

PARTICULARIZATION IN *INSIDIOUS 4: THE LAST KEY MOVIE* (INDONESIAN SUBTITLE)

Lilik Istiqomah¹, Nurwidayati², Atatin Atiqotul³

IAIN Surakarta, Indonesia

¹*mdcorp100@gmail.com*

²*nwidayati27@gmail.com*

³*atatinma@gmail.com*

ABSTRACT

This research aimed at finding out the translation technique used in Indonesian subtitle, especially for the particularization. The study used descriptive qualitative approach with document analysis since the data consists largely of words. The data was the subtitle of "Insidious 4: The Last Key" movie containing compound- complex sentences taken from www.subscene.com. The finding revealed that there are 53 utterances translated using particularization technique which are divided into 3, they are : (1) Particularization in Word; (2) Particularization in Phrase; and (3) Particularization in Sentence. The Particularization in Phrase is divided into 4, those are: (1) Noun Phrase; (2) Verbial Phrase; (3) Prepositional Phrase; and (4) Adverbial Phrase.

Keywords: Translation technique, Particularization, Subtitle

ABSTRAK

Penelitian ini bertujuan untuk mengetahui teknik penerjemahan yang digunakan dalam subtitle film berbahasa Indonesia, terutama untuk partikularisasi. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan analisis dokumen karena data sebagian besar terdiri dari kata-kata. Data adalah subtitle dari film *Insidious 4: The Last Key* yang berisi kalimat majemuk yang diambil dari *www.subscene.com*. Temuan ini mengungkapkan bahwa ada 53 ucapan yang diterjemahkan menggunakan teknik partikularisasi yang dibagi menjadi 3, yaitu: (1) Partikularisasi dalam kata; (2) Partikularisasi dalam Frasa; dan (3) Partikularisasi dalam Kalimat. Partikularisasi dalam Frasa dibagi menjadi 4, yaitu: (1) Frasa Kata benda; (2) Frasa Verbial; (3) Frasa Preposisi; dan (4) Frasa Adverbia.

Kata kunci: Teknik penerjemahan, Partikularisasi, Subtitle

INTRODUCTION

Subtitles are text derived from either a transcript or screenplay of the dialog or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen, but can also be at the top of the screen if there is already text at the bottom of the screen (Diaz-Cintas & Remael, 2014). According to Lina who states in the book *Teori dan Praktek Penerjemahan dari Bahasa Inggris ke Dalam Bahasa Indonesia*, the principle of subtitling is to help the viewers understand the film, instead of making viewers busy reading. Therefore, language should be short, dense and precise objectives and standard of good language use (Fadly, 2014).

Subtitle is a kind of translation which focus on movie. However, making a subtitle is not as easy as people thought. Beside transferring a language, the translator is also transferring culture. Subtitling has a role to transfer culture to another. It means that the translator must not be able to transferring language only, its product must contains the cultural aspect of a country then they have to find its equivalence word which can cover the inside meaning. In fact, many Indonesian subtitles services who have been talented in English and familiar with various style of English, overlook those aspects of translation work when the source language is English and the target language is Bahasa Indonesia.

Most of the pronouns in the Source Language (SL) are translated by using particularization, but most of the subtitle servicers are untranslated by particularization. As a consequence of, the subtitle is powerless to be understood by the viewers.

A good translator must not be able to overcome the differences between the system language and culture, but he must also be able to capture the implicit message that exists in the source language and deliver it back into the target language. This becomes important for the integrity of a text more or less influenced by the existence of an implicit meaning or message contained. Thus, the writers would share **A Particularization in “Insidious 4: The Last Key” Indonesia Movie Subtitle.**

Particularization in Subtitling

Particularization translation is the using of a more precise or concrete term, e.g., to translate *window* in English as *guichet* (jendela toko) in French (Hartono, 2011). Particularization which is to use in this concrete term by specifying to be fitted into the target sentence. Dickins has explained particularizing translation and mention that it is “translating by a hyponym”, which indicates that the target word or the equivalent has a narrower or a more specific meaning than the original word in the source text (2002).

According to Barzegar (2010), during the twentieth century, a new translation genre was created. This genre was the result of the arrival of film industry and the invention of sound films in 1927. At that time, translation was used to transfer the

spoken dialogue of the source language (SL) film into the target language (TL) of the audience. This new translation genre was referred to as Audio-Visual Translation (AVT). AVT is conventionally taxonomized into "subtitling" and "dubbing" which are the main forms of language transfer in film and television. Due to different aspects of the source language and the target language, there are some strategies and techniques involved in the translation process in order to achieve the equivalence of the translated works. This study focuses on the use of particularization translation in the subtitle of the *Insidious 4: The Last Key* movie. The study aims to explaining the use of particularization translation in subtitling the English source text into the Indonesian target text. The particularization translation applied is to be analyzed.

