

THE TECHNIQUES IN THE ENGLISH DUBBING OF SURYANI'S INTERROGATIVE UTTERANCES IN *PENYALIN CAHAYA*

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ABSTRACT

This study investigates the English dubbing techniques used in translating the interrogative utterances of the protagonist, Suryani, in the movie "Penyalin Cahaya". The research focuses on analyzing the dubbing techniques used to convey the pragmatic functions and cultural references of Suryani's interrogative utterances in the source language to the target language. The study employs a qualitative research design, utilizing library and explicatory analysis to analyze the data. The corpus of data was collected from the movie and the English dubbed version. The results reveal that the dubbing techniques used in translating Suryani's interrogative utterances in "Penyalin Cahaya" mainly include the use of question tags, direct and indirect questions, and modals to convey the intended pragmatic functions and cultural references of the source language utterances. The study also shows that the translation of interrogative utterances in the movie requires the translators to take into account the pragmatic and cultural contexts of the source language and the target language. The analysis of the data also reveals that the use of question tags is the most frequently used technique in the English dubbing of Suryani's interrogative utterances. The use of question tags is employed to convey the intended pragmatic functions and cultural references of the interrogative utterances in the source language, such as indicating surprise, seeking confirmation, and expressing irony. Moreover, the use of direct and indirect questions and modals is also found to be a common technique in translating Suryani's interrogative utterances. The use of these techniques is employed to convey the intended pragmatic functions and cultural references of the interrogative utterances, such as indicating politeness, requesting information, and expressing uncertainty. This study provides a valuable contribution to the field of audiovisual translation by exploring the dubbing techniques used in translating the interrogative utterances in "Penyalin Cahaya". The study reveals that the use of question tags, direct and indirect questions, and modals is employed to convey the intended pragmatic functions and cultural references of the interrogative utterances in the source language. The study also highlights the importance of considering the pragmatic and cultural contexts of the source and target languages when translating interrogative utterances in audiovisual texts.

Keywords: English dubbing, Interrogative utterances, audiovisual translation, Indonesian film, *Penyalin Cahaya*

ABSTRAK

Penelitian ini menyelidiki teknik sulih suara bahasa Inggris yang digunakan dalam menerjemahkan ungkapan-ungkapan interogatif dari tokoh utama, Suryani, dalam film "Penyalin Cahaya". Penelitian ini berfokus pada analisis teknik sulih suara yang digunakan untuk menyampaikan fungsi pragmatis dan referensi budaya dari ungkapan tanya Suryani dalam bahasa sumber ke bahasa sasaran. Penelitian ini menggunakan desain penelitian kualitatif, dengan menggunakan analisis studi pustaka dan eksplikatori untuk menganalisis data. Korpus data dikumpulkan dari film dalam bahasa Indonesia serta versi bahasa Inggris. Hasil penelitian menunjukkan bahwa teknik sulih suara yang digunakan dalam menerjemahkan ungkapan tanya Suryani dalam film "Penyalin Cahaya" terutama mencakup penggunaan tag questions, pertanyaan langsung dan tidak langsung, dan modal untuk menyampaikan fungsi pragmatis yang dimaksudkan dan referensi budaya dari ungkapan bahasa sumber. Penelitian ini juga menunjukkan bahwa penerjemahan ungkapan tanya dalam film mengharuskan penerjemah untuk mempertimbangkan konteks pragmatis dan budaya dari bahasa sumber dan bahasa sasaran. Analisis data juga menunjukkan bahwa penggunaan tag questions adalah teknik yang paling sering digunakan dalam sulih suara bahasa Inggris untuk ungkapan tanya Suryani. Penggunaan tag questions digunakan untuk menyampaikan fungsi pragmatis yang dimaksudkan dan referensi budaya dari ungkapan tanya dalam bahasa sumber, seperti menunjukkan keterkejutan, mencari konfirmasi, dan mengekspresikan ironi. Selain itu, penggunaan pertanyaan langsung dan tidak langsung serta modalitas juga menjadi teknik yang umum digunakan dalam menerjemahkan ungkapan tanya bahasa Suryani. Penggunaan teknik-teknik ini digunakan untuk menyampaikan fungsi pragmatis yang dimaksudkan dan referensi budaya dari ungkapan-ungkapan tanya, seperti menunjukkan kesopanan, meminta informasi, dan mengekspresikan ketidakpastian. Penelitian ini memberikan kontribusi yang berharga bagi bidang penerjemahan audiovisual dengan mengeksplorasi teknik sulih suara yang digunakan dalam menerjemahkan ungkapan-ungkapan tanya dalam film "Penyalin Cahaya". Penelitian ini mengungkapkan bahwa penggunaan tag questions, pertanyaan langsung dan tidak langsung, serta modal digunakan untuk menyampaikan fungsi pragmatis yang dimaksudkan dan referensi budaya dari ungkapan tanya dalam bahasa sumber. Penelitian ini juga menyoroti pentingnya mempertimbangkan konteks pragmatis dan budaya dari bahasa sumber dan bahasa sasaran ketika menerjemahkan ungkapan tanya dalam teks audiovisual.

