The Subtitling Strategies Of "Gift" From English Into Indonesian Applied in The Subtitle Of Movie "Encanto"

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Abstract, This study is entitled The Translation Strategies Of "Gift" From English Into Indonesian Applied In The Subtitle Of The Movie Encanto. This study aims to find out the subtitling strategies applied in translating the Indonesian subtitle of an English movie Encanto and analyze the translation equivalence of the movie subtitle. The data were taken from the Indonesian subtitle of Encanto movie using the streaming movie platform Disney+ Hotstar. The data were collected using the documentation method with a note-taking technique. Descriptive methods with qualitative approaches were used to analyze the data. All the data collected is based on the Theory of Subtitling Strategies according to Gottlieb (1992) and the Theory of Translation Equivalence according to Nida (1964). The result of the analysis shows that only six of ten subtitling strategies and the analysis shows two combinations of subtitling strategies were applied by the translator in the subtitle translation. Transfer strategy is the most frequently used. The result of the data shows that the translation of Encanto's movie subtitle is equivalent. It shows that Formal equivalence appears more than Formal equivalence. Another finding in this research is that the translator could use more than two strategies in English movies with Spanish culture.

Keywords: source language, subtitling strategies, target language, translation

1. INTRODUCTION

Translation plays a pivotal role in communication, serving as a vital tool for disseminating information, knowledge, and ideas across linguistic and cultural boundaries. The rapid advancement of technology has transformed information media, leading to an increase in audiovisual content, which has made translation indispensable in daily life. Historically, English has evolved from its Germanic roots during the Old English period to become a global language today. This evolution underscores the growing importance of translation in diverse contexts such as diplomacy, education, and international student exchanges. For instance, many Indonesian educational institutions now use English as the primary language of instruction. Nida and Taber (1982) define translation as the process of reproducing the closest natural equivalent of the source language message in the receptor language, prioritizing meaning over style. This approach is centered on the "plain transmission of facts," encompassing information, knowledge, and opinions. The linguistic dimension of this process is logical or referential, focusing on content as the primary element of communication. Translation thus involves creative composition where aesthetic aspects of language are utilized. Nida (1964a) identifies two main types of equivalence in translation: formal equivalence and dynamic equivalence. In their later work (1969), Nida and Taber refine these concepts into formal correspondence and

dynamic equivalence. Achieving dynamic equivalence often poses challenges due to inherent differences between languages, such as idiomatic expressions or culturally specific references that lack direct counterparts in the target language. Additionally, grammatical variations may necessitate adjustments that could alter the intended meaning. Contextual nuances must also be carefully considered to ensure that translations elicit comparable emotional responses from audiences. Dynamic equivalence thus demands a deep understanding of both source and target cultures to avoid misinterpretation while maintaining fidelity to the original message. In audiovisual translation, particularly subtitling, translators must comprehend the meanings and contextual nuances of dialogues within films. This understanding facilitates the effective transfer of meaning from source to target languages. Gottlieb (1992) proposes ten subtitling strategies—expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation—that help ensure accurate and culturally relevant translations. These strategies enhance readability and cultural relevance, thereby improving audience engagement with audiovisual content.

For example, strategies like paraphrasing and condensation allow complex dialogues to be conveyed succinctly without losing their intended message. Expansion is employed to incorporate cultural context that may not be directly translatable, ensuring that significant references from the source culture are accessible to viewers from diverse backgrounds. Strategies like transfer and imitation preserve the original tone and intent of dialogue while maintaining character voice and emotional impact—elements critical for audience immersion in narratives. The animated musical film Encanto (2021) exemplifies how subtitling strategies can bridge cultural divides effectively. With its rich cultural themes rooted in Colombian traditions, Encanto employs Gottlieb's strategies such as transfer, expansion, and paraphrase to translate colloquial expressions and figurative language while preserving lyrical quality. Expansion helps convey cultural nuances tied to Colombian customs that might otherwise be lost in translation. Paraphrase ensures accessibility while retaining the essence of idiomatic expressions. This research highlights the importance of cultural sensitivity and linguistic precision in subtitling practices. Analyzing subtitling strategies used in Encanto underscores how effective translation can foster cross-cultural understanding and enhance viewer engagement with international media content. Ultimately, nuanced translation practices are essential for bridging cultural divides and facilitating global communication through media consumption.

