

# STRATEGY OF AUDIOVISUAL TRANSLATION ON *ENOLA HOLMES* NETFLIX MOVIE SUBTITLE

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## Abstract

The article discusses translation strategies of audiovisual translation engaged with the movie on Netflix. The research concentrates on translation strategies involved in the AVT subtitle case of an adventure mystery genre in the *Enola Holmes* Netflix movie. It aims to know the relation of translation strategies with AVT concept. This is audiovisual translation research in a qualitative descriptive method, along with data collection of English and Indonesian subtitles of *Enola Holmes* Netflix movie. From the findings, it was found nine strategies were applied in translating the subtitle of *Enola Holmes* movie. The result reveals there are 825 strategies found in translating the subtitle text into Indonesian and the order from the dominant to the least from the total data which present in a classification with its percentage, they are condensation with 222 data (27%), transfer with 205 data (25%), paraphrase with 198 data (24%), deletion with 108 data (13%), expansion with 39 data (5%), imitation with 39 data (5%), resignation with 8 data (1%), decimation with 5 data (1%), and transcription with 1 data (0%). Additionally, all of the translation strategies are helpful to produce efficient subtitles and deliver the original message properly which also does not cross the line of the rules in AVT.

**Keywords:** *Audiovisual Translation, Subtitles, Movie, Translation Strategy*

## I INTRODUCTION

Audiovisual translation in screen playback offers two options which are subtitle and dubbing. Moreover, the transfer of speech into a written text in AVT also applies a process of translating from the source language into the target language in it. Caimi (2009) points out that the text in the subtitles needs to be edited, separated, and summarized so that it is easy to understand because there is usually an excess of space and time from the transcript of spoken words. Also, subtitles should not stay on the screen for more than six seconds.

Many official digital-streaming media service providers offer various entertainment, such as Netflix. According to Jenner (2018), Netflix's service in 2017 was available in 190 countries with more than 7.5 billion users, and 100 million followers. *Enola Holmes* movie is a Netflix film based on the Young Adult novel series by Nancy Springer. This adventure mystery genre movie tells the story of Sherlock Holmes' younger sister, Enola, who faces problems and solves the mystery of her missing mother. Altnoeder (2011) explains that hard-boiled detective fiction is one of the subgenres in which used to achieve the goal of solving mysteries that can be considered a challenge to the social order. This subgenre is related to *Enola Holmes* movie according to the storyline which tells the journey of the main character.

With the help of translation, it becomes a contribution to the film production so that audiences with different language backgrounds will be able to understand the storyline. Then, translators are expected to have strategies when doing translation in producing subtitles that are compatible with the audiovisual translation provisions. One of the requirements that the translator has to consider is the time limitation on the screen where subtitles are not allowed to stay for long on the screen at one time. On the other hand, the structure of one language is different from the structure of another language, it can be longer or shorter if it is translated.

### 1.1 SUBTITLING

Cintas & Remeil (2014) state that subtitling relates to clarity, readability, and transparent references. Indeed, good subtitles are when the audience reads them without realizing it. They also add that after assessing how much time and space is available for a particular translation and also after confirming some form of text reduction is required, the subtitle translator then moves on to the next stage; (1) eliminate what is irrelevant to the understanding of the message, and/or; (2) reformulate what is relevant in the shortest or necessary form as possible. Thus, translators must pay attention to clarity and relevance in transferring the source language to the target language in doing subtitle translation by doing some eliminations and trying not to change the original message under possible conditions.

## 1.2 TRANSLATION STRATEGY

Gottlieb (1992) explains that to assess quality in subtitling more specifically, translating a segment of a verbal film must be analyzed by paying attention to its style and semantic value. Gottlieb also guides translation strategies following these 10 strategies which already cover several different techniques used by professional translators. The strategies are (1) Expansion; (2) Paraphrase; (3) Transfer; (4) Imitation; (5) Transcription; (6) Dislocation; (7) Condensation; (8) Decimation; (9) Deletion; (10) Resignation.