Kata kunci: English dubbing, Interrogative utterances, audiovisual translation, Indonesian film, *Penyalin Cahaya*

BACKGROUND OF THE STUDY

Theatrical performances display actors who amuse audiences with their extraordinary movements and performances. Recently, the entire world has become more technologically advanced as an outcome of its evolution. Commonly, people adore their own devices that can access apps that meet their demands. Netflix represents one of the many applications people utilize, particularly to watch their preferred movies. Reed Hastings and Marc Randolph launched Netflix in 1997 as a media streaming and movie rental service. Then in 1999, Netflix began offering an online subscription service (Hosch, 2022). Netflix offers a wide variety of films categorized by genre, country of origin, language, and more. One of the features that are available when playing a Netflix movie is the audio settings. The audio settings consist of multiple language dubbing and subtitles.

Dubbing is a form of Audiovisual Translation utilized primarily in Germany, Italy, France, Spain, Austria, Switzerland, Hungary, the Czech Republic, Slovakia, Turkey, Brazil, China, Japan, the majority of Asian countries, and some North-African countries, consisting of the substitution of the original audio track from a movie containing the source language dialogs using another track that contains the translated dialogs in the target language which have been recorded previously (Chaume-Varela, 2006).

The prevalence of dubbing in movies can be attributed to the numerous films produced in different countries and the demand from audiences who prefer to watch films in their native language. In essence, dubbing serves to enhance the comprehension of a movie's dialogue and plot for viewers who are not familiar with the original language. Characters in films use a variety of utterance types, including interrogative utterances. Generally speaking, interrogative utterances represent a form of communication where the person being questioned provides information to the person asking the question (Leonard, 1959).

As a result, dubbing plays a crucial role in making films more accessible and enjoyable for a diverse audience. It enables viewers to better understand the intricacies of the plot and the subtleties of the characters' emotions. This enhanced understanding contributes to a more immersive and satisfying viewing experience. However, it is worth noting that the dubbing process is not without its challenges. Accurate translation of cultural references, humor, and idiomatic expressions can be particularly difficult, as these elements may not have direct equivalents in the target language. Moreover, maintaining the synchronization between the translated dialogue and the on-screen visuals requires a high level of skill and precision on the part of the dubbing team.

