

Subtitling Strategies in a Malaysian Animated Movie

Nur Batrisyia Umairah Mohamed¹, Maizura Mohd Noor²

^{1 & 2} Akademi Pengajian Bahasa, Universiti Teknologi MARA

¹ batrisyia@gmail.com

² Maizu567@uitm.edu.my

Article history:

Received: 4 March 2024

Accepted: 18 May 2024

Published: 1 June 2024

Abstract

This study investigates the utilisation of translation strategies in the English subtitles of a Malaysian animated film *Upin & Ipin: Keris Siamang Tunggal*. Employing a qualitative approach with a content analysis method, the study adopts the Subtitling Strategies framework proposed by Henrik Gottlieb in 1992. The findings reveal the predominant use of the *Imitation* strategy, with the notable absence of strategies such as *Transcription* and *Resignation*. These results furnish valuable insights for translators, subtitlers, and language professionals, enhancing their ability to accurately and respectfully convey animated films across diverse cultures. The study recommends exploring different genres and adopting a multilingual approach, incorporating multiple source and target languages in future research. Ultimately, the research aspires to foster cross-cultural understanding, facilitate language appreciation, and navigate the dynamic landscape of digital media.

Keywords: *subtitling strategies, translation, Malaysian animated movie*

Introduction

Researchers have been looking Animation, derived from ‘animate’, refers to the art of giving life, a process often achieved through frame-by-frame drawings or computer-generated images (Nur Nafishah, Rahimah, & Rohani, 2014). The animation industry has undergone a remarkable evolution, transitioning from traditional hand-drawn 2D to the sophisticated realm of 3D animation, a shift made possible by technological advancements. Early animation tools like thaumatrope and zoetrope, as noted by Amir and Sidin (2011), laid the foundation for this evolution. In Malaysia, the roots of animation can be traced back to *wayang kulit* (shadow play), with the industry officially taking shape in 1946 with the establishment of the Malaya Film Unit (Hassan, 2020). Over the years, Malaysia has not only produced animated films but has also ventured into advertisements and television series, showcasing significant advancements, particularly in 3D computer-generated animation.

This evolution in animation has significant implications for the translation industry, especially in the contemporary digital landscape. Translation now plays a crucial role in making animated content accessible globally. As animated films, advertisements, and television series from Malaysia showcase advancements like 3D computer-generated animation, translation becomes imperative for ensuring that this content reaches a diverse audience across linguistic barriers. This connection underscores the symbiotic relationship between animation and translation, where both fields contribute to the global dissemination and appreciation of cultural and creative content. Translation serves as a crucial conduit, facilitating the transfer of information or

knowledge across linguistic barriers (Nguyen, 2020). In the contemporary interconnected landscape, marked by diverse linguistic interactions, translation plays a pivotal role in achieving multifaceted objectives, spanning realms such as commerce, manufacturing, and consumer comprehension (Bouregbi, 2017). Translation is a pathway that connects different cultures and language (Mashhady et al., 2015). In the Malaysian context, the origins of the translation discipline date back to the 13th century, with a particular focus on translating Arabic religious texts into Malay (Myoung & Shunmugam, 2014). Throughout the colonial era, there was a pronounced inclination towards extensive translation of Malay-language materials into various other languages. Despite limited discourse surrounding the developmental trajectory of the Malaysian translation industry, it underscores a consistent and progressive journey. The significance of translation extends beyond traditional literary mediums, encompassing the entertainment domain, especially in the digital era where translating audiovisual content like YouTube videos, films, and television programs becomes imperative.

According to Chiaro (2013), the term "audiovisual" refers to a product that encompasses both auditory (audio) and visual components. The translation industry intersects with the field of Audiovisual Translation (AVT), where coherence between spoken words and visual elements is pivotal. While text translations predominantly focus on the verbal aspect, AVT introduces unique challenges and methods. Two principal methods of translating audiovisual content are dubbing, also known as voice-overs (Bagheri & Nemati, 2014), involving oral translation to synchronize with the original speech, and subtitling, which renders speech into text or transcription within the audiovisual material (Metin Tekin, 2019). This investigation will delve specifically into subtitling in the context of a Malaysian animated film, showcasing how the translation industry plays a crucial role in making such content accessible and enjoyable to a global audience.

