

CHAPTER I INTRODUCTION

1.1 Research Background

As the worldwide lingua franca and an international language, English plays a significant role in international communication, including the film industry. This trend is especially noticeable in nations like Indonesia, where one of the most notable examples is a wide range of demographics that regularly choose to watch English-language movies. The research conducted by Mardianto et al. (2019) highlights that the Indonesian population is more interested in watching foreign films than local ones. Interestingly, non-English speakers often encounter difficulties comprehending and enjoying them, while English-speaking audiences find a large variety of it easier to understand. Consequently, the requirement for translation comes as a crucial aspect of ensuring efficient delivery of messages and communication.

Based on a comparative explanation by Supardi & Putri (2018), translation in cinema itself is called an Audiovisual Translation (AVT), which includes both dubbing and subtitling. While "subtitling" entails placing the written translation (target language) on the screen, "dubbing" is the process of substituting the original soundtrack of the source language (SL) into the target language (TL).

In this research itself, the writer only focuses on analyzing the dubbing strategies and deviations. In its practice, Nicolae (2018) points out that dubbing involves creatively adapting the original language of a script or dialogue to match a new language soundtrack. It is a complex task that requires syncing the translated script with the new soundtrack and matching the lip movements of the actors. Additionally, it involves making sure the translated text feels natural and culturally appropriate in the new language, which raises questions about how faithfully the translation should stick to the original and how much freedom can be taken. However, in dubbing, the audience does not need to read because the translation is presented directly in the speech of the film characters. Furthermore, Anggororeni (2018) also underlines that the audience can not only enjoy the translation in a monotonous manner, but also the characters' feelings can be expressed coherently through gestures, intonation and language.

Dubbed films are available everywhere in the digital era, including digital streaming platforms like Netflix. As of 2025, it is the most popular and the largest streaming service in the world with over 300 million paying users in over 190 countries. Users can enjoy TV shows, films, and games in a range of genres and languages. Additionally, Netflix offers two types of subtitle services in their service, which include text-subtitles (also known as subtitles) and audio-subtitles (also known as dubbing). This will contribute to a more inclusive and enjoyable viewing experience for Netflix customers globally, as well as improve accessibility and the viewing experience for a varied audience.

The film *To All the Boys I've Loved Before* itself is a popular teen romantic-drama based on Netflix in 2018, directed by Susan Johnson, and adapted from the novel with the same title by Jenny Han. The story in the film follows a Korean-American high school teenage girl who secretly writes love letters she never sends to the boys she was infatuated with in the past. The letters are accidentally mailed out to each of them, which turns her life into a new chaotic scene. As a solution for the fallouts, she creates a relationship with a familiar boy, Peter Kavinsky, that slowly goes into



something more than just a contract deal. This situation forces Lara Jean to face her feelings, reality, and deal with many difficult encounters. Other than preference, the writer chooses this movie because with almost 100 million viewers in its first release year, it is recorded as one of the most-watched original releases on Netflix according to The New York Times (2020). This also indicates that many people still come back or may be new to watching the film, including the Indonesian subscribers of the platform. Therefore, it is significant to reveal the translation strategies and the existing deviations due to the film's dialogue adjustments of a witty presentation of the culture and contexts in the U.S. to the Indonesian dubbing.

As a result of the explanation above, the writer is intrigued to do a research with the title "Strategies and Deviations in English-Indonesian Translation (Dubbing) of *To All the Boys I've Loved Before* Movie."

1.2 Identification of Problems

Drawing from the research background, this study identifies several key issues:

1. **Dubbing translation accuracy:** Dubbing requires a synchronization of duration between the movements of the lips and the translated dialogue. This aspect is considered particularly significant, as inaccuracies in dubbing can lead to changes in meaning, cultural misunderstandings, or a loss of the original message.
2. **Dubbing voiceover quality:** In dubbed versions of a movie, the quality of voice acting and dubbing synchronization with lip movements is crucial. Poorly executed voiceovers can make the viewing experience of the audience less enjoyable.
3. **Diverse accessibilities:** There is less accessibility for viewers with hearing impairments or language barrier. Therefore if not dubbing, subtitles must be clear, accurate, and easily understandable to accommodate diverse audiences.

