

Subtitling Strategies Used in Translating Cultural Words in The Subtitle of Disney Animation Movie: *Coco*

MONIKA ROSALIA SUBRATA¹ JUMANTO JUMANTO²

¹ English Department, Faculty of Humanities, Universitas Dian Nuswantoro, Indonesia

² English Department, Faculty of Humanities, Universitas Dian Nuswantoro, Indonesia

Email: ilhamj@dsn.dinus.ac.id

Submission Track:

Received: 03-05-2023, Final Revision: 07-04-2023, Available Online: 01-06-2023

Copyright © 2023 Author(s).



This work is licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-sa/4.0/).

ABSTRACT

The study aims to identify the subtitling strategies used in translating cultural words in the subtitle of Disney Animation Movie: Coco. This descriptive qualitative study employed the data in words, sentences, and logical arguments related to the topic. The data were English combined with Spanish subtitle as the source language and Indonesian subtitle as the target language. The theories used in the analyzing process and describing the analysis are the classification of cultural words by Newmark (1988:94-103) and the subtitling strategies based on Gottlieb's theory (1992:66). There were 100 cultural words found in the subtitles which were divided into five classifications of cultural words, namely: Ecology (26%), Material Culture (22%), Social Culture (20%), Gesture and Habit (18%) and also Organization (14%). On the other hand, after grouping the cultural words, then the words were analyzed using the subtitling strategies theory of Gottlieb (1992), in which the subtitling strategies were divided into ten types: Transfer (41%), Imitation (14%), Transcription (14%), Paraphrase (7%), Expansion (7%), Deletion (4%), Condensation (3%), Dislocation (3%), Decimation (2%), and Resignation (2%). The dominant subtitling strategy in translating cultural words is Transfer with 41 data. Based on the analysis result, within this mainly used Transfer strategy, the translator directly translated the text, word-to-word, so that the translation result in the subtitle becomes complete and accurate with its literal meaning according to the source language.

Keywords: Translation, Cultural Words, Subtitling Strategies, Disney Animation Subtitle, *Coco Movie*

INTRODUCTION

The use of words that contain cultural elements generally cannot be translated into the target language appropriately and adequately due to the differences in cultural understanding or background adapted by two different languages. Culture is representative of language, and culture and language are indeed closely related. Culture also has long been used as an identity of several group societies (Newmark, 1998). In addition, in the current era, the development of cultural terms from different countries and regions is accessible for lots of people since technology and information are developed and advanced by leaps and bounds until lots of people could more easily recognize the cultural terms of several different groups or countries. On the other hand, the technology media are able to spread cultural terms, and entertainment. One of them is movies. Currently, there are a lot of movies that adapted culture as a complement that was required to make it more complete and also considered as the main part of the whole storyline. According to Sari and Jumanto (2018), since several countries' languages have unique cultural or linguistic characteristics, culture plays an essential role in the translation process to convey the meanings.

The translator will occasionally come across phrases or words that have cultural terms in the source language. In addition, Azza and Nugroho (2022) stated that translation strategies are an entity: approaches, methods, procedures, tactics and techniques to overcome the entire translation problems. On the other hand, the author found that cultural words in *Coco Movie* are adapted from Mexican culture with a storyline about the celebration of "*Dia de Muertos*" which is celebrated once a year. In addition, its use is also intended as a form of preservation and cultural introduction to foreign audiences. On the other hand, as the movie had gaps in the translation result, English-Spanish and Indonesian subtitles were occasionally changed and did not have accurate meanings. This is sometimes called "Untranslatability".

This study focuses on analyzing cultural words using the subtitling strategy with the data source in the form of subtitle texts of English-Indonesia, a Disney Animation Movie: *Coco*, which is inspired by Mexican culture. Firstly, the author classified the cultural words

based on Newmark's theory (1988:94-103) which divided it into five classifications. Then, the analysis process and identification used the subtitling strategy according to Gottlieb's theory (1992:66). After that, all data is calculated so it can be known which one the dominant subtitling strategy used in translating cultural words in the subtitle of Disney Animation Movie: *Coco*. There are some examples of Cultural Words, "*Dia de Muertos*," an equivalent from the Spanish language as the source language, which, if interpreted into English, meant "*The Day of Dead*," which is translated into the target language using a subtitling strategy: **Transfer** as "*Hari Arwah*" in Indonesian it also experienced a shift in meaning. It means that Mexicans believe that on that day, the spirits of their ancestors may be able to re-visit the houses of their families. Therefore, it is also a critical celebration day for Mexicans as a form of trust and respect for their previous ancestors.

Another example is the translation of "*Alebrijes*" which used **Transcription** as a subtitling strategy that is stated in the target translator's language using the original Spanish equivalent in the target language. However, if it is interpreted, the Indonesian becomes "*Makhluk Mistis*" or "*Mythical Creatures*" in English. *Alibrijes* were interpreted as a mythical creature in Mexican belief that guides spirits of dead people in other realms.