Given the pervasive influence wielded by the animation industry in contemporary society, the provision of translations for audiovisual products becomes imperative. Ensuring audience comprehension is essential for the enjoyment of animated works. However, the universal application of subtitles to all animated content is a formidable task, and the fidelity and clarity of subtitled works are occasionally compromised, as observed by Devi et al. (2022). Such deficiencies may give rise to issues such as contextual misunderstandings and confusion among the audience. To address these concerns, it is imperative for translators to employ judicious strategies when subtitling movies.

While scholarly attention has been directed towards translation strategies, the existing literature predominantly focuses on the analysis of audiovisual media excluding the animation genre (Hastuti, 2015; Ghaemi & Benyamin, 2010; Nirwana et al., 2020). Therefore, this study aims to identify and examine the translation strategies employed in the English subtitles of a Malaysian animated movie namely *Upin & Ipin: Keris Siamang*.

Literature review

In the pursuit of subtitle translation, it is essential to acknowledge the distinctive characteristics inherent in this medium. The process of subtitling entails two primary focal points: the linguistic translation per se and the technical considerations intrinsic to subtitles. As delineated in Knaappila's investigation (2009), subtitling emerges as a form of translation, albeit one circumscribed by specific technical prerequisites. Beyond the customary challenges associated with translation, subtitlers contend with supplementary obstacles tied to the technical intricacies of subtitling (Metin Tekin, 2019). He highlights that the translation of subtitles encounters constraints in terms of both temporal and spatial dimensions.

The temporal constraint in subtitle translation relates to the duration during which a subtitle remains visible on the screen. Schwarz (2003), as cited in Metin Tekin (2019), attributes this limitation to the reading speed of individuals, necessitating subtitlers to ensure that viewers can complete reading before the subsequent frame appears. In instances where achieving this proves unfeasible, subtitlers are compelled to contemplate the condensation of subtitle content. On the other hand, the spatial constraint pertains to the allocation of text on the screen, permitting only 30 to 40 characters and a maximum of 2 or 3 lines at any given time (Schwarz, 2003, cited in Metin Tekin, 2019). Given this spatial limitation, subtitlers must exercise creative translation approaches to convey a comprehensive and accurate meaning within the specified confines. These considerations underscore the pivotal role of employing translation strategies, particularly those specific to subtitling, in effectively addressing these challenges.

Subtitling strategies, despite their distinctive designation, are encompassed within the broader category of translation strategies. As previously elucidated, translation strategies within the domain of translation studies refer to the measures undertaken subsequent to the initial phases of the translation process. Given that subtitling inherently involves the act of translation, the strategies applied in subtitling are inherently categorized as translation strategies. It is crucial to note, however, that certain strategies are better suited for subtitling than for traditional translation contexts. While discussions on subtitling and its associated strategies have been prevalent, few scholars have systematically formulated these strategies into easily applicable frameworks. Notably, frameworks developed by Gottlieb (1992) and Tomaszekiewicz (1993) have provided valuable insights into subtitling strategies. Despite attempts in recent studies to redefine these strategies, none have achieved widespread recognition, thereby leaving Gottlieb's Subtitling Strategies (1992) as the most widely utilised and acknowledged framework within this field.

Table 1: Gottlieb's Subtitling Strategies (1992)

No.	Strategy	Description
1	<i>Expansion</i>	Used when the original requires an explanation because of some cultural nuance not retrievable in the target language.