1.3 Scope of the Problem

After identifying several issues related to audiovisual translation, the writer decides to narrow the focus of the research to the accuracy of the dubbing translation. By concentrating on accuracy, the research aims to evaluate how faithfully the original dialogue is translated in the Indonesian dubbed version through strategy analysis and what factors may contribute to its deviations.

1.4 Research Questions

Corresponding to the research background and the scope of the problem, the research tries to find the response to the following questions:

1. What are the translation strategies used in the Indonesian dubbed version of *To All the Boys I've Loved Before* movie?
2. What are the translation deviations of the Indonesian dubbed version of *To All the Boys I've Loved Before* movie?



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the research questions, this research seeks to accomplish the

s:

1. To reveal strategies used in the Indonesian dubbed version of *To All the Boys I've Loved Before* movie.
2. To investigate the translation deviations of the Indonesian dubbed version of *To All the Boys I've Loved Before* movie.

1.6 Research Significance

The research holds significance in various ways theoretically and practically, which are:

1. Theoretically, dubbing analysis in *To All the Boys I've Loved Before* helps us see how cultural ideas are shared through movies, as well as learn how technology and creative ideas change how movies are translated, which helps us understand media better.
2. Practically, this research provides valuable insights into effective methods for translating films, such as contributing to the accuracy and clarity of translations on platforms such as Netflix. Furthermore, it enhances readers' understanding of the challenges and best practices in audiovisual translation, thereby supporting professional translators in improving their work and helping aspiring translators gain a deeper awareness of the field.

1.7 Previous Studies

In order to improve the research's framework, the writer identifies multiple previous studies that focus on translation to help identify research gaps and areas needing further exploration.

First, the research titled "The Translation Strategies in Translating Balinese Cultural Words into English" by Saraswati (2014) aims to describe the strategies used by the translator in translating Balinese cultural words into English. This research investigates the difficulties and methods of effectively translating cultural ideas and subtleties from Balinese to English by using Mona Baker's (1997) theory; translation using loan words, translation by paraphrasing, and translation by cultural substitutions. It addresses questions of fidelity, cultural adaptation, and audience understanding as it looks at the cultural value of Balinese terms and how they are translated into English.

Second, the research titled "An Analysis on Translation Techniques and Subtitle of The Movie *5 CM*" by Olenka (2014) that uses Nida's theory (1964) of adjustment and finds that the three techniques are used in the translation process: addition, subtraction, and alteration. The research finds that the film's translator mostly uses the addition technique, which shows that a translator should be able to understand the rules of language in English as an avoidance of the failure of message understanding. Additionally, the research compares and contrasts the translation methods used in local productions like *5 CM* with those in western films like *To All the Boys I've Loved Before*, offering insights into the various approaches



lation across various cinematic landscapes.
 research titled "Translation Procedures In Writing Thesis Abstract
 students In Universitas Brawijaya" by Herriyadi (2018). The output
 s that out of 17 translation procedures by Newmark (1988), 12 of
 he analysis. The students themselves serve as the translators;
 ne words and phrases they used did not match up with the legal
 y still comprehend the general idea of meaning. This gap helps us

compare the research on translation processes in producing thesis abstracts, which in this instance, sheds information on translation practices inside academic settings with our understanding of audiovisual translation methods in the film industry.

Fourth, the research titled "Translation Strategy and Linguistic Approach Reference in The Little Prince Novel" by Amanda et al. (2022), which uses the theory by Molina and Albir (2002) that include variation, transposition, amplification, and literal translation. However, the researcher also finds a reference as a linguistic approach. So, both of the researches by Amanda and Mandalika examine various issues of translation in two different domains, literature and audiovisual media, even though they both contribute to translation studies. To close the gap and obtain a better understanding of translation techniques and approaches, it is necessary to compare the translation practices and difficulties in these various contexts.