Subtitling Strategies

Subtitling strategy is a solution to overcome translation problems; usually, the cause is a different cultural understanding factor. Baker (2006) declared that a translation strategy is a procedure for solving a problem encountered in translating a text or a segment of it. Venuti (1995:8) stated that the translator plays the role of a text writer, based on Trask's analogy, a translation ideology used as a translation strategy in a context dominated by cultural matters, divided into two: 1) Foreignization 2) Domestication. On the other hand, Newmark (2001) stated that the translator should be able to convey the meaning of a text from one language into another and be suitable to the intended text, specifically about the movie subtitle. Azza and Nugroho (2022) stated that translation strategies are an entity: approaches, methods, procedures, tactics, and techniques to overcome the entire translation problem. Based on the explanation of the following theory, it can be concluded that the

subtitling strategy is a solution for translators in overcoming translation problems for various types of movie subtitles.

On the other hand, this study uses the theory of subtitling strategies of Gottlieb (1992: 166) which has the following aspects:

1. **Expansion:** this strategy requires additional explanation text, especially a text containing a culture that usually does not have an appropriate equivalent in the target language. For example:

SL: Cempasuchil, cempasuchil Aha! Pardon, senora.

TL: Kelopak bunga, kelopak bunga! Aha! Permisi, Nyonya.

2. **Paraphrase:** When the translator uses different structured text from the source language text so that translation results in the target language being grammatically changed and intended to make it easier for readers to understand the meaning. For example:

SL: Can I at least get my costume back?

TL: Bisakah setidaknya kuambil kostumku kembali?

3. **Transfer:** This strategy refers to texts from the source language being translated entirely and correctly without additional information, reducing the text or its structure to be changed. For example:

SL: Con permiso, I need to visit the restroom.

TL: Permisi, aku ingin ke kamar kecil.

4. **Imitation:** This uses the same equivalent according to the source language originally without translating the meanings, in particular of the name of the person and place. For example:

SL: Los Chachalacos, you're up next.

TL: Los Chachalacos, kau selanjutnya.

5. **Transcription:** This strategy is used if there is an unusual equivalent of the source language, besides the fact that it usually uses another language that is not commonly used. For example:

SL: Every year on Dia de los Muertos.

TL: *Setiap tahun pada "Dia de los Muertos"*

6. Dislocation: This is adapted if the source language uses special effects when delivering the dialogue, for example, a silly song in a cartoon, where the effect conveyed is more important rather than meanings. For example:

SL: ♪ *What color of the sky? Ay mi amor, ay mi amor* ♪

TL: ♪ *Apa warna langit? Sayangku, sayangku* ♪

7. Condensation: This strategy is used to compress the content so that the simplicity and effectiveness of movie subtitles are maintained. For example:

SL: *But shoes held them all together.*

TL: *Tapi sepatu menyatukannya.*

8. Decimation: This is used when the speaker speaks with a fast tempo so that the translator has several difficulties in the translation process and the structure result is inaccurate. For example:

SL: You are a Rivera, and a Rivera is *a shoemaker through and through*.

TL: Kau adalah seorang Rivera dan seorang Rivera adalah *Pembuat sepatu, yang sejati*.

9. Deletion: This is used to remove or eliminate words that have meaning that is semantically inappropriate or irrelevant. For example:

SL: *Ay, ay, hold still. Look up. A ver, a ver. Look up, up, up.*

TL: *Hei, hei, diamlah. Mendongaklah, ke atas sini.*

10. Resignation: This is used when a translator does not translate the equivalent from the source language correctly, and instead, makes it completely blank.

SL: *Que bueno.*

TL: *(Tidak ada terjemahan)*

Culture

Simatupang (1999: 50) stated that language is part of a culture where its use cannot be separated from the speaker". Therefore, it can be concluded that the use of the speaker's

language is permanently attached to the culture of origin and also the equivalent containing cultural concepts in the source language, and generally, the target language is not listed. Besides that, the study is using classification cultural words theory by Newmark (1988: 95-103) that divided into several classifications according to their respective types:

1. Ecology includes various things related to geography, place, and natural conditions and
2. Material culture relates to foods, traditional clothes, and houses to live in.
3. Social culture includes entertainment, arts, sports, community, and work.
4. Organization and Idea related to political-administrative, government, and religion.
5. Gesture and Habit, because different countries have their own culture in showing what they mean such as: Traditions, and behavior that already exists since a long time ago.

Movie Subtitle

Audiovisual Translation (AVT) is a term for subtitles and dubbing, both of which translate the original text at different levels and in different ways. O'Connell (2000: 169) stated that Subtitling is the delivery of the translation that is spoken in the movie, where the translation results are written at the bottom of the screen. However, Gambier (1993: 276) stated that Subtitling in the film is a potential technique for translating dialogue in films where the writing is at the bottom of the film screen where each part changes.