2. METHOD

The research method used in this study is structured to ensure accuracy and a thorough understanding of the topic, as outlined by Creswell (2018), who emphasizes the importance of specific procedures for data collection, analysis, and presentation. The data source is primarily derived from Walt Disney Animation Studios' film Encanto, focusing on its translation, which incorporates Gottlieb's ten subtitling strategies to convey dialogue, cultural nuances, and song lyrics from Spanish to English. Secondary data is obtained from existing sources, with qualitative methods applied. The data collection process involves observing subtitles containing the clause Gift in Encanto through four steps: reading the subtitle text, noting relevant dialogues, marking subtitles with **Gift**, and classifying the data based on subtitling strategies. For data analysis, a descriptive qualitative and quantitative method is employed. A total of 34 subtitle segments containing gifts are analyzed using Gottlieb's subtitling strategies (e.g., expansion, paraphrase, transfer) and Nida's translation equivalence theories (formal and dynamic equivalence). The dialogues are categorized based on subtitling strategies and presented in tables that include percentages of each strategy used. Finally, results are presented using both formal (tables) and informal (explanatory sentences) methods. Tables include details such as action duration, source language (English), target language (Indonesian), and explanations of the applied subtitling strategies, exemplified by cases like the use of the transfer strategy to translate "Open your eyes" into "Buka matamu."

3. FINDINGS AND DISCUSSION

- **Expansion Strategy**

Expansion is used for some items in the source language that need explanation because of some differences in the target language. It adds more explanation in TL because some cultural terms of language in SL do not exist in the TL so the audience will easier to understand the message of the movie.

The first example of the data that considers using expansion strategy is presented in the scene when Mirabel arrives in front of Madrigal's Casita after serving the community with the Madrigals while talking to three little neighbor and there was a delivery for Mirabel with a special hampers gift.

Data Number 1

Duration	Source Language	Target Language

09.48 - 09.60	Mirabel? Delivery I gave you the "special" since you're the only Madrigal kid with no gift. I call it the "not special" special. Since uh, since you have no gift.	Mirabel? Kiriman! Kuberi yang istimewa karena hanya kau anak Madrigal tanpa Karunia. Kusebut "**Khusus** tidak Istimewa" karena kau tak punya Karunia.

The data above shows that the translator used the expansion strategy to translate the source language (SL) phrase "Mirabel? Delivery I gave you the 'special' since you're the only Madrigal kid with no gift. I call it the 'not special' special. Since uh, since you have no gift." into the target language (TL) as "Mirabel? Kiriman! Kuberi yang istimewa karena hanya kau anak Madrigal tanpa Karunia. Kusebut 'Khusus tidak Istimewa' karena kau tak punya Karunia." The translator added the word "Khusus" in the target language to describe and make it more understandable that this gift is special for a special person even if they don't have the gift. In the data above, the word "gift" functions as a noun. In the first sentence, "Mirabel? Delivery I gave you the 'special' since you're the only Madrigal kid with no gift," the word "gift" is used as a noun and functions as the object of the preposition "with." In the second sentence, "I call it the 'not special' special. Since uh, since you have no gift," the term "gift" functions as a noun. In summary, throughout the dialogue, the term "gift" consistently functions as a noun. The second following example of expansion strategy is taken from Mirabel's dialogue in the scene when Mirabel is talking with three little neighbors in front of Madrigal's Casita while the family is using their gift to prepare Antonio's Gift Ceremony, such as Luisa organizing the tables and moving the piano, and Isabela growing flowers all over the Casita.