The process of dubbing not only involves the translation of dialogues but also requires attention to various types of utterances, including interrogative utterances, which are crucial for the progression of a movie's plot. In the movie *Penyalin Cahaya*, the characters engage in a series of conversations, asking questions and seeking answers, which drive the narrative forward. When it comes to the translation of interrogative utterances in *Penyalin Cahaya*, the dubbing team must ensure that the essence of the original questions is preserved while making them accessible and understandable to the target audience. This can be particularly challenging, as some questions may be rooted in cultural contexts, expressions, or linguistic structures that do not have direct equivalents in the target language. For example, in *Penyalin Cahaya*, a character may ask a question that relies on a specific cultural reference or idiom that is unique to the source language. In such cases, the dubbing team must find creative ways to adapt the interrogative utterance to the target language, ensuring that it conveys the intended meaning while remaining true to the spirit of the original dialogue.

Furthermore, the tone, intonation, and pacing of the voice actors in the dubbed version must accurately reflect the emotional nuances of the original interrogative utterances. This ensures that the target audience can fully appreciate the characters' emotions, motivations, and intentions, which are integral to the overall storytelling experience.

Understanding and revealing dubbing strategies is essential for several reasons, especially in a world where movies and television shows are enjoyed by audiences from diverse linguistic backgrounds. By analyzing and examining the techniques used in dubbing, we can gain insights into the methods that work best to ensure a seamless and engaging viewing experience for the audience.

Firstly, effective dubbing strategies help maintain the authenticity and essence of the original content. A well-dubbed movie will not only convey the intended meaning of the dialogues but also retain the emotional impact, tone, and cultural nuances. This enables the audience to connect with the characters and the story on a deeper level, regardless of the language barrier.

Secondly, revealing dubbing strategies can lead to improvements in the quality of translations. By studying and understanding the techniques used by professional dubbers, aspiring translators and voice actors can hone their skills and deliver better performances. This not only contributes to the overall quality

of the dubbed content but also ensures that the translated version accurately represents the vision of the creators.

Moreover, studying dubbing strategies can help identify areas for innovation and growth in the field of audiovisual translation. As technology advances, there is potential for the development of new techniques and tools that can enhance the dubbing process. By analyzing existing methods, researchers and professionals can explore new ways to address challenges and further improve the viewer’s experience.

Lastly, recognizing the importance of dubbing strategies can help foster a greater appreciation for the hard work and dedication of those involved in the audiovisual translation industry. By understanding the complexities of the dubbing process, audiences can better appreciate the efforts made by translators, voice actors, and other professionals to bring foreign content to life in their native language.

FOCUS OF THE STUDY

The present study is dedicated to examining the dubbing of an Indonesian film titled *Penyalin Cahaya*. In 2021, the film debuted under the direction of Wregas Bhanuteja. The plot of the film centered on a college student who was sexually assaulted by a fellow student and attempted to identify the perpetrator of the assault. The Ministry of Women’s Empowerment and Child Protection (KPPPA) reported 8,800 cases of sexual assault in Indonesia between January and November 2021, as reported by CNN Indonesia (2021).

The researchers selected this film due to the rise in sexual assault cases in 2021, and because it highlights the significance of safeguarding victims of sexual assault. The film’s dubbing, which was translated into English, was chosen for examination to better understand the techniques employed during the process. Furthermore, since interrogative utterances vary in form and meaning, the researchers opted to analyze these particular utterances.

This investigation sought to identify the most appropriate techniques applied for dubbing in *Penyalin Cahaya*. The dubbing technique employed in the present research are the ones proposed by Delabastita (1989).

LITERATURE REVIEW

Dubbing is a technique that involves substituting the original dialogue with a vocal track, meticulously matching the timing, phrasing, and lip movements of the original dialogue for a seamless experience (Luyken et al. 1991: 31). The primary objective of dubbing is to create the illusion that the target language dialogues are being uttered by the original actors, thus enhancing the enjoyment of foreign content for viewers (Chiaro, 2009). By ensuring a high degree of synchronization and maintaining the essence of the original performance, dubbing offers a more immersive and accessible experience for audiences who may not be familiar with the source language.

Since this study will analyze all the data using the theory by Delabastita, the table below summarizes the five dubbing techniques proposed by Delabastita (1989).