Previous Study

There are several previous studies related to the topic. The first is Gunawan R (2011) "The Translation Strategy of Cultural Words in *Laskar Pelangi*". His research aims to find out what translation strategies are most used by translators. The theory used in analyzing the translation strategy is that of Venuti (1995). It is known that the most frequently used translation strategy is domesticating. Besides, the similarity between the previous and present research is that they examine each other's cultural words. Secondly, by Natalia, L. G (2014) "Translation Strategies of Cultural Words and Their Readabilities in *The Hunger Games* by Suzanne Collin". This research aims to analyze the cultural words, translation strategies, readability, and connection to each other. This previous research also used several theories from Newmark (1988), Nababan (2008) and Vinay (2008), The similarities

between Natalia's research and this present study are both examined cultural words. However, significant differences can be seen in the research result due to the use of different theories and different object data. Next research is based on Mustika (2022) Subtitling Strategies Used in Translating Cultural Words in *Sobat Ambyar* Movie. She examined a movie that used Javanese and analyzed the use of subtitling strategies by Gottlieb with Indonesian and Javanese as the source languages and English as the target language. The researcher analyzed the three languages in her research, focused on cultural words in Javanese culture, and identified the subtitling strategy. The result is the dominant subtitling strategy used was *Transfer*.

The problem in this research entitled *Subtitling Strategies Used in Translating Cultural Words in Disney Animation Movie: Coco* is formulated in the following questions: *First*, What types of Cultural Words are found in the subtitle of the Disney Animation Movie: *Coco*? . *Second*, How are the subtitling strategies used to translate cultural words in the Disney Animation Movie: *Coco* subtitle? *Third*, Why is a particular subtitling strategy dominant in translating cultural words in the Disney Animation Movie: *Coco* subtitle?

RESEARCH METHOD

This research was a descriptive qualitative approach; Document Analysis, the source of data was collected from the subtitle text of Disney Animation Movie: ***Coco***. The data were categorized based on their Cultural terms, then compared to the subtitling strategies used by the translator. In addition, Corbin & Strauss (2014) stated that "Qualitative" is a method that collects data from words, sentences, and logical arguments that relate to the topic, it tends to be inductive. Furthermore, the unit of analysis is in the form of several words, phrases, and clauses containing cultural elements in the subtitle of Disney Animation Movie: *Coco*. Both the source language, Spanish and English, the target language; is Indonesian.

There is the two-language version of subtitle: English and Indonesian versions of ***Coco*** Movie, whose translation results will be analyzed by translating the cultural words using subtitling strategies. On the other hand, to collect the data, the researcher watched *Coco Movie* till the end for several times, reading all the movie subtitle, taking notes from the

Subtitling, identifying the cultural words for the data, and underlining: English and Indonesian versions. After that, the researcher collected the data; Words, phrases, and clauses that contain the cultural terms, and then, classified the data according to Newmark's cultural words theory (1988)

All the data were classified by its type based on the theory of Newmark (1988) that cultural words are distinguished into five classifications: Ecology, Social Culture, Material Culture, Organization, Gestures, and Habits. Next, the data given additional information in the form of descriptions and also the frequency of their translations so that it can be seen which types of cultural words are most widely used in the data source. Then, the data were categorized and analyzed based on ten types of subtitling strategies according to Gottlieb's theory (1992). After that, all the data were calculated into the total percentages of all, and then the dominant subtitling strategy used by the translator in translating cultural words was found. Finally, the author brought the description to an end as the conclusion.

RESULT AND DISCUSSION

1. Cultural words

The following are examples of data analysis on the classifications or types of cultural words in the subtitle of Disney Animation Movie: *Coco*.

A. Ecology

Excerpt 1:

SOURCE LANGUAGE	TARGET LANGUAGE
<i>Cempasuchil, cempasuchil.</i> Aha! Pardon, senora.	<i>Kelopak bunga, kelopak bunga!</i> Aha! Permisi, nyonya.

The data above are a category of plants in the ecology classification. Besides, the translator used *Imitation* as a subtitling strategy in translating the equivalent completely by the meaning contained in the source language. *Cempasuchil* was a type of the flower "*Marigold*" in the Mexican belief. It was an identical flower for the dead people and became a

characteristic of the celebration of *Días de los Muertos* or as we know flowers for the dead people.

Here is the table of quantity of the cultural words' classifications: Ecology that was divided into five types of subtitling strategies, with the total data contained in the subtitle of Disney Animation Movie: *Coco*

NO.	SUBTITLING STRATEGY	QUANTITY
1.	Transfer	14
2.	Imitation	9
3.	Transcription	1
4.	Expansion	1
5.	Paraphrase	1
TOTAL		26

Table 1 Ecology

B. Material Culture

Excerpt 2:

SOURCE LANGUAGE	TARGET LANGUAGE
I asked if you would like more <i>Tamales?! </i>	Nenek tanya, apa kau mau <i>Tamales</i> lagi?!