## II METHOD

It is audiovisual translation research employing qualitative descriptive methods. Nassaji (2015) explains that qualitative research is to identify recurring themes, patterns, or concepts that often involve an inductive data exploration further to be described and interpreted those categories. The data of this research is taken from the subtitle of *Enola Holmes* movie. For the research design, the writer uses content analysis. According to Ary et al (2002), content analysis relates to the context of analyzing and interpreting material recorded such as in films, tapes, textbooks, and other documents.

The data source is an English-Indonesian subtitle from Netflix Movie *Enola Holmes*. The data was collected by following several steps: (1) downloading the English and Indonesian subtitle files for the *Enola Holmes* film in srt format on <https://subscene.com/page>; (2) double-checking the subtitles of both languages, Indonesian and English, by matching the downloaded file with the subtitle of the *Enola Holmes* film on the Netflix platform. There are some steps in analyzing the data such as: (1) watching the *Enola Holmes* movie; (2) identifying the translation strategies involved using Gottlieb's (1992) theory; (3) grouping the data identified based on each translation strategy into a table; (4) elaborating explanations for the use of translation strategies on source text (ST).

## III RESULTS AND DISCUSSION

There are 825 data found in this research which involves some translation strategies in translating the subtitles which are presented in the table below:

*Table 1. Translation Strategies in Enola Holmes Netflix Movie Subtitle*

| No | Translation Strategy | Data | %   |
|----|----------------------|------|-----|
| 1  | Condensation         | 222  | 27% |
| 2  | Transfer             | 205  | 25% |
| 3  | Paraphrase           | 198  | 24% |
| 4  | Deletion             | 108  | 13% |
| 5  | Expansion            | 39   | 5%  |
| 6  | Imitation            | 39   | 5%  |
| 7  | Resignation          | 8    | 1%  |
| 8  | Decimation           | 5    | 1%  |
| 9  | Transcription        | 1    | 0%  |
|    | Total                | 825  |     |

The most used strategy in AVT of the *Enola Holmes* movie is the condensation strategy. It happens due to the goal of this strategy which is to produce efficient translation results. From the data, firstly it is found many texts involve redundancy elimination to overcome the limitation of text. Secondly, there are some long texts which can exceed the character limitation which can make the TL audience of the movie not have enough time to read the subtitle text. However, the original content and message do not change. The transfer strategy is the second most used strategy that applies in the translation of the movie subtitle text due to some reasons. Firstly, the text is considered short that has no insignificant and unnecessary words. Secondly, the text that does not seem short but long-winded

consists of tight and clear words containing only the important information. Additionally, the use of this strategy is also still in line with the regulation in AVT about the duration limitation and the clear delivery of the translated text.

The third most used strategy in this movie is the paraphrase strategy. It also has many texts that involve paraphrasing strategy due to the actors using idioms, or expressions that were originally generated from the story of the movie. The translator paraphrases it in a good way and it is understandable for the audience. Still, the paraphrase is in line with the AVT limitation and the other aspects. The application of omission or deletion of one or more words is frequent and commonly found in AVT. Then, the deletion strategy takes place as the fourth most-used strategy in this movie. The reason for the use of the deletion strategy in this movie is because there is some duration limitation and secondly limitation of the words on AVT. In the expansion strategy, it diverges from how AVT should be produced in a compressed text as possible. Some expansion words found here firstly aim to make a specification of the context and content of what is in the SL text being talked about. Secondly, avoid ambiguity in the translation so that it does not produce misleading results. However, the expansion here still follows the AVT rules which do not exceed the limits of subtitle characters.

The imitation strategy has the same percentage as the expansion strategy. In using the imitation strategy, as mentioned also in Gottlieb theory is used for some information such as the name of a person, and the name of the place. It is identically translated the same as it is without any changes. Then, in this movie, it is also found some words in the subtitle text which is translated using the imitation strategy for nouns, the name of a person, and the name of a place. The seventh strategy is resignation with only little data found using this strategy. There always will be some expressions spoken by the actors in movies and those cannot be expressed in the TL text subtitle due to some reasons. It can cause the missing original meaning. As Gottlieb presents this strategy lets the text with no translation. However, this strategy does not employ much data since this is an adventure mystery movie that does not involve much like musical expressions. The movie is more like using words to present information about solving the cases.