RESEARCH METHOD

This research is classified into descriptive qualitative research. According to Gay and Airasian in Yilmaz (2000), descriptive research involves collecting data in order to answer concerning current status of the object of the study and the research question. Descriptive research tries to present the problem clearly based on the accurate data, explaining and describing the topic of a problem based on theory used. Qualitative methods involve the collection and analysis of primarily nonnumerical data obtained from observation, interviews, tape recordings, document, and the like.

The data of this research were sentences in Indonesia subtitle of Pein Akatsuki, as one of subtitle servicer, on the "insidious 4: the last key" movie. The writers choosen Pein Akatsuki as a subtitle servicer because the translation is better than the others. Its products conduct the context of the sentence and the movie, not only translate the sentence by words. This study also tries to find out the illocutionary act in the Indonesia subtitle of Pein Akatsuki, as one of subtitle servicer, on the "insidious 4: the last key" movie. In short, there were two types of data in this research; objective data and affective data. The objective data in this

research was the Indonesia subtitle of Pein Akatsuki, and the affective data is **was** the data of particularity act in Indonesia subtitle of Pein Akatsuki. This data is needed in this research because the researcher tried to see particularity act in the Indonesia subtitle of Pein Akatsuki from the translation strategies. It is focused on the detail translation strategies because from this strategies we can understand the context of the sentences, so we can find the particularity act.

FINDINGS AND DISCUSSION

After the script has been analyzed, we found 53 data categories using particularization as the translation technique. As we found some data used particularization, the data are divided into three terms as follow:

PW : Particularization in Word

PP : Particularization in Phrase

PS : Particularization in sentence

For particularization in phrase, the writers divided into four kinds as follow:

NP : Noun Phrase

VP : Verb Phrase

Prep P : Prepositional Phrase

Adv P : Adverb Phrase

The datas from the subtitle of “Insidious 4: The Last Key” were coded by:

01 : Number of data

SI : Subtitle of Insidious 4

1. Particularization in Word (PW)

Particularization in word means the particularization happens in **the** word only.

For example:

1/SI

SL : Elise, I thought **I** told you to put all these toys away

TL : Elise, sudah **Ibu** suruh kau membereskan mainanmu

In the example above, particularization is applied to translate “*I*” into “*ibu*” which is pointed to who speaking was. In Indonesian “*I*” can be translated as “*saya, aku*”, but the term *I* also based on the context, because after this sentences there is a sentences when the mum said that she already told what to do to her children .Thus, “*ibu*” is more particular than “*saya, aku*” because it points the different position at home.

2. Particularization in Phrase (PP)

Particularization in Phrase (PP) can be divided into 4 kinds, that is: Noun Phrase (NP), Verb Phrase (VP), Prepositional Phrase (Prep P), Adverb Phrase (Adv P). Here are the examples and explanation.

Noun Phrase (NP)

12/SI

SL : There is movement in *the frame*.

TL : Dan kita melewati sesuatu. Ada pergerakan dalam *rekaman itu*.

In the example above, particularization is put on “*the frame*” and was translated into “*rekaman itu*” that pointed to what things they mean. In Indonesian “*the frame*” can be translated as “*bingkai*”, but the term *the frame* also based on the things which point in on, because the sentence was told by something recorded. The word “*rekaman*” is more particular than “*bingkai*”.

Verb Phrase (VP)

8/SI

SL : Wherever I am, I'll come running. But *you gotta save it*...

TL : Dimanapun Ibu berada, Ibu segera datang. Tapi *harus kau lakukan*

In the example above, particularization is applied to translate “*you gotta save it*” into “*harus kau lakukan*” which is pointed to what did the speaker (mum) mean. In Indonesian “*you gotta save it*” can be translated as “*kamu harus menyimpannya*”, but the term *you gotta save it* also based on the context, because the speaker (mum) was told by indicating something to her children and her meant

was to make her children to believe on and do what was suggested. The clause “*harus kau lakukan*” is more particular than “*harus kau simpan*”.

Adverb Phrase (Adv P)

34/SI

SL: She's a nurse from a town *about 10 miles outside* of here.