The subtitling strategy used by the translator was *Imitation* which used two similar equivalents from the source language into the target language. This subtitling strategy is usually used to translate the name of food from a particular area that was intended not to change the equivalent of the source language so that the original equivalent is still the same, as the name of the equivalent in the target language. ***Tamales*** are part of the material culture that is categorized as food. It is a typical Mexican dish of seasoned meat wrapped in cornmeal dough and steamed or baked in corn husks, usually served on big day celebrations.

Here is the table of the quantity of the cultural words' classifications: Material Culture divided into seven types of subtitling strategies, with the total data contained in the subtitle of Disney Animation Movie: ***Coco***.

NO.	SUBTITLING STRATEGY	QUANTITY
1.	Transfer	8
2.	Imitation	5
3.	Expansion	3
4.	Paraphrase	3
5.	Condensation	1
6.	Decimation	1
7.	Dislocation	1
TOTAL		22

Table 2 Material Culture

C. Social Culture

Excerpt 3:

SOURCE LANGUAGE	TARGET LANGUAGE
<i>Dia de los Muertos</i> is the one night of the year our ancestors can come visit us	<i>Hari Arwah</i> adalah malam di mana leluhur kita datang berkunjung.

The example above has used *Transfer* as a subtitling strategy in translating *Dia de los Muertos*, which whole Mexican celebrate it for the spirits of dead people of their families. The celebration was held once a year whose meaning in the target language according to Collin's dictionary in English, is "*The day of the dead*", and "*Hari Arwah*" in Indonesian translation but less accurate, as in the Indonesian equivalent, it is defined as "*Hari Orang Mati*" that can be impacting a shift in meaning. The translator chose the "*Hari Arwah*" that was considered more appropriate for the audience, especially for children. The example above is a type of Classification of Social Culture with a celebration day category.

Below is the table of the quantity of the cultural words' classifications: Social Culture which was divided into six types of subtitling strategies, with the total data contained in the subtitle of Disney Animation Movie: *Coco*.

NO.	SUBTITLING STRATEGY	QUANTITY
1.	Transfer	8
2.	Transcription	5
3.	Deletion	2
4.	Imitation	2
5.	Dislocation	2
6.	Decimation	1
TOTAL		20

Table 3 Social Culture

D. Gesture and Habit

Excerpt 4:

SOURCE LANGUAGE	TARGET LANGUAGE
<i>We've put their photos on the Ofrenda so their spirits can cross over.</i>	<i>Kita telah meletakkan foto mereka di altar agar arwah mereka bisa menyeberang..</i>

Transfer is used in translating the sample data above because all the words in the source language are translated properly and completely. The data were also a type of Habit as part of Gesture and Habit Classification of Cultural Words. However, putting the photos of family members who have died in the altar room was a cultural tradition that has been passed down from generation to generation by the people of Mexico since ancient times. This is an important part of the celebration of ***Día de Los Muertos***, as a tradition to be carried out every year.

Below is the table of the number of the cultural words' classifications: Gesture and Habit that was divided into seven types of subtitling strategies, with the total data contained in the subtitle of Disney Animation Movie: ***Coco***.

NO.	SUBTITLING STRATEGY	QUANTITY
1.	Transcription	5
2.	Transfer	4
3.	Deletion	2
4.	Resignation	2
5.	Paraphrase	2
6.	Expansion	2
7.	Condensation	1
TOTAL		18

Table 5 Gesture and Habit

E. Organization

Excerpt 5:

SOURCE LANGUAGE	TARGET LANGUAGE
If you are experiencing travel issues, agents at the <i>Department of Family Reunions</i> are available to assist you	Jika kamu mengalami masalah perjalanan agen di <i>Departemen Reuni Keluarga</i> selalu siap membantu kalian.

Based on the sample data above, it can be seen that the translator used the subtitling strategy: *Transfer* by fully translating the equivalent of "***Department of Family Reunions***" into the target language as "***Departemen Reuni Keluarga***". In terms of meaning and sentence structure, there has not been any change, let alone a shift in meaning. On the other hand, these data were also cultural words as part of the organization's classification, known as an administrative group regulating all affairs in ***The Land of Dead***.

Below is the table of the number of the cultural words' classifications: Organization which was divided into five types of subtitling strategies, with the total data contained in the subtitle of Disney Animation Movie: ***Coco***.

NO.	SUBTITLING STRATEGY	QUANTITY
1.	Transfer	8
2.	Transcription	3
3.	Expansion	1
4.	Paraphrase	1
5.	Imitation	1
TOTAL		14

Table 6 Organization

Overall, below is the table of percentages of the cultural words' classifications, divided into five categories based on Newmark's theory (1988), with the total data contained in the subtitle of Disney Animation Movie: *Coco*.