Data Number 2

Duration	Source Language	Target Language

| 09.75 - 09.83 | Well, my little friend I am not, because the truth is, gift or no gift, I am just special as the rest of the family. | Teman kecilku, aku **tidak sedih**. Karena sebenarnya, dengan atau tanpa Karunia. aku sama istimewanya dengan seisi keluargaku |

The data above shows that the translator used the expansion strategy to translate the source language (SL) phrase "Well, my little friend I am not, because the truth is, gift or no gift, I am just special as the rest of the family" into the target language (TL) as "Teman kecilku, aku tidak sedih. Karena sebenarnya, dengan atau tanpa Karunia. aku sama istimewanya dengan seisi keluargaku. karena kau tak punya Karunia." The translator added the words "tidak sedih" in the TL to express Mirabel's feelings of not being sad about lacking a gift. In the SL phrase, the word "gift" functions as an object, representing a present or something given, contrasting with the speaker's inherent value or uniqueness within the family. The last example is from the beginning of the movie, where Abuela Alma narrates the origin of the Madrigal family's gifts passed down through generations, highlighting Spanish cultural elements, such as the use of the term "Abuela," meaning "Grandmother" in English.

Data Number 3

Duration	Source Language	Target Language
02.68 - 02.86	When my children came of age, the miracle blessed each with a magic gift to help us. And when their children came of age…	Ketika anak-anakku mencapai usia tertentu, keajaiban **memberikan**mereka Karunia untuk menolong kita. Ketika anak-anak mereka mencapai usia tertentu…

The data above shows that the translator used expansion strategy to translate the source language (SL) phrase "When my children came of age, the miracle blessed each with a magic gift to help us." into the target language (TL) as "Ketika anak-anakku mencapai usia tertentu, keajaiban memberikan mereka Karunia untuk menolong kita." The translator added the word

"memberikan" in the TL to help the audience understand the storyline and the origin of the gifts from the candle that Abuela Alma held. In the data, the word "gift" functions as a noun. To analyze in detail, in the first sentence, "When my children came of age, the miracle blessed each with a magic gift to help us," the word "gift," specifically "a magic gift," functions as the object of the preposition.

- **Paraphrase and Imitation strategies**

The example of the data, combination paraphrase and imitation strategies taken from the scene when Mirabel has just gotten from the tower Bruno stole his vision in pieces and took Tio Bruno vision to his room to compile Tio Bruno vision to find out what threatens Madrigal's family's gifts. The film is characterized of Spanish culture applied by the appearance of the Spanish term *Tio*, which translates to Uncle in English, for the characters' names.

Data Number 1

Duration	Source Language	Target Language
50.05 - 50.18	I ... broke into **Bruno's tower**, I found his last vision, the family's house is breaking Luisa's gift is fading and I think it's all because of ... me?	Aku masuk ke **menara Bruno**. Kutemukan penglihatan terakhirnya. Keluarga dalam masalah. Sihir sekarat. Rumah ini rusak, karunia Luisa memudar. Kurasa semua karena aku?

The data above shows that the translator used paraphrase and imitation strategies to translate the source language (SL) phrase "I ... broke into Bruno's tower, I found his last vision, the family's house is breaking Luisa's gift is fading and I think it's all because of ... me?" into the target language (TL) as "Aku masuk ke menara Bruno. Kutemukan penglihatan terakhirnya. Keluarga dalam masalah. Sihir sekarat. Rumah ini rusak, karunia Luisa memudar. Kurasa semua karena aku?" The translator applied imitation for proper names such as Bruno and Luisa, maintaining them unchanged in the TL. Paraphrase was used to translate "I ... broke into Bruno's tower" into "Aku masuk ke menara Bruno," with words like "masuk" and the restructuring of "breaking into dalam masalah" adapted syntactically to fit the TL while preserving the original meaning. This syntactic adaptation helps the audience better understand

the content despite structural differences between the SL and TL. In the data, the word "gift" functions as a noun and serves as the subject of the clause, referring specifically to Luisa's magical ability, which is central to the sentence's meaning.