The next is the decimation strategy. The use of this strategy in this movie is when in the situation of the needs of translation results which does not confuse the subtitle readers. Another factor that influences the use of this strategy is the words spoken by the actors are too long and the speed they use. It makes the last part of the sentence should be reduced to produce an efficient translation result. However, the data that use this strategy is not much. Then, the transcription strategy is the least used in translating the subtitles of this movie. There is just one uncommon word used in this movie. This happens since the movie does not use uncommon words to explain the information such as in solving the cases, or when trying to find out any clues of the case, and the words used in any scene when the adventure is going on also do not involve any uncommon words.

The detailed explanations of the strategies found in *Enola Holmes* Netflix movie are presented below:

### 3.1 CONDENSATION STRATEGY

1) ST: is cycling not **one of my core strengths**, (00:04:24,708 --> 00:04:27,208)

TT: 'bersepeda bukan **keunggulanku**.'

There is an abridgment of some unnecessary words in the text above. The word 'is that' is being reduced here. Also, there is a change in 'my core strengths' condensed into the word 'keunggulanku'. The translator tries to make an efficient result yet still maintain the SL original message. Based on the context of the scene, the main topic in this text is 'my core strengths' which is translated as 'keunggulanku'. Thus, the condensation strategy is involved in the whole text of 'bersepeda bukan keunggulanku' in target language which already presents the core of the message represented from the ST.

2) ST: You had a pine cone wrapped in wool, **dragged it with you wherever you went**, (00:16:08,208 -> 00:16:11,916)

TT: 'Kau punya biji pinus berbalut wol dan **selalu membawanya**.'

The ST is considered long enough to translate the whole sentence using word by word. It should be compacted using a condensation strategy. The abridgment on the text of 'dragged it with you wherever you went' is depicted in the TT as 'selalu membawanya'. The text of 'selalu membawanya' already explains the whole message that represents 'always dragged it'. The message stays the same as the

original but it is compacted to get the short text due to the limitation in AVT regulation. However, based on the story context, it is also still in line with it.

### 3.2 TRANSFER STRATEGY

3) ST: Undercover working for him? (00:30:24,250 --> 00:30:27,125)

TT: 'Menyamar bekerja untuknya?'

The text above is transferred as a whole text word by word without changing any form of the text. The utterance that is spoken by the actor as it is presented in this text is to the point. The text translated word by word of 'undercover\_working\_for him' into 'menyamar\_bekerja\_untuknya'. Then, to convey the message of the SL, the words are presented as tightly and clearly as possible in TL. Thus, the transfer strategy is applied to translate this subtitle text.

4) ST: Lords debate reform bill! Case of the missing marquess! (00:35:40,083 --> 00:35:42,916)

TL: 'Bangsawan mendebatkan UU reformasi! Kasus hilangnya marquess!'

In ST, the sentence only involves the important words to present the story without any hyperbolic other elements. It makes the transfer strategy involved in translating the text above. There is no addition or subtraction drawn in the text. Additionally, the TT gets all the points of the source language text message.

### 3.3 PARAPHRASE STRATEGY

5) ST: You **look the spit of** her. (00:42:57,083 --> 00:42:58,583)

TT: 'Kau **persis seperti** dia.'

The SL text is translated using a paraphrase strategy. The expression 'look the spit of' is translated into 'persis seperti' since there is an idiom that occurs in this case. The translator does not translate the literal meaning of 'spit' into 'meludah', but it is paraphrased into the closest meaning in the target language. The original idiom is 'be the spit of' which in THE IDIOMS (n.d.) the meaning of exactly looks like someone else or has a strong resemblance to one. While, in Cambridge Dictionary (n.d.), the idiom 'be the spitting image of somebody' or 'be the spit (and image) of somebody' is a meaning of looking extremely similar to someone. Then, if the text of 'kau\_persis\_seperti' is translated as 'you\_exactly\_like' and it has the same meaning indicating the idiom 'be the spit of'.