TL: Dia perawat dari kotayang *jaraknya 10 mil jauhnya* dari sini.

In the example above, particularization in phrase is applied to translate “*about 10 miles outside*” into “*yang jaraknya 10 mil jauhnya*” which is a more specific term to explain how long the distance. In Indonesian “*about 10 miles outside*” can be translated as “*kira-kira jaraknya 10 mil*”, but the term *yang jaraknya 10 ml jauhnya* in specific term also based on the context, because this sentences explain how long the distance with word *jauhnya*. Finally, “*yang jaraknya 10 mil jauhnya*” is more particular than “*kira-kira jaraknya 10 mil*”.

Prepositional Phrase (Prep P)

48/SI

SL: She's on the *other side*.

TT: Dia ada di*Alam Roh*

In the example above, particularization is applied to translate “*other side*” into “*alam roh*” which is pointed to what is the place means. In Indonesian “*other side*” can be translated as “*bagian lain*”, but the term *alam roh* also based on the context, because the speaker was told that she (Elise) is fainted and her soul is on *alam roh*. Therefore, “*alam roh*” is more particular than “*bagian lain*”.

3. Particularization in Sentence (PS)

Particularization in sentence means the subtitler use a particularization technique in a sentences. Here is the example:

20/SI

SL: *There's stories.*

TT: *Barang itu memiliki kisah.*

In the example above, particularization in phrase is applied to translate “*There’s stories*” into “*Barang itu memiliki kisah*” which is a more specific term to explain what is the word “*There’s*” refers to. In Indonesian “*there’s stories*” can be translated as “*ada cerita/kisah*”, but the term *barang itu memiliki kisah* in specific also based on the context, because this sentences explain what is the word “*There’s*” refers to. So, it is more particular than *ada cerita/kisah*.

The data can be seen as follow:

The Tabulation of Data

NO	Kinds of Utterance	Frequence	Number of Data	Percentage
1	PW	32 times	1, 2, 3, 4, 5, 6, 7, 9, 14, 16, 17, 23, 26, 28, 30, 31, 32, 33 35, 36, 41, 42, 44, 45, 46 ,47, 49, 50, 51, 52, 53.	60.38%
2	NP	6 times	10, 12, 13, 18, 21, 38	11.32%
3	VP	8 times	8, 11, 15, 24, 25, 29, 37, 40	15.1%
4	Prep P	1 time	48	1.88%
5	Adv P	1 time	34	1.88%
6	PS	5 time	19, 20, 22, 39, 43	9.44%
TOTAL		53 times		100%

Based on the table above, the writers know that the most frequence occur is particularization in word which 32 times or 60.38% of utterances. It is good because some words may have its particular meaning, and most of the translator just translate the word by the word meaning. As the result, the meaning is not suitable with its context.

The most rarely utterance is particularization in prepositional phrase and adverbial phrase that occur only 1 time or 1.88% of utterances. By looking at this percentation, the writers believe that the translator do his best. The occurrence of the movie is also rare and the way he translates is good and depend of the context. Indeed, the translation product which depends on the context is better.

CONCLUSION

Based on the discussion above, the writers know that the most frequency occur is particularization in word which 32 times or 60.38% of utterances. It is good because some words may have its particular meaning, and most of the translator just translate word by word meaning. As the result, the meaning is not suitable with its context. Then, for the frequency of particularization in phrase are noun phrase with 6 time or 11,32% of utterances, verbal phrase with 8 time or 15,1% of utterances. And the most rarely utterance is particularization in prepositional phrase and adverbial phrase that occur only 1 time or 1.88% of utterances. With its percentation, the writers believe that the translator do his best. And also the frequency of particularization in sentence with 1 time or 1,88% of utterances. The occurrence of the movie is also rare and the way he translates is good and depend of the context. Indeed, translation product which depends on the context is better.

The suggestion in this research is for the other researcher, the writers hope this research become reference and guidance to the other researcher conduct the same research so that this research becomes a helpful and useful guidance. For the translator, the writers hope it become the reference and guidance of the other translators. Therefore, they can deliver messages or intended meaning to the reader from the SL to TL appropriately. The writers also hope that the other researcher can make other research about the translation strategies, because there are many translation strategies.

BIBLIOGRAPHY

Barzegar, H. 2008. *Translation of Colloquial Expressions in English-into-Persian Subtitled Films*. Isafahan University: Iran.

Diaz-Cintas, Remael. 2014. *Audiovisual Translation, Subtitling*. Routledge.