Fifth, the research titled "Comparative Translation Analysis of Subtitle and Dubbing in 'Raya and the Last Dragon'" by Aulia & Nugroho (2022) with the objectives of classifying what are the translation techniques used between subtitles and dubbing, as well as the quality of the translation's accuracy. Moreover, the current research has a gap in that it exclusively addresses and analyzes dubbing, rather than providing a comparative comparison of dubbing and subtitles.

There are similarities and differences between these studies and the current studies. The similarities lie in the emphasis placed on translation techniques within specific contexts, such as films, books, or articles, as well as the shared use of qualitative research methods. Moreover, the current research also aims to analyze English to Indonesian translation, extending our knowledge of AVT practices and their implications, since the majority of other translation analyses analyze Indonesian to English.

1.8 Theoretical Background

1.8.1 Translation Definition

Although the word translation has numerous definitions, the most common one is that it refers to the process of transferring from source language (referred to as "SL") to target language (referred to as "TL") as stated by Bussmann (1996) in his book. When used narrowly, it means translating solely written texts into foreign languages without additionally understanding spoken language. Actually, the only thing that translation can do is convert written words from the source language into the target language. It follows that the term "interpretation" is naturally limited to the process of translating spoken discourse from one language to another.

According to Newmark (1988), translation is the process of meaning transferring from source language (SL) to target language (TL) in order to make more understanding. So a translator's job is not only to communicate the meaning from the source language to the target language in order to match the original. However, translating is not easy to do because a translator must convey the message without having a change in meaning that will cause the misunderstanding in perceiving the



the contents. Moreover, simply substituting words from one r may not capture the full essence or intention of the original text. n meaning, translators ensure that the message, intent, and the source text are accurately conveyed in the target language. sized by Putranti (2018), which points out that a good translation translation, it flows naturally as if it is originally written in the target

1.8.2 Translation Process

Translating is a process that Nida and Taber (1964, as cited in Munday, 2016) described clearly and concisely in the three steps that incorporates key features of Chomsky's model, as follows:

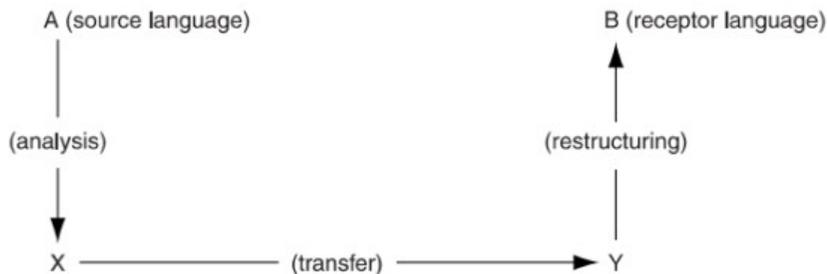


Figure 1. Nida and Taber's Model of Translation Process

Source: (Munday, 2016)

1. **Analysis:** include the language relationships between the words and word combinations as well as the surface structure are examined.
2. **Transfer:** involves moving the analyzed information from the source language to the target language in the translator's mind.
3. **Restructuring:** involves rearranging the information that was transferred to make the end result understandable in the target language.

1.8.3 Audiovisual Translation (AVT)

Audiovisual translation is defined by Perez-Gonzalez (2020) as the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically. This includes subtitles and dubbing on films, which explained in detail below.

1. **Subtitling:** According to Abdelaal (2019), subtitles are the translated texts that are usually placed at the bottom of the screen to avoid distracting viewers, which are usually only two lines long or limited to 35 words. The length of time the actors speak their lines should match the duration that is displayed on screen. Moreover, Puspitasari et al. (2020) stated that another thing to take into account is the audience's reading tempo. In order to give viewers enough time to read the subtitle correctly, it should not be removed too soon. Furthermore, there have historically been two kinds of subtitles: intralingual subtitles, which do not include a language change, and interlingual subtitles, which suggest a transfer from Source Language (SL) to Target Language (TL) (Pedersen, 2017). When subtitles into TL ones for interlingual subtitles, a translator can tegies. One of the translation strategies was presented by Baker ncludes grammatical equivalency, textual equivalence, pragmatic quivalency beyond word level, and equivalency at the word level. amatical equivalency relates to several grammatical elements, not limited to tense, gender, aspect, and so on, while textual asically includes a cohesiveness component. And for the



pragmatic equivalency process, it is to analyze the text more deeply and implicate it, as well as address coherently with the aim of ensuring that the writing makes sense.