- **Paraphrase Strategy**

The first example of paraphrase strategy is the data taken from the scene when the Madrigal's family start the day meeting all of the neighbors to help the community with each of their gift.

Data Number 1

Duration	Source Language	Target Language
05.50 - 05.79	Oh my gosh, it's them!/ What are the gifts ?! / I can't remember all the gifts / who is who?	**Astaga**! Itu mereka! / **Apa Karunia mereka?** / Aku tak ingat semua Karunia! / **Entah siapa dapat apa.**

The data above shows that the translator used the paraphrase strategy to translate the source language (SL) phrase "Oh my gosh, it's them!/ What are the gifts?! / I can't remember all the gifts / who is who?" into the target language (TL) "Astaga! Itu mereka! / Apa Karunia mereka? / Aku tak ingat semua Karunia! / Entah siapa dapat apa." The paraphrase strategy was applied to help viewers understand the movie, such as translating "Oh my gosh" into "Astaga!", "What are the gifts?!" into "Apa Karunia mereka?", and "who is who?" into "Entah siapa dapat apa." Although the TL is syntactically different from the SL, the meaning is maintained for audience comprehension. In the data, the first and last sentences do not contain the word "gift," while the second sentence includes "gift" as the object of the verb "remember" in the dialogue "I can't remember all the gifts."

The second following example of paraphrase strategy is taken from the scene where Little Alejandra asks Mirabel about Antonio's gift while Mirabel prepared for Antonio's gift ceremony in the Madrigal's Casita, while the three little neighbors were excited for the ceremony.

Data Number 2

Duration	Source Language	Target Language

| 04.75 - 04.77 | What's his gift?! | Apa Karunianya? |

The data above shows that the translator used a transfer strategy to translate the source language (SL) phrase "What's his gift?!" into the target language (TL) as "Apa Karunianya?" The translator applied the paraphrase strategy to render the SL into the TL. When the phrase in the SL cannot be reconstructed with the same syntax, the paraphrase strategy becomes the most suitable subtitling strategy, allowing the meaning to be maintained and comprehended by the audience. In the dialogue "What's his gift?!", the word "gift" functions as an object.

The third following example of paraphrase strategy taken from the scene when Mirabel prepared for Antonio's gift ceremony and pumped Juancho pops in the windows of the Madrigal's Casita.

Data Number 3

Duration	Source Language	Target Language
04.68 - 04.70	Hey! When's the **magic gift** happen?!	Hei! Kapan **Karunia sihir** diberikan

The data above shows that the translator used the paraphrase strategy to translate the source language (SL) phrase "Hey! When's the magic gift happen?!" into the target language (TL) as "Hei! Kapan Karunia sihir diberikan?" To help the audience better understand the movie, the phrase "magic gift" is paraphrased as "gift of magic," reconstructed in the TL while maintaining the original meaning. In this dialogue, the word "gift" functions as an object.

- **Condensation Strategy**

The first following example of condensation strategy taken from the scene when Mirabel is getting ready for Antonio's gift ceremony and three of the excited little neighbors come to madrigal's house to ask about Antonio's gift ceremony.

Data Number 1

Duration	Source Language	Target Language
08.00 - 08.02	What's your gift?	Apa Karuniamu?

The data above shows that the translator used a condensation strategy to translate the source language (SL) phrase "But, What's your gift?!" into the target language (TL) as "Apa Karuniamu?" The translator condensed the SL phrase in the TL translation, effectively capturing the original message's essence while significantly reducing its length. Instead of using a transfer strategy to translate completely and literally, the translator employed condensation to maintain the meaning and ensure it is comprehensible to the audience. In this dialogue, the word "gift" functions as an object.

The second following example of condensation strategy taken from the scene when Mirabel met Tio Bruno in his hiding space in the madrigal house and talked about how his gift felt didn't help the family.