Table 1. Dirk Delabastita’s Dubbing Techniques

Dubbing Technique	Explanation
Acoustic Verbal Signs x Substitution	The original film’s signs are reconstructed, but the acoustic verbal signs have been eliminated and replaced with acoustic verbal signs from the target language.
Deletion	Elimination of all forms of indicators, including audible, nonverbal, visual, and acoustic.
Repetition	The movie has not been modified with in any way, and it preserves all of the qualities that were present in the original material (or known as “non-translation”).
Transmutation	Numerous signs from the initially released film have been accurately recreated, but they have been reorganized and presented in a different sequence compared to the one in which they appeared in the original.
Addition	The addition of new sights, sounds, or conversations in the scene.

According to Lauer & Condoravdi (2012), interrogative utterances have multiple purposes. The various goals are to inform, to engage the recipient in discussions, to evaluate the recipient’s knowledge, to notify the recipient of an issue, to demonstrate possibilities, to seek commitment, and to educate. There are three categories of interrogative expressions based on the expected response. Yes/no questions are those

that require a yes or no response, such as “Have you been to Paris?” “What is your name?” is an example of a WH-question because it contains a “W” element (who? what? how? etc.) and expects an answer that provides the lacking information assumed by that element. Alternative questions are the third and least important category. It expects a response from one of the two or more alternatives specified in the question; “Would you prefer steak or chicken?” is an example of an alternative question (Quirk, 1972).

METHODOLOGY

The data in this research are objective data, which could also be described as data that are gathered through observation. The researchers directly collected the data by watching the movie in its entirety thoroughly. This investigation combines qualitative research with library and explanatory techniques. According to George (2008), qualitative research employs symbols besides words, images, and numbers to document findings. For instance, pursuing a dream profession (p. 7).

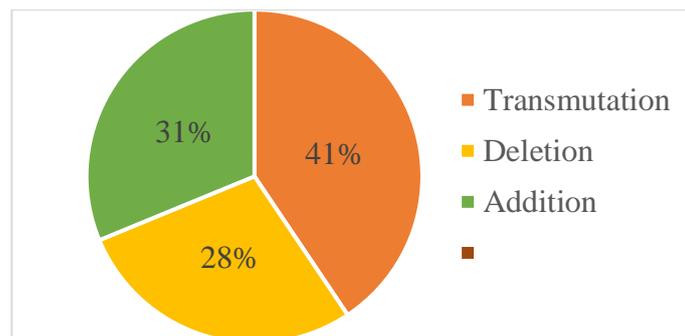
This study employs library research to collect definitions, theories, related studies, and arguments or assertions to support this paper. The definition of library research is identifying and locating sources that provide factual information or personal/expert opinion on a research question. This study also makes use of explicatory examinations, which is defined as a thorough, in-depth, and concentrated analysis of a single essential text or supporting evidence for a particular complicated occurrence in order to fully understand one or more of its components (p. 6).

RESULT AND DISCUSSION

Result

This study elaborates around 19 data related to dubbing techniques. From a total of 19 data points, researchers identified three primary techniques employed for converting the Indonesian version of the film into English. The three techniques totaled 32, with each technique consisting of 13 transmutations, 10 additions, and nine deletions. The percentages of each dubbing technique are displayed in the subsequent chart.

Chart 1. Dubbing Techniques Percentages



This study is divided into three subsections according to Delabastita’s Dubbing Techniques. The subsections are as follows: 1) Transmutation, 2) Deletion, and 3) Addition. Discussions within each category are organized by classification. Below is a table containing all of the collected data.