2. **Dubbing:** According to Nicolae (2018), dubbing involves identifying the source language (SL) text into a target language (TL) while also relying on the semiotic cohesiveness provided by the synchronization of the translated script, the soundtrack, and the lip movements of the speakers/characters on screen. Furthermore, In the audiovisual industry, dubbing is recognized for requiring more resources and labor than subtitling, which is another AVT modality that is in demand. These resources include translators, adaptors/dubbing directors, actors, and sound technicians. Nicolae (2018) continues that both subtitling and dubbing, as translation processes, require linguistic and cultural competence, such as command of the linguistic structures and cultural background of the target language and target culture. Additionally, the translated dialogue in dubbing also needs to align with the lip and gesture timing of the original visual cast, which is crucial for maintaining synchronization. These are combined with the technical knowledge required by the audiovisual modes and reflect the hybrid nature of AVT.

International films are often dubbed and have subtitles in Indonesia, including the film titled *To All the Boys I've Loved Before* produced by Netflix. The general public is the target demographic for the film, particularly young people. Therefore, the translation must be straightforward and uncomplicated because it is meant for audiences of every age, including young people, teens, and adults. It is therefore expected that the procedures followed in the dubbing translations will produce precise results.

1.8.4 Translation Strategies

With many different theories existing, this research focuses on Gottlieb's (1992) theory on AVT translation strategy. Gottlieb, or full name Henrik Gottlieb, himself is a linguist and translation expert who is known best for his work for audiovisual translation in recent decades, which is quintessential for this research. He points out that translating a section of verbal film requires careful consideration of the style and semantic relevance of the original language in order to evaluate the quality of the subtitling more precisely. Moreover, though his analysis mainly focuses on subtitling as a textual form, the strategies are still applicable to dubbing as the analysis of the data is conducted on a self-transcribed version script of the Indonesian dubbing script. By treating the transcript as a written reflection of the dubbed dialogue, the research is still able to examine verbal translation shifts while still considering dubbing-specific elements such as oral delivery, lip-sync feasibility, and vocal expression.

Furthermore, Gottlieb (1992) offers advice on translation strategies based on ten strategies which are: expansion, paraphrase, transfer, imitation, transcription, omission, decimation, deletion, and resignation. These strategies are a variety of methods employed by qualified translators. They are not AVT because the aspects have a lot of factors to take into account such as time, space, cultural differences, and technical issues. Below is the explanation of each strategies:



1. **Expansion:** used when the SL dialogues require an additional expression or explanation in order for the audience in the TL to understand a nuance.
2. **Paraphrase:** used when the SL component cannot be recreated in the TL in the same syntactic manner. Therefore, this specific strategy might be combined with the other strategies in its execution.
3. **Transfer:** used when the elements in the SL do not need any modification, and the translation process is literally, accurately, and fully carried in the SL to the TL.
4. **Imitation:** used when nouns in the SL are not translated and are identically maintained with the original expression, such as names, locations, nations, brands, etc.
5. **Transcription:** used in context where the SL contains nonsense terminology and words, or a third language.
6. **Dislocation:** used when the SL content contains a special effect where the interpretation matters more than the material.
7. **Condensation:** used to shorten some components in the SL for a concise and efficient translation in the TL.
8. **Decimation:** used to extremely remove much more details in the SL, possibly in order to address speed restrictions in AVT.
9. **Deletion:** used to omit a part of a textual element that is not necessary to be translated from SL to TL.
10. **Resignation:** used when a translator is unable to accurately translate and find a solution to the SL, indicating that the message and meaning is lost.