6) SL: Did you just rent **a room at the Ritz**? (01:12:54,875 --> 01:12:58,250)

TL: Apa kau menginap **di kamar mewah**?

In ST, there is an expression of 'a room at Ritz' that is presented as 'di kamar mewah' and it is paraphrased by the translator. Firstly, the speaker assumes that 'Ritz' means a hotel and it is known as a five-star hotel in London. Secondly, the speaker points out 'a room' at the Ritz hotel. Then, the translator does not translate the expression a room at the Ritz into the literal meaning of 'kamar di Ritz'. Here the translator expresses it into 'di kamar mewah' and the word 'mewah' refers to the luxury five-star hotel that is Ritz.

### 3.4 DELETION STRATEGY

7) ST: **She** taught me **herself**. (00:09:35,583 --> 00:09:37,166)

TT: '**Dia** yang mengajariku.'

The text in SL experiences the deletion strategy. There is an elimination of the word 'herself'. It occurs because the word 'herself' points out the word 'she' and the translation is already presented in word of 'dia'. Furthermore, the word 'herself' represents the word 'she' which can be a repetition if it translated in target language. It is also unnecessary action to translate the word 'herself' in target language considering on how the requirement of AVT itself. Thus, to get an effective translation result, it has to avoid translating the repetition word which consider as an unnecessary thing.

8) ST: Out of the **sodding** way, boy! (00:35:35,416 --> 00:35:37,250)

TT: 'Minggir, Nak.'

There is an omission of the word 'sodding' in the SL text. According to the Oxford Dictionary, the word 'sodding' defines an offensive word to highlight a statement or give an expression of an angry statement. It is unnecessary to translate since according to the context of the scene it is an unimportant word that belongs only as affixation. Also, to translate the result not sound odd in subtitle text, the word

‘sodding’ indicate affixation only according to the context of this scene. Furthermore, there is a problem between the time limitations on this scene and how the scene plays which is too fast, then complicates the translator to present the whole source text into the final translated text, so the deletion strategy is involved in it. Additionally, the involvement of deletion strategy in producing subtitle text translation indirectly considers the audience so they are still able to enjoy the storyline on the screen without interfering with their time to read the subtitle too long.

### 3.5 EXPANSION STRATEGY

9) ST: A week ago, on the July morning of my 16th birthday, (00:03:02,750 --> 00:03:06,000)

TT: ‘Pekan lalu, di pagi bulan Juli ulang tahunku yang ke-16’

The SL text is expanded into ‘Pekan lalu, di pagi bulan Juli ulang tahunku yang ke-16’ with the addition of the word ‘bulan’. If the text ‘a week ago, on the July morning\_of my 16th birthday’ is being translated word by word without any alteration it becomes ‘pekan lalu, di pagi Juli\_ulang tahunku yang ke-16’. Then, the translator chooses to add an element of ‘bulan’ and make an expansion occurs in the TT. The expansion happens to point out the adverb of time which is the month of ‘July’ as it is shown on the ST. Moreover, in the Indonesian perspective, the word ‘bulan’ is needed in mentioning date specification. Some names of months in Indonesia as the TL here, such as April, Mei, Juli can be used for the name of a person. Then, to distinguish it and to avoid misleading the SL message, the expansion with the word ‘bulan’ is required. Therefore, it is common to mention the word ‘bulan’ before the name of the month in target language.

### 3.6 IMITATION STRATEGY

10) ST: I placed it in the personal advertisements’ column of The Pall Mall Gazette, (00:41:12,625 --> 00:41:16,375)

TT: ‘Kutaruh di kolom iklan privat di koran Pall Mall Gazette.’