Data Number 2

Duration	Source Language	Target Language
58.12 - 58.21	My gift wasn't helping the family... but uh but I love my family, **you know... I just don't know how to... I just don't know how to...**	Karuniaku tidak menolong keluarga... tetapi aku mencintai keluargaku. **Aku hanya tak tahu cara...**

The data above shows that the translator used the condensation strategy to translate the source language (SL) phrase "My gift wasn't helping the family... but uh but I love my family, you know... I just don't know how to... I just don't know how to..." into the target language (TL) as "Karuniaku tidak menolong keluarga... tetapi aku mencintai keluargaku. Aku hanya tak tahu cara..." The translator condensed the utterance by using shorter expressions in the TL to preserve the emotional and essential meaning of the original dialogue without losing the message. In the dialogue, the word "gift" serves as the subject of the clause.

The third example of the condensation strategy is taken from the scene where Abuela tells the history of the Madrigal family, including the tradition of gifts passed down through generations and the depiction of the family tree, introducing new generations of children with magical abilities.

Data Number 3

Duration	Source Language	Target Language

03.05 - 02.96	**That's right...** and together our family's gifts have made our new home... a paradise.	**Benel! Bersama-sama,**Karunia keluarga kita mengubah rumah baru kita... menjadi firdaus.

The data above shows that the translator used a condensation strategy to translate the source language (SL) phrase "That's right... and together our family's gifts have made our new home... a paradise." into the target language (TL) as "Benar! Bersama-sama, Karunia keluarga kita mengubah rumah baru kita... menjadi firdaus." The translator condensed the utterance by using shorter expressions in the TL without losing the original message. This shorter and simpler dialogue enhances the emotional impact, excites the audience, and keeps the storyline coherent. The data shows that the word "gifts" is part of the subject influencing the verb's action and refers to objects or items given.

The fourth example of the condensation strategy is taken from the scene when Mirabel is preparing for Antonio's gift ceremony, and three excited little neighbors visit the Madrigal house to ask about the ceremony.

- **Transcription**

The example of transcription strategy taken from the scene when Agustin encouraging her daughter (Mirabel) while tidying up the hampers given by her neighbors on the day of Antonio's gift ceremony not to be insecure even though she didn't have a gift.

Data Number 1

Duration	Source Language	Target Language
11.02 - 11.52	-- when me and your **Tio Felix**married into the family - outsiders who had no gift, never ever would, surrounded by the exceptional, it was easy to feel... "un-ceptional"	Ketika aku dan **Paman Felix** jadi anggota keluarga... orang luar yang tak punya Karunia, yang tak akan punya... dikelilingi oleh orang luar biasa, mudah untuk merasa... biasa-biasa saja.

The data above shows that the translator used transcription strategy to translate the source language (SL) phrase "-- when me and your Tio Felix married into the family - outsiders who had no gift, never ever would, surrounded by the exceptional, it was easy to feel... 'unceptional'" into the target language (TL) as "Ketika aku dan Paman Felix jadi anggota keluarga... orang luar yang tak punya Karunia, yang tak akan punya... dikelilingi oleh orang luar biasa, mudah untuk merasa... biasa-biasa saja." The translator applied transcription by using the Spanish term "Tio" (uncle) and translating it into "Paman," the common Indonesian term for uncle, which does not involve using a third or nonsense language. The scene occurs when Mirabel is organizing hampers from her neighbor. The data shows the word "gift" functions as an object and serves as a noun acting as the object of the verb "had," indicating something that outsiders lack.

- **Transfer and Imitation**

The first example of combination of transfer and imitation strategies taken from the scene when Abuela Alma begged Tio Bruno to see the future in the past when young Mirabel will get the gift. I had this vision the night that you didn't get your gift.

Data Number 1

Duration	Source Language	Target Language
59.00 - 59.15	I had this vision the night that you didn't get your gift. **Abuela**worried about the magic, so she begged me to look into the future, see what it meant…	Aku dapat penglihatan pada malam kau tidak dapat Karunia. **Nenek**mengkhawatirkan sihirnya. Dia memohon aku untuk melihat masa depan. Melihat apa artinya.