Despite the fact that there are other strategies for translation by other experts, it still shares similarities with the main ideas of translation. Comparatively, Chesterman's (1997, as cited in Wulandari, 2022) identifies that translations are divided into 3 types; syntactic, semantic strategy and pragmatic. These are also applicable to the translation analysis in a large body of the research. Furthermore, since linguistic equivalence is one of the main objectives of translation, it must be the first consideration when using a translation approach in AVT, along with the efficiency resulting from the temporal and durational constraints in AVT, and also the context and substance where the original message should be conveyed and appear in the same way.

1.8.5 Translation Deviations

Translation is not a simple one-to-one substitution but rather a constant negotiation between the two languages, each with its own rules and nuances. According to Newmark (1981), this loss of meaning typically falls somewhere between overtranslation, where too much detail is added, and undertranslation, where important elements are left out or simplified. This idea of loss or shift in meaning is central to what is understood as translation deviations. In this section, translation deviation refers to any change in meaning, tone, or intent that occurs when the SL is



TL. While not always errors, these deviations often reflect made by translators to adapt dialogue to cultural context, technical syncing in dubbing), or audience understanding.

Newmark's (1981) findings, translation deviations can occur under stances, which include:

1. **Untranslated words or phrases:** Another common form of deviation starts from omission, when certain words, phrases, or full sentences are skipped during translation. This may occur due to time constraints, space limitations in subtitles/dubbing, or assumptions that the target audience can infer the meaning. While not always problematic, this can lead to a loss of important detail. For example, in his book, Newmark gave an example in French as the source language that says "*Il me semble aussi qu'il y a eu dans ma vie moins d'événements et que, du coup, ce temps...*" which translated as "Or because I feel that there has been less incident in my life, and this latter time, its pace..." with a clear removal in the word "*du coup*" or "suddenly" in English. He explained that this is an example of an inexplicable omission, as it removes an important nuance of the situation from the original text.
 2. **Sentence shifts:** Sometimes, changing the order of words or how a sentence is built because of peculiar elements is acceptable. However, when it leads to a different or unclear meaning from the original source, it becomes a deviation. A clear example of this is visible in the translation from German that says "*Er sagte nur, dass er gestern krank war*" which translated to English as "He said that he was only ill yesterday." However, the correct translation is supposed to be "He only said that he was ill yesterday," which emphasizes that the person merely reported being sick the day before and did nothing else. According to Newmark, shifts like this make the meaning become unclear, which changes the focus and creates a misleading interpretation.
 3. **Use of personal rather than social language:** When translators use language that reflects one's preferences, rather than the social or cultural norms of the target language. An example of this is explained by Newmark in the translation of the phrase "*et en même temps immobile*" in French that simply conveys stillness, a neutral description of the narrator within the context. However, the translation in English that says "myself unchanging and fixed" is problematic because it introduces an arbitrary element that shifts the tone of the passage in the insertion of the word "myself" that are inexistent in the original source. According to Newmark, this is a personal reflection and suggests permanence of identity rather than keeping the neutral tone of the SL. Consequently, the translation introduces unnecessary emphasis and alters the author's intended meaning.
 4. **Shifts in perspective:** This deviation occurs when the translator changes the perspective or tone from which the original message is delivered due to having different ideas about meaning and values between the translator and original writer. These differences affect how the translator interprets the text, where a translator may give more weight to connotation (implied meaning) and less to denotation (literal meaning), look for symbolism where the author intended realism, or emphasize something differently based on their own perspective. This can lead to misunderstandings or changes in meaning. For example, using evaluative words like competent, adequate, satisfactory, above average, etc., because different readers may interpret them differently. As a stated text can be influenced by multiple conflicting "forces," making meaning inevitable, even if the original text was clear.
- and lexical errors:** Lastly, grammatical mistakes or awkward in the TL are clear forms of deviation. These errors may be due to speed, or lack of cultural knowledge, and they directly affect the quality of the translation. For example, Newmark (1988) also gave



another example in French as the SL that says “*dépourvu de chair*” which is translated as “deprived of flesh.” The issue lies in the word choice, where the original text is actually a common French expression for being very thin, but “deprived of” does not carry the same natural sense in English. Therefore, more appropriate lexical choices would be “very skinny.”