From the data above, a newspaper name appears namely ‘The Pall Mall Gazette’ based on the information in the ‘personal advertisements column’ mentioned before the name of the newspaper. According to The British NEWSPAPER Archive (n.d.), Pall Mall Gazette is a London daily newspaper active from 1865 to 1923 starting publication as a conservative paper. The newspaper name of ‘Pall Mall Gazette’ here is translated using an imitation strategy. In translating the name also does not need any modification. It just translates the same as it is. It can cause misleading translation result and can make ineffective result if the newspaper name is translated in target language into ‘surat kabar Pall Mall’ because the word ‘koran’ and ‘surat kabar’ has the same meaning in target language. As in Indonesian society, both words can be used in mentioning the name of newspaper for example is ‘koran Jawa Pos’ or ‘surat kabar Jawa Pos’ and also the word ‘koran’ is used more often than ‘surat kabar’ in society. Moreover, based on the word quantity, ‘koran’ present as one word and ‘surat kabar’ consist in two words which in line with the requirement of AVT.

### 3.7 RESIGNATION STRATEGY

11) ST: Ouch! (01:31:00,083 --> 01:31:02,125)

TT: (no translation)

The expression ‘Ouch!’ go through this strategy so it presents no translation. In source language, the expression ‘Ouch’ is generally used when after doing something related to feeling pain or physical difficulty. Meanwhile in Indonesian language that reacting after experiencing a physically painful accident in general, people use several variations such as ‘ouch’, ‘aw’, ‘ak’, and many others. Basically, the translator can just translate the expression ‘Ouch’ with these various options. However, it is back to the translator’s style to produce translation result, also considering on the role of expressions does not involve with any semantic meaning. Furthermore, based on how the scene of the movie, this expression presents in vague sound so that left no big impact to be placed in subtitle text.

### 3.8 DECIMATION STRATEGY

12) ST: ...to find that my mother was missing. (00:03:10,500 --> 00:03:12,416)

TT: ‘Ternyata ibuku menghilang.’

The element 'to find' in translating the text of '-... to find\_that my mother\_was missing' is eliminated in the data above and produces a text of '(eliminated words) ternyata ibuku\_menghilang' in TL text since the element seems to be unnecessary to be translated if it is even though the word 'to find' become a bridge between the previous scenes with the scene on this text. However, it has been visually represented in the film scene where in the first scene Enola rushes to her mother's room and secondly with a dumbfounded sad expression on Enola's face. Also, there is a time limitation in this scene which needs to be underlined in translating this text. Also, the rest of the words after the eliminated element are still translated as the whole text. Thus, the audience is still able to enjoy the storyline without bothering to read the text subtitle for a long time. Additionally, as mentioned before that there is a rule in AVT to make a suitable subtitle.

### 3.9 TRANSCRIPTION STRATEGY

13) ST: virtuoso violinist, (00:05:09,458 --> 00:05:11,041)

TT: 'pemain biola berbakat,'

The involvement of transcription strategy is only found in one data above. The word 'virtuoso' is not a word commonly used in the source language. According to the Merriam-Webster dictionary, this word is adapted from the Italian noun virtuoso by English speakers in the 1600s. This word means someone who is highly outstanding and skilled in performing musicals and or art. It makes the result of the translation of 'berbakat' can present the concept of the definition of the word 'virtuoso' based on the previous explanation.

## IV CONCLUSION

In this article, the application of translation strategy in translating the subtitle of *Enola Holmes* movie involves nine strategies. The condensation, transfer, paraphrase, and deletion strategies dominate as the most used strategies with much data found. The rest of the expansion, imitation, resignation, decimation and transcription strategy has the least data involved. Since *Enola Holmes* is an adventure mystery movie, the words used present the information solving cases and any adventure situation. Those domination translation strategies involve constructing the subtitle from SL to TL in line with the rules of AVT. Then, the least translation strategies used do not involve much because the strategies contrast with the genre of the movie. Additionally, the strategies are helpful to produce efficient subtitles and deliver the original message properly which also does not cross the line of the rules in AVT.

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