The data above shows that the translator used transfer strategy to translate the source language (SL) I had this vision the night that you didn't get your gift. **Abuela** Alma worried about the magic, so she begged me to look into the future, see what it meant... into the target language (TL) as *Aku dapat penglihatan pada malam kau tidak dapat Karunia. Nenek mengkhawatirkan sihirnya. Dia memohon aku untuk melihat masa depan. Melihat apa artinya.*. The translator applied the transcription strategy dominantly in the data, and used the imitation strategy for the term Abuela. Abuela as a third language from Spanish, means

grandmother in English, and was translated into the target language Indonesian, as *nenek*. The data shows the word **gift** as a noun and serves as the object of the verb get. The phrase your **gift** in this context as an second part of an object and the first section is this vision.

The second example of combination transfer and imitation strategies taken from the scene when young Mirabel get the gift ceremony and Abuela Alma begged Tio Bruno to see the future in the past when young Mirabel will get the gift.

Data Number 2

Duration	Source Language	Target Language
59.00 - 59.15	We say nothing, **Abuela** wants tonight to be perfect, 'till the **Guzmans** leave, you did not break into **Bruno's tower**, the magic is not dying, the **house** is not breaking, **Luisa's** gift is not fading, no one will know, just act normal, no one has to know.	Jangan membahasnya. **Nenek** ingin malam ini sempurna. Sampai keluarga **Guzman** pergi, jangan masuk ke **menara Bruno**. Sihir tidak sekarat. **Rumah** ini tidak rusak. Karunia **Luisa** tak memudar. Tak ada yang akan tahu Bersikap biasa saja. Jangan ada yang tahu.

The data above shows that the translator used a transfer strategy to translate the source language (SL) I had this vision the night that you didn't get your gift. Abuela Alma worried about the magic, so she begged me to look into the future, see what it meant... into the target language (TL) as *Aku dapat penglihatan pada malam kau tidak dapat Karunia. Nenek mengkhawatirkan sihirnya. Dia memohon aku untuk melihat masa depan. Melihat apa artinya*. . The translator applied the transcription strategy dominantly in the data. The imitation strategy for the term's characters. Abuela is a third language from Spanish, meaning grandmother in English, and was translated into the target language, Indonesian, as Nenek, Guzmans and Luisa. Two locations were identified: Bruno's Tower and the house. The data shows the word **gift** as a subject of the possessive phrase Luisa's gift. The word **gift** functions as part of a noun phrase describing Luisa's talent.

The third example of combination transfer and imitation strategies taken from the scene from the beginning of the movie when the night of the young Mirabel get a gift ceremony and Abuela Alma explaining to young Mirabel that tonight she will get her gift at the gift ceremony.

Data Number 3

Duration	Source Language	Target Language
02.99 - 03.54	Tonight, this candle will give you your gift, **mi vida**. Strenghten our community, strengthen our **home**. Make your family proud.	Malam ini, lilin akan memberikan Karuniamu, **Sayang**. Memperkuat komunitas kita, memperkuat **rumah** kita. Buat keluargamu bangga.

The data above shows that the translator used transcription strategy and imitation strategy to translate the source language (SL) phrase Tonight, this candle will give you your gift, mi vida. Strenghten our community, strengthen our home. Make your family proud. into the target language (TL) as *Malam ini, lilin akan memberikan Karuniamu, Sayang. Memperkuat komunitas kita, memperkuat rumah kita. Buat keluargamu bangga.* The translator shows the Spanish term mi vida is translated into *Sayang*, which is a common translation in Indonesian for my love. This involves transcription in the sense of using a third language or nonsense language and the imitation strategy applied in dialogue in the target language home into the target language into *rumah*. The data shows the word **gift** as the object of the verb give.