NO.	CLASSIFICATION	QUANTITY	PERCENTAGE %
1.	Ecology	26	26%
2.	Material culture	22	22%
3.	Social Culture	21	21%
4.	Gesture and Habit	18	18%
5.	Organization	13	13%
TOTAL		100	100%

Table 7 Percentage of Cultural Words

In the data table above, it can be seen that the classifications or types of cultural words that have the most use is the type of ecology, with a total of 26 data which were divided into several types of names of animals, plants, and place names with a total percentage of 26%. There is the classification of material culture with a total percentage of 22%, consisting of words from the name of food, clothing, houses, and city. Next, social culture consisted of names of work and leisure time, such as the names of music, games, or typical dances, with a total of 21%. Besides, there was also the classification of gesture and Habit, which includes traditions related to Mexican culture, totaling 18%. Another one is the organization classification, which included political, administrative, historical, international, religious, and artistic terms with a total percentage of 13%.

2. Subtitling Strategies Used in Translating Cultural Words in Subtitle of Disney Animation Movie: COCO.

The following are data analyses of ten subtitling strategies used in translating cultural words in the Disney Animation Movie: Coco subtitle.

- 1) TRANSFER: This strategy refers to texts from the source language being translated completely and correctly without additional information, reducing the text or its structure to be changed.

Excerpt 6:

SUBTITLING STRATEGY: TRANSFER	
SOURCE LANGUAGE	TARGET LANGUAGE
Fine. Okay. Fine, who cares? <i>Dumb Flower Bridge!</i>	Baik, baik. Baik. Siapa yang peduli? <i>Jembatan Bunga Bodoh!</i>

Based on the data above, the translator used *Transfer* as a subtitling strategy, when translating the equivalent "***Dumb Flower Bridge***" appropriately with the original SL meaning without any shift in TL. Based on Coco Movie's data, it is known that the "***Flower Bridge***" referred to the data is a ***Marigold Bridge*** that, is believed could be crossed by the ancestral spirits of the Mexican people on the night of ***Días de los Muertos*** where the bridge can connect between the living world and the afterlife.

- 2) TRANSCRIPTION: This strategy is used if there is an unusual equivalent of the source language, besides the fact that it usually uses another language that is not commonly used.

Excerpt 7:

SUBTITLING STRATEGY: TRANSCRIPTION	
SOURCE LANGUAGE	TARGET LANGUAGE
That plaza is crawling with <i>mariachis</i>	Plaza itu dipenuhi <i>mariachi</i>

Based on the following data above, it can be seen that the subtitling strategy used is *transcription*, in which the translator retains the original equivalent in the source language,

known as the original Spanish equivalent. The word "**Mariachi**" denotes a type of traditional Mexican folk music group entertainment; generally, this group of people is musicians who often walk or perform in traditional Mexican costumes. Mariachi, when translated into English, means "**Buskers**" and in Indonesian is "**Pengamen**". On the other hand, the word culture contained in the data above is "**Mariachi**" which is part of the social culture classification.

- 3) PARAPHRASE: This strategy applies when the translator uses a different structured text from the source language so that translation results in the target language are grammatically changed and intended to make it easier for readers to understand the meaning.

Excerpt 8:

SUBTITLING STRATEGY: PARAPHRASE	
SOURCE LANGUAGE	TARGET LANGUAGE
<i>Ceci, I lost the dress.</i>	<i>Ceci, aku kehilangan gaunmu.</i>

There are additional objects in the translation results. Of course, it can be seen that the sentence structure in target language increases, and this is part of the paraphrase strategy which is intended when the sentence or equivalent in the source language is deemed less informative so that the translator changes or adds to the sentence structure in the target language intending to make it easier for the audience or readers to understand. Besides that, "**The dress**" means a traditional costume or typical dress of Mexican female dancers named "**China Poblana**".

- 4) EXPANSION: This strategy requires an additional explanation text, especially a text containing a culture that usually does not have an appropriate equivalent in the target language.

Excerpt 9:

SUBTITLING STRATEGY: EXPANSION	
SOURCE LANGUAGE	TARGET LANGUAGE
<i>That's Don Hidalgo's toast.</i>	<i>Itu adalah adegan bersulang Don Hidalgo</i>

Based on the data above, the strategy used is Expansion because added another word, "*Adegan bersulang*" to make the meaning more clear so that the meanings and equivalents of SL are translated correctly and accordingly. The equivalent of "*Don Hidalgo toast*" is in the form of a typical Mexican toast. It also referred to cheering the drinks on each other, which was inspired by Don Hidalgo's scene where the toast is famous for the end when one of the actors got poisoned in his drink.

- 5) IMITATION: This strategy uses the exact equivalent according to the source language originally without translating the meaning, in particular, of the name of the person and place.

Excerpt 9:

SUBTITLING STRATEGY: IMITATION	
SOURCE LANGUAGE	TARGET LANGUAGE
Oh! The mighty <i>Xolo dog!</i> Guider of wandering spirits.	Oh! <i>Anjing Xolo</i> agung! Pemandu roh penasaran.

