking picture activity. Then, the Indonesian subtitle put an adaptation of this word into *swafoto*, which has the same meaning as a *selfie* in English. Therefore, this case was suitable with one of the Baker strategies to use more general words. Instead, they use of *sea foto* was kind of the representation of subtitle strategy, adaptation. *Swafoto* was a kind of adaptation form of Indonesian subtitle.

Other Strategies

Table 3. Translation by a More General Word

Duration	English Dubbing	Indonesian Dubbing	Indonesian Subtitles	Title
11:09-11:11	Thank you, **Officer**	*Terimakasih, **Pak Polisi***	*Terimakasih, **Petugas***	Food Truck

We Bare Bears frequently used other strategies from Baker on its Indonesian subtitles. One of them occurred on 11:09 – 11:11. The use of *Petugas* on Indonesian subtitles had a different meaning with *Pak Polisi* which its meaning was the *police*. The Indonesian subtitle preferred to pick *petugas* which sounded more general rather than the dubbing version, *Pak Polisi*. It belonged to a translation by a more general word, which the structure of the semantic field is not language-specific.

Table 4. The Source and Target Languages Make Different Distinction in Meaning

Duration	English Dubbing	Indonesian Dubbing	Indonesian Subtitles	Title
06:32 – 06:40	Gluten Cat? **Balancing Lizard?**	*Kucing manis?* **Kadal akrobat?**	*Kucing gluten?* **Kadal penyeimbang?**	Viral Video

The Indonesian subtitler of *We Bare Bears* needed to be careful to use diction. This matter was found on the Indonesian subtitle during 06:32-06:40. The form of Indonesian subtitles was too rigid rather than the dubbing version. Both English dubbing and Indonesian dubbing selected the fluid word, but the Indonesian subtitle was on contrary. The word choice also seemed like to use different words with different meanings in purpose. It quite matched with one of Baker's theories of the common problem of non-equivalence on word level, the source, and target language made a different distinction in meaning.

CONCLUSION

The subtitle is one of the translation practices that present a written text under the screen to display the dialogue of the speaker, the information of images, and soundtrack information (Cintas & Remael, 2014). Cintas and Remael (2014) differ in the types of subtitling. They are Intralingual subtitles, interlingual subtitles, and bilingual subtitles. The purpose of intralingual subtitles is for the deaf and hard-hearing (SDH), for language learning purposes, for karaoke effect, for dialects of the same language, and notices and announcements. Besides, the purpose of interlingual subtitles is for the hearer and the deaf and the hard-of-hearing (SDH) It is interesting to watch over the development of subtitles and other current studies of audiovisual translation since their existence is quite new.

To support the growth of subtitles in audiovisual translation study, this paper is aimed to find problems based on subtitles strategies by Gambier as such condensing problem, and adaptation strategy. Besides, the findings involve other strategies by Baker. The condensing problems showed that there is an inconsistent interpersonal perspective which is used by both English dubbing and Indonesian dubbing. This might influence the Indonesian subtitle. Another case shows about the dialogue on Indonesian dubbing use loan words of English. Lastly, Both the English and Indonesian dubbings choose the fluid word, although the Indonesian subtitle does not. The word choice also appears to be a deliberate attempt to employ multiple words with diverse meanings for the same aim. It closely resembles Baker's idea of the widespread problem of non-equivalence on the word level, in which the source and destination languages make different meaning distinctions.

REFERENCES

Abdelaal, N. M. (2019). Subtitling Of Culture-Bound Terms: Strategies And Quality Assessment. *Heliyon*, *5*(4), e01411.

Almeida, P. A., & Costa, P. D. (2014). Foreign Language Acquisition: The Role Of Subtitling. *Procedia-Social And Behavioral Sciences*, *141*, 1234–1238.

Baker, M. (1992). *In Other Words. A coursebook on translation*. Routledge.

Baker, M. (2018). *In Other Words: A coursebook on translation*. Routledge.

Bosseaux, C. (2015). *Dubbing, Film, and Performance*. Peter Lang Oxford.

Catford, J. C. (1965). *A Linguistic Theory of Translation; an Essay in Applied Linguistics: By JC Catford*. Oxford UP.

Cintas, J. D., & Remael, A. (2014). *Audiovisual Translation, Subtitling*. Routledge.

Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods app*. Sage publications.

Gambier, Y. (2006). Subtitling. *Elsevier Ltd.*

Harris, A. (2018). Ethnocinema and video-based research. *Handbook of Arts-Based Research*, 437–452.

Mariam, C., & Vonti, L. H. (2020). The Grammatical Shift In Translating Causative Construction From Indonesian Into English In Andrea Hirata's Novel "Laskar Pelangi And The Rainbow Troops." *JHSS (Journal of Humanities and Social Studies)*, *4*(1), 50–53.

Micola, A. R., Fenoll, A. A., Banal-Estañol, A., & Bris, A. (2019). TV or not TV? The impact of subtitling on English skills. *Journal of Economic Behavior & Organization*, *158*, 487–499.

Munday, J. (2009). *The Routledge companion to translation studies*. Routledge.

Munday, J. (2016). *Introducing translation studies: Theories and applications*. Routledge.

Nova-Reyes, A., Muñoz-Leiva, F., & Luque-Martínez, T. (2020). The Tipping Point in the Status of Socially Responsible Consumer Behavior Research? A Bibliometric Analysis. *Sustainability*, *12*(8), 3141.

Orero, P. (2004). *Topics in audiovisual translation* (Vol. 56). John Benjamins Publishing.

Pérez-González, L. (2018). *The Routledge handbook of audiovisual translation*. Routledge.

Sudirman, A. (2016). Current Issues in English-Indonesian Translation Equivalences. *International Journal of Science and Research*, 5(2), 1694.

Wilkinson, S., & Silverman, D. (2004). Qualitative research: Theory, method, less roach practice. *Focus Group Research, In D. Silverman (Ed.), Thousand Oaks, CA: Sage*, 177–199.