- **Imitation Strategy**

The first example of Imitation strategy taken from the scene when Mirabel was decorating a candle in front of each her family members of the Madrigal on the night of Antonio's gift ceremony and Mirabel accidentally fire up the decoration and Abuela Alma see the accident that Mirabel made.

Data Number 1

Duration	Source Language	Target Language

| 12.03 - 12.65 | **Mirabel**, I know you want to help. But tonight relies on our family, on our gifts. So the best way for... some of us to help is... to step aside, let the rest of the family do what they do the best. Okay? | **Mirabel**, aku tahu kau ingin membantu. Namun, malam ini harus berjalan dengan sempurna. Seluruh kota bergantung kepada keluarga kita, Karunia kita. Jadi, cara terbaik bagimu untuk menolong adalah dengan tidak menghalangi. Biarkan yang lain menggunakan keahlian mereka. Mengerti? |

The data above shows that the translator used an Imitation strategy to translate the source language (SL) phrase Mirabel, I know you want to help. But tonight relies on our family, on our gifts. So the best way for... some of us to help is... to step aside, let the rest of the family do what they do the best. Okay? into the target language (TL) *Mirabel, aku tahu kau ingin membantu. Namun, malam ini harus berjalan dengan sempurna. Seluruh kota bergantung kepada keluarga kita, Karunia kita. Jadi, cara terbaik bagimu untuk menolong adalah dengan tidak menghalangi. Biarkan yang lain menggunakan keahlian mereka. Mengerti?*. The translator used an imitation strategy. Mirabel is translated into Mirabel since the imitation strategy is applied to the proper nouns name on the character's name. The translator rewrote the name Mirabel from the source language into the target language. Mirabel is the name of the girl who is the focus of the film. The data shows in this dialogue the word **gifts** as the subject of the phrase on our gifts.

The second example of the Imitation strategy is taken from the scene when the next morning after Antonio's gift ceremony doing a morning briefing of Madrigal's family before helping the community.

Data Number 2

Duration	Source Language	Target Language

31.97 - 32.03	Family, we are all thankful for **Antonio's** wonderful new... gift…	Keluarga. Kita bersyukur untuk Karunia baru **Antonio** yang indah

The data above shows that the translator used an Imitation strategy to translate the source language (SL) phrase Family, we are all thankful for **Antonio's** wonderful new... gift... into the target language (TL) Keluarga. Kita bersyukur untuk Karunia baru **Antonio** yang indah. The translator used an imitation strategy. Antonio is translated into Antonio since the imitation strategy was used to translate the name of the character originally. The data shows in this dialogue the word **gift** as a part of noun phrase Antonio's wonderful new gift,. Thus, **gift** serves as an object in this sentence.

The third example of Imitation strategy taken from the scene when Mirabel discover a hole in the Casita and run chasing Tio Bruno because she's want to know the meaning of Bruno's vision board also this is the first time Mirabel talk to Tio Bruno.

Data Number 3

Duration	Source Language	Target Language
56.34 - 56.52	-- I'm **Hernando** and I'm scared of nothing. It's actually me. I used to say my real gift was acting. I'm **Jorge**, I make the spackle.	Aku **Hernando** dan aku tak takut apa-apa! Sebenarnya aku. Aku suka bilang Karunia asliku adalah "akting". Aku **Jorge**. Aku membuat penambal.

The data above shows that the translator used Imitation strategy to translate the source language (SL). The data taken from the scene was when Mirabel talked to Tio Bruno about how he left his tower but was still in the casita. The phrase -- I'm **Hernando** and I'm scared of nothing. It's actually me. I used to say my real gift was acting. I'm **Jorge**, I make the spackle. into the target language (TL) *Aku **Hernando** dan aku tak takut apa-apa! Sebenarnya aku. Aku suka bilang Karunia asliku adalah akting. Aku **Jorge**. Aku membuat penambal*. The translator used an imitation strategy. The characters name of the movie Encanto which is Hernando and

Jorge is translated into hernando and jorge since the imitation strategy is applied. The data in this dialogue shows **gift** as the subject of the clause my real gift was acting.