The data above also used Imitation as a subtitling strategy by using the original equivalent of the source language. The *Xolo* dog is a dog that is credited with originating and being protected in Mexico; this type of dog is considered an identity and pride of the Mexican people, so there are lots of *Xolo* dogs around Mexico country. In the *Coco* Movie, *Alibrijes* are also believed to be able to change as the *Xolo* dog is considered holy and mighty.

- 6) DELETION: This strategy is used to remove or eliminate words that have meaning that is semantically inappropriate or irrelevant.

Excerpt 10:

SUBTITLING STRATEGY: DELETION	
SOURCE LANGUAGE	TARGET LANGUAGE
<i>Mama, calmese, calmese.</i>	<i>Mama, tenanglah.</i>

The translator also removed the repetition of the word "***Calmese***" which means "***Calm down or relax***" in English. The use of *Deletion* as a subtitling strategy also made it easier for the translator during the translation process because repeated words are deemed unnecessary to translate. Certainly, it did not reduce the meaning contained in the source language. The cultural word in the above data is part of the Gesture and Habit classification.

- 7) DECIMATION: This strategy is used when the speaker speaks using a fast tempo so that the translator has several difficulties in the translation process and the structure result is less accurate.

Excerpt 11:

SUBTITLING STRATEGY: DECIMATION	
SOURCE LANGUAGE	TARGET LANGUAGE
<i>Are those? Alebrijes! But those are real Alebrijes.</i>	<i>Apa itu? Alebrijes! Tapi itu nyata!</i>

Based on the data above, it is known that the subtitling strategy used by translators was *Decimation*, which can be seen that several words in the source language have been eliminated. The reason is that a speaker spoke with a fast tempo so a translator needs to consider the readability of the audience by conveying the meaning of the source language. "***But those are real Alebrijes***" shortened the translation result into "***Tapi itu nyata***". Meanwhile, the data is an ecology classification. In contrast, this ***Alebrije*** is believed to be a mythical creature that guides spirits for the spirits in the afterlife or ***The land of Dead***.

- 8) **DISLOCATION**: This strategy is adapted if the source language uses special effects when delivering the dialogue, for example, a silly song in a cartoon, where the effect conveyed is more important rather than the meaning.

Excerpt 12:

SUBTITLING STRATEGY: DISLOCATION	
SOURCE LANGUAGE	TARGET LANGUAGE
<i>♪ Where should I put my shoes? Ay mi amor, ay mi amor</i> <i>♪</i>	<i>Di mana harus ku taruh sepatuku?</i> <i>Sayangku, sayangku</i>

According to the data above, it can be seen that it is a silly song sung in the *Coco* film, entitled "*Un Poco Loco*", which, when translated into Indonesian, means "*Sedikit gila*". This song was sung by Anthony Gonzales and was produced by the Disney studio, then, it was used as the mainstay soundtrack for *Coco* Movie, with a unique mixture of English and Spanish. This song has the characteristic sound Mexican instrument and also the form of a distinctive scream before the instrument started, which the Mexican people called "*Grito*". It has a cheerful feel, so suitable for children and lots of people to listen to. However, the data is categorized as social culture's classification of the cultural words as entertainment.

- 9) **CONDENSATION**: This strategy is used to compress the content so that the simplicity and effectiveness of movie subtitles are maintained.

Excerpt 13:

SUBTITLING STRATEGY: CONDENSATION	
SOURCE LANGUAGE	TARGET LANGUAGE
<i>Damas y caballeros</i> , I have an emergency announcement.	<i>Hadirin sekalian</i> , ada pengumuman penting.

Based on the data above, it is known that speakers speak at a fast tempo so the duration of the placement of the translation results and readability needs to be adjusted; the subtitling

strategy used was *Condensation*. It required the translator to eliminate several equivalents that aim to simplify the translation results without any shift in meaning in target language. "*Damas y caballeros*" according to Collin's dictionary in English means "*Ladies and gentlemen*".

10) RESIGNATION: This strategy is used when a translator does not correctly translate the equivalent from the source language and, instead, makes it completely blank.

Excerpt 14:

SUBTITLING STRATEGY: RESIGNATION	
SOURCE LANGUAGE	TARGET LANGUAGE
<i>Que bueno</i>	(No translated)

Based on the data above, it is known that the translator does not have a solution to translate the equivalent of "*Que Bueno*" so he does not translate it. This equivalent means in Indonesian "*Bagus!*" In English, according to Collin's dictionary is "*Good!*". This also could be due to the translator's limits regarding the equivalent of the language being conveyed so the translator chooses not to translate the entirety.

