

**SUBTITLING STRATEGY IN QUESTION OF DIRECTIVE SPEECH ACT IN
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Abstract

Question of directive speech acts are frequently found in utterances of characters in many movies. Many Indonesian translators have difficulties in translating question of directive speech acts from English into Indonesian accurately because the formation of interrogative sentence in English is different from Indonesian. It is necessary for translator to understand subtitling strategy in order to find the appropriate way to translate and successfully transfer the same idea of question of directive speech so their subtitles can be understandable to Indonesian audiences. To address this matter, this research analysed subtitling strategies that are used to translate question of directive speech acts in *Jojo Rabbit* movie using Searle's (1976) questions of directive speech acts theory and Gottlieb's (1992) subtitling strategies. The data in this research is the English subtitle script dialogue and Indonesian subtitle of *Jojo Rabbit* movie. The aim of this research is to identify subtitling strategies that are used in question of Searle's (1976) directive speech act in Indonesian subtitle translation by using Gottlieb's (1992) theory in *Jojo Rabbit* movie. The results of this research showed that there are 130 questions of directive speech act in English and Indonesian subtitle in *Jojo Rabbit* movie, and 8 subtitling strategies used to translate directive speech acts question in the subtitle of this movie. The result also showed that the most dominant subtitling strategy for translating question of directive speech act in *Jojo Rabbit* movie is transfer.

Key words: Question, Directive Speech Act, Subtitling Strategy, *Jojo Rabbit*

INTRODUCTION

Searle's (1976) directive speech acts, especially question, are frequently found in utterances of characters in many movies. In Indonesia, there is a large number of movies that originate from overseas and thus not using Indonesian as its language. Translating the subtitles into Indonesian language is therefore very important so the movie can be understood by local audience. However, many Indonesian translators have difficulties in translating directive speech acts, especially question, in English movie into Indonesian subtitle accurately because the formation of interrogative sentence in English is different from Indonesian. In addition, subtitling is a complicated task since it connects transferring notion from one language to another. Therefore, it is necessary for translator to understand subtitling strategies in order to find the appropriate way to translate and successfully transfer the same idea of directive speech question so their subtitles can be understandable to Indonesian audiences.

Subtitling is the method of translation where one language as source is transferred into other language as the target language. In subtitling process, there are subtitle strategies for translators to follow. Gottlieb has conceived ten subtitling strategies into expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation (1992). Choosing the proper translation strategy in subtitling process is a crucial thing for the translator to make a good subtitle. From these strategies, translator will be able to assist the audience to understand the message of the characters' utterances in the movies well.

There have been several previous researches that discussed the subtitling strategy used in a movie. Hastuti (2015) found condensation is the most dominant subtitling strategy that are applied in *Rome and Juliet* movie. Christian and Deigo (2020) found that the most commonly used film subtitle translation strategy is paraphrase in "Brotherhood of Blades", "Rise of the Legend", "The Assassin", "Bloody Destiny", "The Monkey King 2" and "My Beloved Bodyguard" movies. Fathi and Moghimizadeh (2014) found that transfer strategy is the highest rank among the other Gottlieb's strategies in 'A Separation' Iranian movie. These previous researchers still discussed their research generally, namely analysing subtitling strategy used in all utterances in the mentioned movies. The researcher of this research wants to discuss subtitling strategies in more specific way, which is the subtitling strategies used by the translator of the *Jojo Rabbit* movie in translating the directive speech act questions.

This research uses the subtitling strategies based on Gottlieb's (1992) theory, to identify subtitling strategies that are used in question of Searle's (1976) directive speech act in Indonesian subtitle translation by using Gottlieb's (1992) theory in *Jojo Rabbit* movie. The main reason for doing this research is because translating subtitles into Indonesia is important, and good translation will affect audience's understanding on the story. The researchers decided to take research on *Jojo Rabbit* movie because this movie has a lot of directive speech act questions. The researchers hope that this research can be used as a reference for other people who want to analyse the subtitling strategies that are used in question of directive speech acts in a movie and can be an input for literary suggestions for other translators who wants to subtitle a movie and subtitler in translating question of directive speech act in the subtitle.

