THE CASE OF INDONESIAN SUBTITLE ON WE BARE BEAR SEASON 1

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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

Translation is transferring a text from source language (sl) to target language (tl) (Mariam & Vonti, 2020). The process of transferring the text is not as easy as we know, because the language of source text and target text are different. So, they obviously provide different form, context, and content. Besides, we need to make sure about the use of appropriate content on target text from source text since they build from different form. As the translator, we need to consider the small part of the language of source text to 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 the 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 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 term from source language to 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 bias meaning. Then, Duff (1998) on Sudirman (2016) mentions the underlying principles on 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 source text accurately. The highlight of the principles are we can develop our translation by putting an effort on the purpose of equivalences of source text and target text, as such readability, clarity, and accuracy.

Audiovisual translation (AVT) is quite new among other translation topics. Its appearance is a 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, the proxemic kinetic, and cinematic. In summary, AVT embraces all type of translation for any kind of production or posprodaction in any media format and others media accessibility (Orero, 2004, p. 21). In current times, the reserachers need to be critical in order to acknowledge the issue in translation studies. The attention is not only dealing at translation pratices, but also the processes and marketing strategies of audiovisual translation. (Pérez-González, 2018, p. 15).

Cintas and Remael (2014, 8–26) mentions some studies related to translation issue in audiovisual translation, they are subtitling and surtitling, 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 discussion on translation study. In order to put the concern on this study, this research will focus translation issues which is found on subtitle television series.
Subtitle is one of translation practice that presenting a written text under the screen to display the dialogue of the speaker, the information of images, and soundtract information (Cintas & Remael, 2014, p. 8). Gambier (2006) describes subtitle as the written form version of what the viewer heard from screen. It appears one ot two line under the screen to respect the cinematography. Cintas and Remael (2014, 9) mention subtitling as interlligual translation. This is one of audiovisial translation type which the translation does not replace the original source text. Both subtitle and orginal source text are synchronize one each other, meaning that the viewer can select which subtitle they want to use (Munday, 2016, p. 278). In other side, Munday (2016, 278) adds other translation categories on subtitling. They are bilingual subtitling, intralingual subtitling and surtitling. Bilingual translation which appears two languages at once. Beside, intralingual subtitling is the translation whose the function is for hard hearing. Then sutitling is the projected subtitle obove the stage on theater.

Cintas and Remael (2014, 13–15) differs the types of subtitling. They are Intralingual subtitles, interlingual subtitles, and bilingual subtitles. The purpose of intralingual subtitles are for the deaf and he hard-hearing (SDH), for language leaning purpose, for karaoke effect, for dialects of the same language and for notices and announcements. Besides, the purpose of interlingual subtitles are for hearer and for the deaf and the heard-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 behind. 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 conducted to examine translation problem in translation. Translation often meets with the problem related to equivalency during translating. This case brings Nova-Reyes, Muñoz-Leiva, and Luque-Martínez (2020) conducting a research about issues of culture specific item translation in subtitling. This paper applies cultural specific item designed by Pedersen (2011) in translating from English into Lithuanian. The object of this paper is Australian TV reality show, My Kitchen Rules subtitles. The significant of the study shows that not all culture specific items are translated into target language. The nature of subtitle is vulnerable. It means that they need to be evaluated by professional translator. As the one who cares about the development of translation especially on subtitle issue, we can give our criticism as the evaluation of the concern. Here, Abdelaal (2019) do his research to find the quality of The American Pies subtitle. His research has similarity design to examine the data by using Pedersen (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 apply other subtitles strategies. The strategies which are used as such euphemistic expression and using formal language to maintain 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 positive impact for English proficiency scores. The object of this study are broadcast, dubbed television which include original subtitle. Therefore, they suggest the government to promote subtitling as one of 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 having a positive attitude to respect international language as one of pride language in the world.
In order to avoid problems when trying to make a subtitles, we need to consider the strategies of translation based on the theory of the scholars. Cited from Gambier (2006), when subtitler want to interpret the dialog into subtitles, they need to obey some strategies of subtitle, do the the AVT elements, and the equivalency of source language to 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 prefer to be used rather than using letters, applying less word in sentence and doing paraphrase is allowed. Elimination is cutting verose scene or fast speech especially for part which serves AVT information. Last, Omitting is avoiding repetitions, reiterations, tautologies, and terms of address. In other hands, 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, substitution of a brand name by generic name. Summarizing is merging two or three dialog into a single line. Expansion is adding more information to explain a term of a 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 are quite new. There are many consideration to find the problems and solve the issue as the evaluation of this study. Then, in order 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 concern on the use of subtitles of 3 episodes on *We Bare Bare* TV series by concerning on Indonesian subtitles and compare them with English and Indonesian dubbing.
RESEARCH METHOD

This study is applying qualitative approach, which the approach is used to explore and understanding the connected phenomenon between social and human (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 concern on the use of subtitles of 3 episodes on We Bare Bears TV series.