Fadly, A. 2014. *The Analysis of Translation Procedures in Subtitle Hachiko Movie*. Thesis. UIN Syarif Hidayatullah: Jakarta.

Yilmaz, Kaya. 2013. *Comparison of Quantitative and Qualitative Reseach Traditions: Epistimological, Theoretical, and Methodological*. *Europen Journal of Education*, Vol. 48.

Dickins, et. Al. 2002. *Thinking Arabic Translation*. London: Routledge.

Hartono, Rudi. 2011. *Teori Penerjemahan (A Handbook for Translation)*. Semarang: Cipta Prima Nusantara Semarang.

APPENDIX

DATA

NO	Time of Utterance	English Subtitle	Indonesian Subtitle	Kinds of utterance
1	00:03:40,679 --> 00:03:44,182	Elise, I thought I told you to put all these toys away.	Elise, sudah Ibu suruh kau membereskan mainanmu,	PW
2	00:03:44,808 --> 00:03:46,976	You're not listening to me.	Kau tak mendengarkan Ibu	PW
3	00:04:02,575 --> 00:04:03,827	You can tell me.	Kau bisa memberitahu Ibu	PW
4	00:04:07,414 --> 00:04:08,748	It was the little boy.	Pelakunya anak kecil.	PW
5	00:04:12,585 --> 00:04:15,255	- I swear. - I believe you.	- Aku bersumpah. - Ibu percaya padamu	PW
6		48 00:04:57,547 --> 00:05:00,008 I'm gonna be right out there, honey.	87 00:04:58,661 --> 00:05:00,519 Ibu ada di luar sini, sayang.	PW
7	00:05:05,472 --> 00:05:09,642	I gave you this, so that if you ever get scared, you can go:	Ibu memberimu ini, Supaya saat kau ketakutan. Kau bisa pergi.	PW
8	00:05:11,936 --> 00:05:14,647	Wherever I am, I'll come running. But you gotta save it...	Dimanapun Ibu berada, Ibu segera datang. Tapi harus kau lakukan...	PP VP
9	00:05:20,570 --> 00:05:22,238	I love you both so much.	Ibu sangat menyayangi kalian	PW

10	00:10:23,456 --> 00:10:26,668	...and sleep under my roof or you can break them and sleep under my floor.	Dan tidur dalam rumahku. Atau kau bisa melanggarnya, Dan tidur dalam ruang itu	PP NP
11	00:17:06,317 --> 00:17:10,780	- You're getting old, Warren. We both are. - I've been studying last week's	Kau semakin tua, Warren kecil. Kita berdua menua. - Aku mempelajari rekaman minggu lalu	PP VP
12	00:17:12,782 --> 00:17:14,409	There is movement in the frame.	Ada pergerakan dalam rekaman itu.	PP NP
13	00:18:01,956 --> 00:18:06,252	Natural light's better for the environment anyway. VoilΓ.	Cahaya alami lebih baik daripada Cahaya buatan. Voila.	PP NP
14	00:18:32,070 --> 00:18:34,197	Things are happening in my house.	Kejadian aneh terjadi di Rumahku..,	PW
15	00:19:14,154 --> 00:19:17,323	I thank you very much for thinking of me.	Terima kasih banyak sudah menghubungiku	PP VP
16	00:20:31,147 --> 00:20:35,151	She was murdered by something that I brought into this world.	Ibuku dibunuh oleh makhluk Yang kubawa ke dunia ini.	PW
17	00:20:39,197 --> 00:20:41,616	...and it will hurt the ones I love to get to me.	Iblis itu melukai orang yang kucintai Demi merenggutku.	PW
18	00:20:46,705 --> 00:20:50,458	I have spent my life fighting these things...	Kuhabiskan hidupku melawan makhluk itu..,	PP NP
19	00:25:04,629 --> 00:25:06,673	There's stories.	Barang itu memiliki kisah..,	PS
20	00:25:33,742 --> 00:25:35,535	You getting anything?	Kau merasakan sesuatu?	PS