LITERATURE REVIEW

Directive Speech Acts

Directive speech act is illocutionary acts that the utterers use to get something done by the addressee. It is utilised to express the utterer's intentions. According to Yule (1996, p. 54) directive communicates what the utterer wants and the utterer attempts to make the world fit the words through the addressee. Kinds of directives are commanding, offering, requesting, question, inviting, ordering, begging, permitting, daring or challenging, advising and prohibiting (Searle, 1976). Question is when the utterer enquires the addressee as to proposition. According to Allan (2014, p. 199) questioning performatives are: ask, inquire, query, question, quiz. Questioning is employed to enquire a question and request the hearer to perform a future speech act that would provide the utterer a retort.

Audio-visual Translation

According to Wibowo and Suyudi (2021, p. 21), Audiovisual translation (AVT) is a branch of translation science that initially concentrated in the translation of films, shows, TV series, and other Audiovisual materials such as interactive entertainment software. Supported by Cintas and Sánchez (2006, p. 13) who stated that Audio-visual translation makes the allusion to the translation of items in which the verbal measurement is complemented by components in other media. According to Routledge Encyclopaedia of Translation Studies, there are several methods to translate audio-visual material: subtitling, dubbing, narration, voice-over, free commentary and simultaneous interpreting (Baker, 2009). The first two, namely subtitling and dubbing, are the most extensively applied. Subtitling is termed as supplementing the first voice soundtrack by incorporating written content on screen and dubbing is replacing the initial voice soundtrack with another voice in another language (O'Connell, 2000, p. 169).

Subtitling Strategy

Gottlieb (1992, p. 161) proposed ten strategies included under these classifications; they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Expansion is applied where the original text or source language (SL) requires an explanation for a better audience comprehension because they cannot retrieve the cultural nuance in the target language (TL). Paraphrase is resorted in cases where the phraseology in the source

language (SL) cannot be reorganised in the same syntactic way in the target language (TL). Transfer alludes to the strategy of translating the original text of the source language (SL) completely and accurately into the target language (TL). Imitation is used to conserve the same forms, generally with the proper noun like names, places, countries, and brands. Transcription is used when there is a term that is bizarre even in the original text of the source language (SL), for instance, the use of a third language or nonsense language. Dislocation is applied when the original text in the source language (SL) uses some type of special effect. Condensation is used to decrypt the problem of limitation of subtitle lines and also produce effectiveness by eradicating the redundancies. Decimation is a further form of condensation that is omitting significant element for reasons of discourse speed, confusing sentences, and taboo words. Deletion refers to the complete elimination of parts of a text such as repetition, filler words and question tags. Resignation is applied when there is no translation solution in the source language (SL) can be found and meaning is predictably missing.

RESEARCH METHOD

The researchers used a qualitative research method to conduct this research. Sutopo (2006, p. 35) stated that in qualitative research, the data collected are in the forms of words, sentences, pictures, or videos which more significant than amount of frequency. The researchers employed *Jojo Rabbit* (2019) movie directed by Taika Waititi. This 1 hour 48 minutes movie was chosen by the National Board of Review and the American Film Institute as one of the ten best films of the year. Among its praises is winning the Academy Award for Best Adapted Screenplay and being nominated for Best Picture at the 92nd Academy Awards. The data for this research was taken from question of directive speech act in the script dialogue of English subtitle, which will serve as the source language and the Indonesian subtitle script as the target language that shows directive speech act questions used by the characters in *Jojo Rabbit* movie as the primary data.

The researchers did several steps for collecting the data. The first step is watching and understanding the movie. Afterward is identifying the utterances in the movie related to question of Searle's directive speech acts. Also, identifying subtitle strategies used in the Indonesian subtitle in the movie using Subtitle Workshop. Furthermore, the researchers classified the identified directive speech acts as well as its subtitle strategies in a table and making sure all the data is valid and related to Searle's

theory of directive speech act question as well as Gottlieb’s theory of subtitling strategy that the researchers used for this research. Lastly, the researchers analysed the data that are question of directive speech act related to Gottlieb’s theory of subtitling strategy and made a conclusion.

FINDINGS AND DISCUSSION

Table 1. Directive Speech Acts In The Jojo Rabbit Movie

Directive Speech Acts	Data
Command	62
Offering	9
Requesting	11
Question	130
Inviting	7
Begging	4
Permitting	1
Advising	13
Prohibiting	17
Total	245

Table 1 shows the finding, 245 data of directive speech acts in the *Jojo Rabbit* movie. There are 62 command, 9 offering, 11 requesting, 130 question, 7 inviting, 4 begging, 1 permitting, 13 advising, and 17 prohibiting. It can be seen that question is the most dominant directive speech acts in this movie. The reason why question is being the most dominant type of directive speech acts in the *Jojo Rabbit* movie is that this movie is about a young kid named Johannes Betzler (Jojo) questioning himself in terms of his Nazism beliefs.