Here is the table of total data related to the use of subtitling strategies according to Gottlieb's theory (1992):

NO.	SUBTITLING STRATEGY	QUANTITY	PERCENTAGE %
1.	Transfer	41	41%
2.	Imitation	17	17%
3.	Transcription	14	14%
4.	Paraphrase	7	7%
5.	Expansion	7	7%
6.	Deletion	4	4%
7.	Condensation	3	3%
8.	Dislocation	3	3%
9.	Decimation	2	2%
10.	Resignation	2	2%
TOTAL		100	100%

Table 8 Subtitling Strategies

Based on the percentage of data that the researcher has analyzed, it is seen that there are several types of subtitling strategies that are distinguished by their respective types and functions in the process of translating cultural words. Transfer: 41 data, Imitation: 17 data, Transcription: 14 data, Paraphrase: 7 data, Expansion: 7 data, Deletion: 4 data, Condensation: 3 data, Dislocation: 3 data, Decimation: 2 data, and Resignation: 2 data. After that, all the data were calculated based on the total percentage of 100 data that has been found in *Coco Movie's* subtitle.

3. **Transfer is a dominant Subtitling strategy used in translating cultural words in the Disney Animation Movie: *Coco* subtitle.**

Based on the findings of the research analysis, it can be seen that Transfer is the dominant subtitling strategy used in translating cultural words in the subtitles of the Disney Animation Movie: *Coco*, with a total of 41 data. According to the result, instead of using or borrowing the original equivalent from the source language into the target language, the translator directly translated the text word-to-word so that the translation result in the subtitle becomes complete and follows its lateral meaning of the source language. This phenomenon proves that the translators had good knowledge regarding the context in the source language, even though it was not only English but also several combinations of Spanish equivalents in *Coco Movie*. On the other hand, the relationship between the classifications of cultural words most found in the subtitles of *Coco* movie was of Ecology, with a total of 26 data, and of **Transfer** as the dominant subtitling strategy with the highest usage of totally 14 data when compared to the others.

Based on the results of the analysis on each cultural words data classification, these are the following of total usage of subtitling strategies in translating cultural words the subtitle of Disney Animation Movie: **Coco**: Transfer, in all types of cultural words classification: Ecology: 14 of 26 data, Material Culture: 9 of 22 data, Social Culture: 7 of 21 data, Gesture, and Habit: 4 of 18 data, Organization: 8 of 13 data. Certainly, referring to the data that had been analyzed there are mixtures of Spanish and English which is used in the source language, which still turned out to be the subtitling strategy used was the translation processes of **Transfer**, since translating the Spanish equivalent word-to-word, so that the two languages, Spanish and Indonesian, commonly should be appropriate.

Due to the fact, generally being translators are not only required to understand several languages, whether it is the source language or the target language, but also the overall context conveyed within the movie's storyline, specifically the cultural elements that are required to be understood deeply by the audience or public. To appropriately translate the meanings of the source language text into the target language. Furthermore, *Coco* Movie's target audiences also included lots of children. Hence, the subtitling strategy: Transfer is the

right choice, so its uses can be a dominant subtitling strategy in the subtitle of Disney Animation Movie: *Coco*.

CONCLUSION

As the researcher already mentioned in the first chapter this study was focused in analyzing the subtitling strategies used in translating cultural words in the subtitle of the Disney Animation Movie: *Coco* with several purposes, those are: types of cultural words and the dominant subtitling strategy used in translating cultural words in the subtitle. The data has been collected was 100 data of Cultural Words and based on the results of the analysis, it can be seen there are five cultural words classifications. It can be known that the most Cultural Words were: Ecology: 26%, Material culture: 22%, Social culture: 20%, Gesture and Habit are 18% and Organization: 14%.

Several types of subtitling strategies are distinguished by the respective types and functions in the process of translating cultural words. Transfer: 41%, Imitation: 17%, Transcription: 14%, Paraphrase: 7%, Expansion: 7%, Deletion: 4%, Condensation: 3%, Dislocation: 3%, Decimation: 2%, and Resignation: 2%. All data is calculated based on the percentage of 100 data that had been found in *Coco Movie's* subtitle. In addition, on each cultural words data classification, these are the following of total usage of subtitling strategies in translating cultural words: **Transfer**, in all types of cultural words classification: Ecology: 14 of 26 data, Material Culture: 9 of 22 data, Social Culture: 7 of 21 data, Gesture and Habit: 4 of 18 data, Organization: 8 of 13 data. It is known that the dominant subtitling strategy used to translate cultural words is **Transfer**. It can be concluded that the translator translated it word-to-word, between the source language, whether Spanish or English, into Indonesian, which produces the same equivalent completely and appropriate translation results. Untranslatability is also the main problem why the use of **Imitation** and **Transcription** strategies is the second most used after **Transfer**; based on the results of the analysis, the translator has been choosing to use and keep the original equivalent of the source language without changing or translating it into the target language.