Table 2. Suryani’s Interrogative Utterances

No. of Data	Source Language	No. of Data	Dubbing	Dubbing Technique
1/UT/PC/00:07:39-00:07:40	Ngeprint naskah lagi, Bang?	1/D/Ph/00:07:39-00:07:40	Printing another draft, Rama?	Transmutation
2/UT/PC/00:07:59-00:08:00	Beneran, Bang?	2/D/Ph/00:07:59-00:08:00	You serious?	Deletion
3/UT/PC/00:08:58-00:09:02	Nanti tuh <i>party</i> -nya pake <i>dress code</i> 40-an, Min. <u>Lu punya ga baju gitu?</u>	3/D/Ph/00:08:58-00:09:02	Oh, and the party has a dress code anything from the 40s. <u>You got stuff like that, right?</u>	Transmutation, Addition

No. of Data	Source Language	No. of Data	Dubbing	Dubbing Technique
4/UT/PC/00:09:14-00:09:15	Kenapa emangnya, Kak?	4/D/Ph/00:09:14-00:09:15	Why is that exactly?	Deletion
5/UT/PC/00:10:52-00:10:54	Itu tadi senior yang di kios siapa sih, Min?	5/D/Ph/00:10:52-00:10:54	So, who's that rude senior back at the shop?	Addition
6/UT/PC/00:16:43-00:16:47	Entar aja. <u>Mau ngapain sih, Min?</u>	6/D/Ph/00:16:43-00:16:47	Like right now? Is there somewhere you're gonna be?	Transmutation
7/UT/PC/00:16:47-00:16:51	Anak-anak pada di sini noh. <u>Mau ngerjain apa juga sih di sono?</u>	7/D/Ph/00:16:47-00:16:51	Look around, everyone's here. Not like anyone's gonna be at your shop?	Addition, Transmutation
8/UT/PC/00:21:58-00:21:59	Min. Siapa yang ngerjain gua?	8/D/Ph/00:21:58-00:21:59	Amin. Who pulled a prank on me?	Transmutation
9/UT/PC/00:22:04-00:22:04	<i>Selfie</i> gua siapa yang ngambil?	9/D/Ph/00:22:04-00:22:04	Who took and uploaded those selfies?	Transmutation, Addition, Deletion
10/UT/PC/00:22:06-00:22:08	Semalem kenapa ga bangunin gua pas jalan balik?	10/D/Ph/00:22:06-00:22:08	And how come you never wake me up on the way home?	Addition, Transmutation
11/UT/PC/00:22:11-00:22:12	Lo ninggalin gua, Min?	11/D/Ph/00:22:11-00:22:12	So, you left me there?	Addition, Deletion
12/UT/PC/00:23:35-00:23:36	Kenapa tutup, Bu?	12/D/Ph/00:23:35-00:23:36	You close the diner?	Deletion, Addition
13/UT/PC/00:27:25-00:27:27	Maaf, Bang. Semalem yang nganterin saya pulang siapa ya, Bang?	13/D/Ph/00:27:25-00:27:27	I'm sorry, but do you know who it was that took me home last night?	Addition, Deletion
14/UT/PC/00:28:28-00:28:30	Kak Anggun liat siapa yang nge-posting <i>selfie</i> saya ga, Kak?	14/D/Ph/00:28:28-00:28:30	Do you know who posted these selfies of me online?	Deletion, Transmutation, Addition
15/UT/PC/00:30:13-00:30:18	Pokoknya gue cuman minum <i>wine</i> sama <u>satu shot apa tuh yang dikasih Bang Tariq pas Medusa Medusa itu?</u>	15/D/Ph/00:30:13-00:30:18	I don't know, but I think I just had wine and then what did we drink? The one when we played that game with Medusa's head?	Transmutation, Deletion, Addition
16/UT/PC/00:30:40-00:30:42	Nih, lo liat. <u>Ukurannya bedakan?</u>	16/D/Ph/00:30:40-00:30:42	Hey, look at this. Not the same size.	Transmutation
17/UT/PC/00:32:36-00:32:39	Pak, tapi kan itu tidak tercantum di kontrak beasiswa awal, Pak?	17/D/Ph/00:32:36-00:32:39	That's irrelevant because I didn't violate my scholarship requirements, sir.	Transmutation
18/UT/PC/00:43:50-00:44:53	Mungkin ga ya Kak? Kalo minuman saya dikasih obat?	18/D/Ph/00:43:50-00:44:53	Is it possible that someone could've drugged my drinks?	Deletion, Transmutation
19/UT/PC/01:43:34-01:43:35	Maksudnya? NetCar palsu?	19/D/Ph/01:43:34-01:43:35	You mean like a fake NetCar?	Transmutation