Question of Directive Speech Acts

There are 130 utterances indicating question directive speech act in the English subtitle of the *Jojo Rabbit* movie. Question of directive speech acts in the English subtitle of *Jojo Rabbit* movie are described as follow:

Figure1. Jojo: Why so happy? Your son is ugly like a monster.
(00:16:59 - 00:17:00)



The participants in the picture are Jojo and Rosie. The relationship between the participants is son and mother. The utterance occurs in Jojo's bedroom. The situation described is when Jojo questions his mother why is she so happy while he is feeling down and embarrassed because of his injury. The directive speech act mentioned by the utterance of character Jojo "Why so happy?" In orientation to this context, since Jojo asked his mother why she is so happy, it is categorised as question in the form of interrogative to make the addressee answer the addresser.

Figure 2. Jojo: *What did they do?* (00:20:27 - 00:20:28)



The participants in figure 2 are Jojo and Rosie. The relationship between the participants is son and mother. The utterance occurs in the town square. The situation is when Jojo and Rosie are staring at five bodies, a group or resistance against Nazism that were executed by being hanged from the cross-beam. Jojo asks Rosie what those people did that leads them to execution. The directive speech act mentioned by the utterance of character Jojo is "What did they do?". In relation to this context, since Jojo questions his mother what those five people did that leads them to execution, it is categorised as question in the form of interrogative to make the addressee answer the addresser.

In the Indonesian subtitle of *Jojo Rabbit* movie, the researchers also found 130 utterances indicating questions of directive speech act.

Figure 3. Jojo: *Kenapa Ibu begitu bahagia? Anakmu jelek seperti monster.* (00:16:59 - 00:17:00)



The participants in figure 3 are Jojo and Rosie. The relationship between the participants is son and mother. The utterance occurs in Jojo's bedroom. The situation is described when Jojo asks his mother why is she so happy while his feeling down and

embarrassed because of the injury. The directive speech act mentioned by the utterance of character Jojo “*Kenapa Ibu begitu bahagia?*” In orientation to this context, since Jojo questions his mother why she is so happy, it is categorised as question in the form of interrogative to make the addressee answer the addresser.

Figure 4. Jojo: Apa yang mereka lakukan? (00:20:27 - 00:20:28)



The participants in datum 4 are Jojo and Rosie. The relationship between the participants is son and mother. The utterance occurs in the town square. The situation is described when Jojo and Rosie are staring at five bodies, a group or resistance against Nazism that were executed by being hanged from the cross-beam. Jojo asks Rosie what those people did that leads them to execution. The directive speech act mentioned by the utterance of character Jojo is “*Apa yang mereka lakukan?*”. In orientation to this context, since Jojo questions his mother what those five people did that leads them to execution, it is categorised as question in the form of interrogative to make the addressee reply the addresser.

Subtitling Strategy of Directive Speech Act Question

The researchers found 8 out of 10 translating strategies used for questions of directive speech act in the *Jojo Rabbit* movie. The frequency and the distribution of the subtitling strategy applied in question of directive speech act found in *Jojo Rabbit* movie are shown in the following table:

Table 2. Subtitling Strategy Of Directive Speech Act Question

Subtitling Strategy	Data
Expansion	7
Paraphrase	34
Transfer	81
Imitation	15
Transcription	1
Condensation	24
Decimation	3
Deletion	4
Total	169

Table 2 shows that the subtitling strategies found in question of directive speech acts include 7 data showing expansion, 34 data showing paraphrase, 81 data showing transfer, 15 data showing imitation, 1 datum showing transcription, 4 data showing condensation, 3 data showing decimation, and 4 data showing deletion.

Expansion

Table 3. Example Of Expansion

Source Language	Target Language
<p>Why so happy?</p>	<p>Kenapa Ibu begitu bahagia?</p>

The utterance “Why so happy?” is translated into “*Kenapa Ibu begitu bahagia?*”. It can be seen that the translator is using expansion strategy by adding the word “*Ibu*” for the purpose of the audience to know who is Jojo asking his question to.