- **Transfer Strategy**

The first example of Transfer strategy taken from the scene when Mirabel was getting ready for Antonio's gift ceremony and three of the excited little neighbors came to madrigal's house to ask about Antonio's gift ceremony.

Data Number 1

Duration	Source Language	Target Language
04.75 - 04.77	What's your gift ?!	Apa Karuniamu?

The data above shows that the translator used a transfer strategy to translate the source language (SL) phrase. What's your gift ?! into the target language (TL) as Apa Karuniamu? The translator shows the transfer strategy used to translate the source language, What's your gift ?! is correctly and completely translated into *Apa Karuniamu?*. There is no addition or deletion in translating the utterance, and both of the utterances in the source language and the target language have similar meanings. The data shows in this dialogue the word **gift** is an object of the sentence.

The second example of Transfer strategy taken from the scene was when Mirabel was coming home to prepare Antonio's gift ceremony and the three little neighbors were still asking about Mirabel's gift.

Data Number 2

Duration	Source Language	Target Language
08.96 - 08.99	She was about to tell us about her super awesome gift!	Dia baru mau mengatakan Karunia supernya yang mengagumkan!

The data above shows that the translator used a transfer strategy to translate the source language (SL) phrase She was about to tell us about her super awesome gift! into the target language (TL) as *Dia baru mau mengatakan Karunia supernya yang mengagumkan!* The translator shows that transfer strategy used to translate the source language. There is no addition or deletion in translating the utterance, and both of the utterances in the source language and

the target language have similar meanings. The data in this dialogue shows the word **gift** is a part of the noun phrase her super awesome gift. Thus, the word **gift** particularly as an object in this sentence.

The third example of Transfer strategy taken from the scene was when Mirabel was coming home to prepare Antonio's gift ceremony and the three little neighbors were still asking about Mirabel's gift then Dolores shown in front of Casita says that Mirabel didn't get a gift.

Data Number 3

Duration	Source Language	Target Language
09.06 - 09.07	You didn't get a gift?	Kau tidak dapat Karunia?

The data above shows that the translator used a transfer strategy to translate the source language (SL) phrase You didn't get a gift? translated into the target language (TL) as *Kau tidak dapat Karunia?*. There is no addition or deletion in translating the utterance, and both of the utterances in the source language and the target language have similar meanings. The data shows in this dialogue the word **gift** as an object.

4. CONCLUSION

Based on the analysis presented in the previous chapter, it can be concluded that six of the ten subtitling strategies proposed by Gottlieb (1992) were applied by the translator in the Encanto movie. Additionally, two of Gottlieb's combination subtitling strategies were also employed. The identified strategies and their respective frequencies are as follows: Expansion (10.71%), Paraphrase (10.71%), Condensation (14.28%), Transcription (3.57%), Imitation (10.71%), and Transfer (50%). Among these, the Transfer strategy was the most frequently used, indicating that the translator often found it unnecessary to alter language elements to convey the intended message. Consequently, the translation preserves the original language structure while effectively transferring the meaning. The use of subtitling strategies is essential in film translation, particularly because the target audience often includes both native speakers and viewers from diverse linguistic backgrounds. Employing appropriate subtitling strategies facilitates the translation of linguistic elements that may be unfamiliar or culturally specific in the target language, thereby improving the subtitles' acceptability and accessibility. It is also important to note that a single translator may apply multiple strategies within a single dialogue to achieve equivalence and clarity. Furthermore, this study presents only three findings for each

subtitling strategy. This deliberate limitation aims to provide focused and representative examples that clearly illustrate the application of each strategy within the context of the Encanto movie. By doing so, the analysis remains concise and avoids redundancy, highlighting the most relevant instances that contribute to a comprehensive understanding of the translation process. Ensuring equivalence between the source and target languages is crucial for facilitating audience comprehension and successfully conveying the film's message.

If you want, I can also help you expand or adapt this conclusion for specific journal requirements or add citations and references.

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