Acknowledgments

The authors would like to express their sincere gratitude to the Rector of Universitas Dian Nuswantoro, Semarang, Indonesia, the Dean of the Faculty of Humanities, and the Head of English Department. The authors also thank the Language Advisor of this thesis, for all the valuable suggestions and guidance, from the initial thesis draft through the completion of the thesis and its conversion into a journal manuscript.

REFERENCES

- Azza, Faizah Al and Nugroho, Raden Arief. (2022). *The Strategies of Song Translation in Disney Sofia the First Theme Song*. Struktural. Universitas, Dian Nuswantoro, Semarang.
- Bai, Z. (2018). On Translation Strategies of English Movie Titles. *Journal of Language Teaching and Research*, 9(1), 119–124.
- Baker, M. (1992) *In Other Words: A Coursebook on Translation*, London and New York: Routledge.
- Baker, Mona. (2006). *In Other Words: A Coursebook on Translation*. London & New York: Routledge.
- Baker, M. (2011). In Other Words: A coursebook on translation, second edition. In *Other Words: A coursebook on translation*.
- Behrens, S. J., & Parker, J. A. (2010). *Language in the real world: An introduction to linguistics*. Routledge.
- Catford, J. C. (1965) *A Linguistic Theory of Translation*, London: Oxford University Press.
- Corbin, J., & Strauss, A. (2014). *Basics of qualitative research: Techniques and procedures for developing grounded theory*. Sage publications.
- Creswell, John W. (2012). *Research Design Pendekatan Kualitatif, Kuantitatif, dan Mixed*. Yogyakarta: Pustaka Pelajar.
- Eithne, O'Connell. (2000). *The Role of Screen Translation: A Response*, pp. 169-174. Ireland.
- Fedora, Lala (2015). *An Analysis of Procedures in Translating Cultural Words and Their Meaning Shift Found in The Indonesian Novel: Laskar Pelangi*. Universitas Andalas.
- Gambier, Yves. "Audio Visual Communication: Typological Detour". *Teaching Translation and Interpreting 2*. Philadelphia: John Benjamin. 1993, pp. 276
- Gottlieb, H. (1992). *International Subtitling for cinema, tv, video and DVD*. An International annotated bibliography.
- Gustin, Zora. Aveline. Rr (2015). *Subtitling Strategies and Translation Readability of The Indonesia Subtitle of Maleficent Movie*. Universitas Negeri Semarang.
- Gunawan, R. (2011). The translation strategy of cultural words in the Laskar Pelangi movie.
- Munday, J. (2001) *Translation Studies*, London: Routledge.
- Mustika, A. Sari (2022) Subtitling Strategies Used in Translating Cultural Words in *Sobat Ambyar* Movie. Universitas Dian Nuswantoro.

- Natalia, L. g. (2014). Translation Strategies of Cultural Words and Their Readabilities in The Hunger Games by Suzanne Collins". Universitas Dian Nuswantoro.
- Newmark, P. (2001). A Textbook of Translation. Shanghai: Shanghai Foreign Language Education Press.
- Newmark, Peter. (1988). *A textbook of translation*. New York and London: Prentice- Hall.
- Nida, E. A. and C. Taber (1969). *The Theory and Practice of Translation*, Leiden: Brill.
- Reshi, A, Nazir. (2012). "Culture Based Translation and Its Strategies". *International Indexed & Referred Research Journal*, Vol. I: 7-8. Downloaded in November, 2022.
- Salsabila, Rizky and Jumanto. (2020). *Translation Strategies for Cultural Expression in Garuda Indonesia's Inflight Magazine Colors*. Universitas Dian Nuswantoro, Semarang.
- Sari, Dian Novita and Jumanto, Jumanto. (2018). *A Contrastive Analysis between English Idioms and Their Indonesian Translations in the Novel The Girl on the Train by Paula Hawkins (2015)*. Universitas Dian Nuswantoro, Semarang.
- Szarkowska, A. (2005). *The Power of Film Translation*. *Translation Journal*. Vol. 3. No. 3.
- Simatupang, M. (1999). Bahasa Inggris: Variasi Yang Mana? Suatu Tinjauan Ulang Tentang Status Bahasa Inggris di Indonesia. In B.K. Purwo (Ed). PELLBA 12 (Pertemuan Linguistik Lembaga Bahasa Atma Jaya: Kedua Belas), 63-84. Jakarta: Pusat Kajian dan Budaya Unika Atma Jaya Simatupang, M. (1999).
- Venuti, Lawrence. 1995. *The translator's invisibility: A history of translation*. London and New York: Routledge.
- Wijayanti, and Asmarani R (2018). *Translation Analysis on Labels of Wardah Cosmetics*. Seminar Nasional Struktural. Universitas Dian Nuswantoro, Semarang.

Website References:

<https://www.collinsdictionary.com/dictionary/english-spanish>
Accessed at 08.00 PM on 17 February, 2023.

<https://en.bab.la/dictionary/english-indonesian/oxford>
Accessed at 08.00 PM on 17 February, 2023.