The selected video are taken from the first three episodes of first season by title Our Stuff, Viral Video and Food Truck. All of videos can be watched by 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 make its reality debut at the KLIK! Amsterdam Animation Festival, where it win 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 furthermore 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, despite the fact that these endeavors see the bears battle to do as such because of the enlightened idea of people and their own creature 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 conversation transcription based on the related videos. This study is adapted from Wilkinson and Silverman (2004, 272–79) step in analyzing a video. The steps are selecting the first three videos from *We Bare Bears* on Netflix application and watched all them by observing the whole issue carefully. Then, we need to put the whole attention to the whole case and jot 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, Grouped the result into the related strategies of subtitles, and evaluating the material process with regard to 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 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 subtitlers wished to translate 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 time accuracy of speakers in the screen. Even the speakers spoke in long duration, the subtitlers needed to consider the length, of each subtitles. Here, Munday
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(2016, 279) defined the rules of making subtitles. The length of it was two line in maximum. The font for the subtitles was 38 roman characters or 13-15 Chinese or Japanese characters. Hence, all of the rules must costumize by time and duration or the medium. Therefore, the limit duration of each subtitles were 6 seconds. The making of subtitles were kind of complex matter. We could not do the subtitles carelessly despites the length of dialogue was 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

<table>
<thead>
<tr>
<th>Duration</th>
<th>English Dubbing</th>
<th>Indonesian Dubbing</th>
<th>Indonesian Subtitles</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:06:20</td>
<td>Phone finder! I’ll tract where my phone is</td>
<td>Penemu telepon! Itu akan melacak dimana teleponku</td>
<td>Pelacak ponsel! Akan kulacak lokasi ponselku</td>
<td>Our Stuff</td>
</tr>
<tr>
<td>01:50-01:58</td>
<td>It’s spongy</td>
<td>Ini sangat lembut</td>
<td>Seperri Spons</td>
<td>Food Truck</td>
</tr>
</tbody>
</table>

A good movie or series in the screen or television sometimes did not provide a 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 closely to the Indonesian subtitles and Indonesian dubbing, we might not see any problem left. But, there was something happened on them. The length of Indonesian subtitle was fit on Gambier (2006) subtitles theory. The theory did the condensing or compressing unnecessary word. 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 synonym of telepon.

The matter that every translator needed to consider was non-equivalency. According to Baker (1992, 18), non-equivalency at word level means that was no direct
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equivalency of word from 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 on this case 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 source text was English. The subject of dialogue on English dubbing, “*Phone finder! I’ll tract where my phone is*” and the subject of dialog on Indonesian dubbing, “*Penemu telepon! Itu akan melacak dimana teleponku*” were different. The subject of English dubbing dialogue version was *I*. Besides, the subject of Indonesian dubbing dialogue version was *Itu* (*It*). It meant the subject representation of both dialogue 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 thought 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 condensing or compressing strategy. The length of this subtitle was shorter than the dubbing version. The subtitle version explicitly referred the taste of the cake was like a spons. 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 with the source language of the English dubbing dialogue version. This matter made Indonesian subtitle looked like visibly translated because it was different in form of English dubbing dialogue version. This case could be affected by there is no equivalent form in target language for a particular form in the source language (Baker, 2018, p. 21). In 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 target language.
Adaptation or Dynamic Equivalent Strategy

Table 2. Adaptation Strategy

<table>
<thead>
<tr>
<th>Duration</th>
<th>English Dubbing</th>
<th>Indonesian Dubbing</th>
<th>Indonesian Subtitles</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:33-00:39</td>
<td>Hi, you, Guys, taking <strong>selfie</strong> over here?</td>
<td>Hai, kalian sedang <strong>selfie</strong> di sini?</td>
<td>Hei, kalian sedang <strong>swafoto</strong> di sini?</td>
<td>Viral Video</td>
</tr>
</tbody>
</table>

Baker (2018, 23–47) mentioned some strategies that commonly used by professional translators. One of them was translation by cultural substitution. This strategy was used to replace the cultural specific items with a target language which did not have the same propositiona meaning with 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, Indonesian subtitle put an adaptation of this word into **swafoto**, which has the same meaning with **selfie** in English. Therefore, this case was suitable with one of the Baker strategy to use more general word. Instead, the use of **swafoto** was kind of the representation of subtitle strategy, adaptation. **Swafoto** was kind of adaptation form of Indonesian subtitle.

Other Strategies

Table 3. Translation by a More General Word

<table>
<thead>
<tr>
<th>Duration</th>
<th>English Dubbing</th>
<th>Indonesian Dubbing</th>
<th>Indonesian Subtitles</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:09-11:11</td>
<td>Thank you, <strong>Officer</strong></td>
<td><strong>Terimakasih, Pak Polisi</strong></td>
<td><strong>Terimakasih, Petugas</strong></td>
<td><strong>Food Truck</strong></td>
</tr>
</tbody>
</table>

*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 different menings with **Pak Polisi** which its meaning was **police**. The Indonesian subtitle preferred to pick **petugas** which sounded more general rather than the dubbing version, **Pak Polisi**. It belonged to translation by a more general word, which the structure of semantic field is not language-specific.
The Indonesian subtitler of *We Bare Bears* needed to be careful to use the diction. This matter was found on 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 Indonesian subtitle was on contrary. The word choice also seemed like to use different word with different meaning in purpose. It quite matched with one of Baker theory of the common problem of non-equivalence on word level, the source and target language made different distinction in meaning.

**CONCLUSION**

Subtitle is one of translation practice that presenting a written text under the screen to display the dialogue of the speaker, the information of images, and soundtract information (Cintas & Remael, 2014). Cintas and Remael (2014) differs the types of subtitling. They are Intralingual subtitles, interlingual subtitles, and biligual subtitles. The purpose of intralingual subtitles are for the deaf and he hard-hearing (SDH), for language leaning purpose, for karaoke effect, for dialects of the same language and for notices and announcements. Besides, the purpose of interlingual subtitles are for hearer and for the deaf and the heard-of-hearing (SDH) It is interesting to watch over the development of subtitles and other current studies of audiovisual translation since their existenence are quite new.

To support the growth of subtitles in audivisual translation study, this paper is aimed to find problem 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 inconsistency interpersonal perspective which is used by both English dubbing and Indonesian dubbing. This might
influence the Indonesian subtitle. Other case shows about the dialogue on Indonesian dubbing use loan word 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
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