Thus, in order to support the analysis in the research of the *To All the Boys I've Loved Before* movie, Newmark's framework above is used to support the analysis and explain how or why certain lines differ from their original meaning.



CHAPTER II METHODOLOGY

2.1 Research Design

This research aimed to identify the deviations and translation strategies used by the translator of the Indonesian dubbed version of film *To All the Boys I've Loved Before* on Netflix using a qualitative descriptive method. It applied a qualitative descriptive method because the data was collected and analyzed in the form of words, phrases, clauses, or sentences, with a slight numeral presentation of the total data. This aligns with Moleong (2010, as cited in Kusumastuti & Khoiron, 2019) who emphasized that qualitative research is research that intends to understand phenomena about what is experienced by research subjects, for example behavior, perceptions, motivations, actions, etc., holistically, and by means of descriptions in the form of words. Therefore, this approach is suitable for the research since it focuses on analyzing the translator's choices in context, aiming to understand the reasoning and patterns behind the use of specific translation strategies throughout the film.

For the analysis of translation strategies, total sampling was applied, as every dialogue line was classified in order to obtain the frequency of each strategy. However, only selected examples were presented in the discussion to illustrate how these strategies were implemented. In contrast, the analysis of translation deviations employed purposive sampling, focusing exclusively on dialogue lines identified as deviations under the selected classification.

Moreover, the analysis was also guided by a dual theoretical framework: Gottlieb's audiovisual translation strategies as the main foundation, supported by Newmark's insights on translation deviations. While Gottlieb's model helped identify the techniques used in adapting content for dubbing, Newmark's framework also offers a deeper understanding of how and why certain shifts or deviations occurred. Moreover, a purposive process of sampling depends on which sample is chosen for the study and is influenced by the group of population selected, rather than involving the entire population (Nyimbili & Nyimbili, 2024). Thus, in this research, the selected population includes the lines that contain the preferred strategies as well as obvious examples of deviations.

2.2 Data Source

Data is any selected information that must be collected in the research to support the contents that the researcher is trying to collect. As for the sources of data in this research itself, there are 2 main categories: primary and secondary data. Moreover, Mesly (2015, as cited in Ajayi, 2023) stated that secondary data provides information about the past, while primary data is information that is current.

1. **Primary Data:** In this case, this research had the movie's dubbing content provided by Netflix in a self-transcribed script in English and Indonesian as the



f information for the original and translated data.

ata: In order to gain the secondary data, the writer gathered y readings and references that relate to and assist their research / studies, such as books, journals, websites, and social media

2.3 Data Collection Method

The following outlines the method used for data collection in this research:

1. Subscribing and logging into a personal Netflix account.
2. Watching the preferred film multiple times using the original English audio and the Indonesian dubbed version.
3. Creating a self-transcribed transcript by jotting down sentences, phrases, clauses, or words that are a part of the film's original and dubbed dialogue separately.
4. Calculating the total amount of lines in the dialogues, which contains single and/or multiple sentences and phrases.

2.4 Data Analysis Method

After the last step of data collection, the writer organizes the analysis into two separate sections, which is one for translation strategies and another for translation deviations.

1. Identifying and counting the strategies used in each line by using Gottlieb's theory.
2. Creating a table that classifies the amount and the percentage of each strategy used.
3. Selecting some utterances as an example from each strategy used that show interesting translation, followed by a detailed explanation of each datum.
4. Identifying and counting the obvious deviations from the script.
5. Selecting lines that show noticeable translation shifts.
6. Analyzing each of the selected data using a supporting framework by Newmark, followed by a subjective alternative for the deviated translation.

Finally, drawing conclusions and suggestions based on the patterns found in both analyses will be the last step. This includes which strategies are most used and what kinds of deviations occur most often.