Paraphrase

Table 4. Example Of Paraphrase

Source Language	Target Language
<p>I Don't Suppose I Could Be Conscripted, Could I?</p>	<p>Kurasa Aku Juga Bisa Serta Dalam Wajib Militer, Bukan?</p>

The utterance “I don’t suppose I could be conscripted, could I?” is translated into “*Kurasa aku juga bisa serta dalam wajib militer, bukan?*”. The utterance in SL “I don’t suppose I could be conscripted, could I?” has a meaning that Jojo doubts that he could be conscripted. On the other hand, the utterance in TL “*Kurasa aku juga bisa serta dalam wajib militer, bukan?*” has a meaning that Jojo asks his mom, Rosie, as well as Captain Klenzendorf whether he could be conscripted or not. It can be seen that the translator used paraphrase strategy by changing the purpose of the utterance.

Transfer

Table 5. Example Of Transfer

Source Language	Target Language
 <p style="text-align: center; margin-top: 5px;">Can two-eyed people do this?</p>	 <p style="text-align: center; margin-top: 5px;">Apa orang bermata dua bisa melakukan ini?</p>
Can two-eyed people do this?	Apa orang bermata dua bisa melakukan ini?

The utterance “Can two-eyed people do this?” is translated into “*Apa orang bermata dua bisa melakukan ini?*”. The word “two-eyed” in the SL is equivalent with “*bermata dua*” in Indonesia. It can be seen that the translator is transferring the meaning from source language to target language literally. Therefore, the translator used paraphrase strategy by transferring the meaning in a literal way. In Addition to this, the entire question of directive speech act in the utterance “Can two-eyed people do this?” is translated into “*Apa orang bermata dua bisa melakukan ini?*”. It shows that the translator used transfer strategy.

Imitation

Table 6. Example Of Imitation

Source Language	Target Language
 <p style="text-align: center; margin-top: 5px;">Who's “Hitteler”? Do you even speak German?</p>	 <p style="text-align: center; margin-top: 5px;">Siapa Hitteler? Kau bisa bahasa Jerman?</p>
Who’s “Hitteler”?	Siapa Hitteler?

The utterance “Who’s “Hitteler”?” is translated into “*Siapa Hitteler?*”. It can be seen that the translator is maintaining the same word “Hitteler” from SL to TL. Therefore, the translator used imitation strategy by keeping its writing or spelling.

Transcription

Table 7. Example Of Transcription

Source Language	Target Language
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<p>What will you do, sweet <i>Hitlerchen</i>?</p>	<p>Apa yang akan kau lakukan, pemuja Hitler?</p>

The utterance “What will you do, sweet *Hitlerchen*?” is translated into “*Apa yang akan kau lakukan, pemuja Hitler?*”. The word “*Hitlerchen*” is from the German word. It is the diminutive nickname for Hitler that has a meaning “Little Hitler” in English and the translator translated it into “*pemuja Hitler*”. It can be seen that the translator used transcription strategy by translating the third language to TL. In Addition to this, the entire question of directive speech acts in the utterance “What will you do, sweet *Hitlerchen*?” is translated into “*Apa yang akan kau lakukan, pemuja Hitler?*”. It is shown that the translator used condensation strategy by not translating the word “sweet”.

Condensation

Table8. Example Of Condensation

Source Language	Target Language
<p>Now, Jojo Betzler, what’s in your mind?</p>	<p>Apa pikiranmu?</p>

The utterance “what’s in your mind?” is translated into “*apa pikiranmu?*”. The utterance “what’s in your mind?” has meaning that Adolf asks Jojo what is inside Jojo’s mind. Since the utterer, Adolf, speaks really fast, it can be seen that the translator condenses the translation used subtitle strategy condensation without changing the meaning.

Decimation

Table 9. Example Of Decimation

Source Language	Target Language
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The utterance “Wanna tell me about that rabbit incident?” is translated into “*Bisa beritahu aku soal kelinci itu?*”. As we can see, the translator did not translate the word “incident” and change the translation of the word “Wanna” that supposedly translated into “*Apakah kamu ingin...*” in Indonesia. However, the translator translated the word “Wanna” into “*Bisa*”. Therefore, the translator used decimation strategy.

Deletion

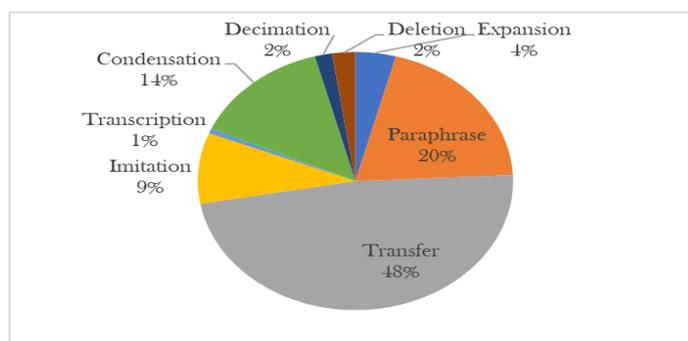
Table 10. Example Of Deletion



The utterance “Ah, what to do, what to do?” is translated into “*Apa yang harus dilakukan?*”. The translator deleted the “Ah,” as well as the first “what to do” in the source text and only translates the second “what to do?” into the target language (TL). Therefore, it can be seen that the translator used deletion strategy.