21	00:26:59,828 --> 00:27:01,663	I'll take that one.	Kuambil Injil itu.	PP NP
22	00:27:02,122 --> 00:27:03,998	You wanna give me a hand?	Kau bisa membantuku?	PS
23	00:35:41,016 --> 00:35:43,059	It took the whistle.	Hantu itu mengambilnya.	PW
24	00:40:31,431 --> 00:40:33,933	I'm really making a fool out of myself. We're making...	Sebenarnya, kami bercanda, Kami sedang...,...	PP VP
25	00:41:22,190 --> 00:41:25,402	I just want you to hear my piece. I didn't know how this was gonna go.	Aku tak tahu keadaannya bisa seburuk itu.	PP VP
26	00:42:29,758 --> 00:42:32,302	He can be unreasonable sometimes.	Ayah terkadang suka keterlaluan.	PW
27	00:42:36,222 --> 00:42:38,558	He's never told us anything about his childhood.	Ayah tak pernah bercerita soal masa kecilnya.	PW
28	00:42:40,935 --> 00:42:43,938	He never told us anything about you.	Ayah tak pernah memberi tahu kami soal dirimu.	PW
29	00:44:02,976 --> 00:44:05,186	...but I couldn't quite place it.	Aku menyadarinya semalam, Tapi aku tak begitu mengingatnya	PP VP
30	00:44:11,735 --> 00:44:15,321	The entity that killed my mother came through it.	Makhluk yang membunuh Ibuku datang lewat pintu itu.	PW
31	00:44:41,264 --> 00:44:45,018	...I might be able to stop the thing	Aku mungkin bisa menghentikan Iblis...	PW

32	00:48:10,348 --> 00:48:13,143	Is there an entity in this house...	Apa ada makhluk di Rumah ini...	PW
33	00:49:35,558 --> 00:49:38,353	Freeze, buddy. Freeze.	Diamlah, kawan, diamlah	PW
34	00:56:11,246 --> 00:56:14,082	She's a nurse from a town about 10 miles outside of here.	Dia perawat dari kota yang jaraknya 10 mil jauhnya dari sini.	PP Adv P
35	00:58:26,131 --> 00:58:28,174	Hey, I'm gonna check on him.	Hei, akan kuperiksa Ayah.	PW
36	01:02:24,369 --> 01:02:26,913	- What are you doing here? - You can't find her, can you?	- Apa yang kau lakukan ? - Kau tak bisa menemukan puterimu 'kan ?	PW
37	01:03:24,471 --> 01:03:26,723	I think it made Ted Garza do what he did...	Kurasa Roh itu membuat Ted Garza Melakukan kejahatan itu...,..	PP VP
38	01:04:53,893 --> 01:04:57,105	I get the death chamber, he gets Bible camp with a beautiful girl?	Aku pergi ke Kamar Eksekusi, Dia mengambil Injil. Bersama gadis paling cantik di Bumi ?	PP NP
39	01:05:10,785 --> 01:05:13,621	It was Elise's idea. She dressed us.	Ini ide Elise. Dia ingin kami pakai setelan ini	PS
40	01:05:14,914 --> 01:05:18,543	No, my usual style's a lot more laid back.	Tidak, gaya pakaianku Biasanya kasual hitam.	PP VP
41	01:05:21,129 --> 01:05:22,839	- What? - Dude.	Apa ? Astaga.	PW
42	01:05:29,012 --> 01:05:31,765	I'm serious. We gotta find this thing	Aku serius. Kita harus menemukan Injilnya.	PW

43	01:05:57,791 --> 01:05:59,125	Oh, that should do it.	Oh, itu bisa membukanya.	PS
44	01:10:20,387 --> 01:10:22,555	Take this thing off.	Lepaskan kipas ini.	PW
45	01:10:54,254 --> 01:10:57,465	Until I free her from wherever he put her...	Sampai kubebaskan wanita itu Dimanapun Ayahku menguburnya.....	PW
46	01:12:14,000 --> 01:12:15,502	I failed you.	Aku mengecewakanmu	PW
47	01:15:55,597 --> 01:15:59,184	Never be afraid of your ability.	Jangan pernah takut pada Berkahmu	PW
48	01:17:08,044 --> 01:17:09,963	- She's on the other side.	Dia ada di Alam Roh	PP Prep P
49	01:18:37,342 --> 01:18:40,261	Listen to the ticking	Dengarkanlah bunyinya	PW
50	01:22:20,565 --> 01:22:23,818	Do you ever think about the people who go to the electric chair?	Pernahkah kau memikirkan orang..... Yang dihukum di Kursi Listrik ?	PW
51	742 01:24:43,375 --> 01:24:44,751	Some people are afraid of special people	Ada orang yang takut Pada orang yang memiliki Berkah	PW
52	01:30:27,344 --> 01:30:28,803	Baby.	Puteriku	PW
53	01:35:47,997 --> 01:35:51,668	I'm so sorry for calling so late. My name is Lorraine	Maaf menelepon selarut ini. Aku Lorraine	PW