The table presented above provides an overview of the data quantity and the frequency of dubbing techniques which are going to be thoroughly examined in the subsequent discussion section.

Discussion

In the first part of the Discussion section, Transmutation technique will be discussed. In short, transmutation means reproduced signs from the original film have been rearranged and displayed in a different order (Delabastita, 1989). As seen from the table previously, the TL sentences have different orders compared to the SL. Since the researchers examined each sentence of the SL and TL as a complete interrogative sentence, the transmutation procedure was applicable to the SL. This method is used to ensure that the intended audience understands the entire sentence and to handle cultural differences between the SL and TL. For example, in data number 19 the SL is “Maksudnya? NetCar palsu?”. If it is translated word-for-word, it would come out as “What do you mean? A false NetCar?”, but the translator decided to implement the transmutation to make the sentence acceptable in the TL, so the translation is “You mean like a fake NetCar?”. In addition, this demonstrates that the transmutation technique utilized by the translator in the process of translating from SL to TL results in a sentence structure that is more streamlined and organized. The SL demonstrates that well-structured sentences are generally disregarded in everyday conversation, particularly when conversing with acquaintances. While the TL demonstrates that the use of well-structured sentences can effectively highlight essential messages in a statement.

In the second part, we will be discussing about Deletion technique which was applied in the English dubbing of *Penyalin Cahaya*. Deletion as described by Delabastita (1989) means the complete absence of all audible, nonverbal, visual, and acoustic signs. Several words from the SL do not have an equivalent in the TL that can be considered comparable. The word “kak” in the SL if translated into the TL would be “brother” or “sister”. SL shows a word without showing a specific gender and is addressed to someone older than the speaker, while the translation shows a gender-specific word without emphasizing the age distinction of both the speaker and the addressee. In this case, the translator decided not to use the translation of the word “kak” in the dubbed version. This may be the result of condensing the length of the conversation in order to communicate more important details in a shorter amount of time.

The third part to analyze is Addition technique. Addition is inserting new elements, such as symbols, objects, or dialogue, to the scenario Delabastita (1989). Within the fifth piece of data the SL is “Itu tadi senior yang di kios siapa sih, Min?”, despite the fact that the scenario in the film depicts a senior who appears arrogant and rude, the SL makes no reference to the senior’s behavior in any way. This contrasts to the TL, which emphasizes the senior’s attitude by adding an adjective that highlights attitude.

CONCLUDING REMARKS

From the result, the researchers concluded that there are visible patterns. It may be feasible to recognize a pattern in this instance, and that pattern refers to each of the collected data can have multiple dubbing techniques. As a result of this fact, the overall number of methods used to analyze the data may end up being higher than the amount of data that was collected. There were a total of 19 pieces of data collected, while there were a total of 32 occurrences of techniques utilized in the dubbing. The researchers discovered that 41% of the 32 occurrences of dubbing techniques utilized the technique is transmutation. It is another visible pattern that shows most of the data collected are utilizing this technique.

Future further development of the research is encouraged by the researchers. Not only about the same topic as the research, but also the primary focus of the study. There is also plenty more to be discovered about the movie *Penyalin Cahaya*, including its accuracy, the readability, acceptableness, and cultural terms, and many more. The researchers hope for the future researcher to enhance future studies based on the same film but with varying foci, thereby allowing the studies to vary.

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