Based on the analysis, it showed that the most dominant subtitling strategy for translating questions of directive speech act in *Jojo Rabbit* movie is transfer. Each of subtitling strategy is presented in figure 1:

Chart 1. Subtitling Strategy Of Directive Speech Act Question



Based on the above chart, it is stated that expansion strategy is valued 4% or 7 of 169 data. In the addition of word of interrogative sentences question, paraphrase is valued 20% or 34 of 169 data in the interrogative sentence question, transfer is valued 48% or 81 of 169 data in the interrogative sentence question, imitation is valued 9% or 15 of 169 data in the word of names in interrogative sentence question, transcription is valued 1% or 1 of 169 data in the word of foreign term in the interrogative sentence question, condensation is valued 14% or 24 of 169 data in the interrogative sentence question, decimation is valued 2% or 3 of 169 data in the interrogative sentence question, and deletion is valued 2% or 4 of 169 data in the interrogative sentence question. Hence, the most dominant subtitling strategy in question of directive speech acts in *Jojo Rabbit* movie is transfer with the value 48%. It is proved that the subtitle of this movie is translated completely and accurately with the structure of translation. It might be as a result of the fact that the utterances in this movie are using uncomplicated language, with the purpose that the utterances are easy to be translated and make the meaning of the utterances understandable.

This result is in line with Fathi and Moghimizeh's (2014) research where they found that transfer strategy is the highest rank among the other Gottlieb's strategies in 'A Separation' Iranian movie. However, this result is not in line with some previous researches, for example, in Hastuti's (2015) research, she found that the most dominant subtitling strategy in *Romeo and Juliet* movie is condensation. In Christian and Deigo's research (2020), they found that paraphrase is the most dominant subtitling strategy in the subtitle of *Brotherhood of Blades*, *Rise of the Legend*, *The Assassin*, *Bloody Destiny*, *The Monkey King 2* and *My Beloved Bodyguard* movie.

Nevertheless, the researcher believes that the use of transfer strategy is the best choice to translate utterances or dialogues in the subtitle of a movie. It is because transfer strategy has been regarded as the most accurate strategy of the other strategies since it makes word-for-word translation (Hauglund, 2011). However, it is not that easy to employ transfer strategy. Sometimes there are so many utterances or words that need to be translated from the source language (SL). This becomes complicated issue since Cintas and Remael (2007) explain that in order to fit the criteria for readability, audio-visual translators use the six second rule as a guideline: six seconds is the

maximum display time for two-line subtitle, each line containing no more than 35-37 characters, including punctuation and spaces.

Meanwhile, if we use transfer on the source text that has a lot of characters, the results will not meet good subtitle standards. In the case of this movie, the transfer strategy can be used the most because the number of characters is still within the accepted limit. However, if there are too many characters, then a strategy such as condensation can be an alternative choice.

CONCLUSION

The above discussion has shown that—the researchers found 130 utterances indicated question of directive speech act and 8 subtitling strategies applied to translate them, among others are 7 expansions in the addition of word of interrogative sentences question, 34 paraphrases in the interrogative sentence question, 81 transfers in the interrogative sentence question, 15 imitations in the word of names in interrogative sentence question, 1 transcription in the word of foreign term in the interrogative sentence question, 4 condensations in the interrogative sentence question, 3 decimations in the interrogative sentence question, and 4 deletions in the interrogative sentence question. It is stated that subtitling strategy expansion is valued 4%, paraphrase is valued 20%, transfer is valued 48%, imitation is valued 9%, transcription is valued 1%, condensation is valued 14%, decimation is valued 2%, and deletion is valued 2%. Therefore, the most dominant subtitling strategy in questions of directive speech acts in *Jojo Rabbit* movie is transfer. The researchers hope that this research can be beneficial for reference to conduct a study about subtitling strategy in speech act. The researchers also recommend other researcher to conduct an analysis related to the subtitling strategy for translating other types of speech acts.

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