2	<i>Paraphrase</i>	Is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.
3	<i>Transfer</i>	Refers to the strategy of translating the ST completely and accurately without additional information.
4	<i>Imitation</i>	Maintains the same forms, typically with names of people and places.
5	<i>Transcription</i>	Used in those cases where a term is unusual even in the ST (use of third language or nonsense language) by rewriting certain usages to fulfil the textual function of how the language will be used. For example, the way a sentence is pronounced in the source language can be reflected in the subtitling.
6	<i>Dislocation</i>	Adopted when the original employs some sort of special effect when translation effects are more important than dialogue content (like translating songs). Dislocation uses the alternative words to translate a word because it is more meaningful in target language.
7	<i>Condensation</i>	The shortening of the text in the least obtrusive way possible so that the simplicity and effectiveness of the subtitles are maintained while the meaning is conveyed.
8	<i>Decimation</i>	Extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted.
9	<i>Deletion</i>	Total elimination or parts of a text. This is done when the dialogue is considered to be less efficient, and the meaning contained in it can be obtained from other audio-visual channels such as images and sound.
10	<i>Resignation</i>	Resignation is used when no solution for the translation is found, and the meaning is lost or cannot be obtained from other audio-visual channels or in other words: 'not translated'.

Table 1 describes Gottlieb's 10 subtitling strategies (1992). The *Expansion* strategy specifically addresses differences in cultural nuances between the SL and TL, making it a valuable solution to maintain the essence and authenticity of the original content (Eprilia & Rahmi, 2022). According to Ghaemi and Benjamin (2011), *Paraphrase* strategy is the reconstruction of the source text into target text without losing any of the meaning. Knaappila (2009) believes that it is useful in transferring meaning in languages that differ significantly with each other in terms of phraseology and syntax. *Deletion* primarily address redundancy or inefficient translation, they offer a superior alternative for shortening dialogues without omitting pertinent information from the source text (Eprilia & Rahmi, 2022). Briefly, the framework delineates various strategies employed by subtitlers and serves as a systematic approach for subtitlers to effectively convey meaning while adhering to temporal and spatial constraints inherent in the subtitling process.

In 2022, Devi, Amini, and Abbaspour conducted a study employing Gottlieb's (1992) framework to assess subtitling strategies and overall translation quality in the Malaysian animated film 'Ejen Ali.' Employ-

ing a descriptive qualitative design, the researchers meticulously analyzed dialogue transcriptions and subtitles on a sentence-by-sentence basis. Subsequently, Nabahan's translation quality assessment guidelines (2012) were applied in a secondary analysis to evaluate the overall translation quality. The study identified that the most accurate translations predominantly utilized transfer, paraphrase, and expansion strategies, while the dislocation strategy resulted in the highest number of inaccuracies. They argued that it is normal for Malay-English (or vice versa) translations to be challenging due to the fact that both languages are from different language families, which accounts for differences in their lexical and syntax systems. The researchers concluded that the occurrence of inaccuracies could be mitigated by adopting a diverse set of strategies. Furthermore, the study affirmed the efficacy of Gottlieb's Subtitling Strategy (1992) in the context of Malay-English subtitles.

Ghassemiazghandi and Mahadi (2020) conducted a study that adopted Gottlieb's (1992) framework, focusing on subtitling strategies in animations (English-Persian movies) with a specific emphasis on humor translation. Utilizing a descriptive quantitative research approach, the study featured a notably larger sample size of 16 animations compared to other similar studies. The findings revealed that the most prevalent strategies employed in humor translation were transfer and paraphrase. While the primary focus of Devi et al.'s (2022) research centered on the accuracy of translation, both studies shared a common foundation based on the classifications within Gottlieb's (1992) framework. This indicates the versatility and applicability of Gottlieb's framework across different studies within the domain of subtitling analysis.

The preceding research endeavors share commonalities, primarily revolving around the exploration of translation strategies applied in animations. While Devi et al. (2022) focused on the accuracy of translation strategies, the core emphasis aligns with the study conducted by Hazlina (2020) and Ghassemiazghandi and Mahadi (2020). It is noteworthy that both Devi et al. (2022) and Ghassemiazghandi and Mahadi (2020) utilized the same analytical framework, namely Gottlieb's Subtitling Strategy (1992). In contrast, Hazlina (2020) employed a simplified version of strategies derived from Baker (1992). Importantly, with the exception of Ghassemiazghandi and Mahadi's (2020) work, both studies analyzed only one movie each, potentially limiting the generalizability of their frameworks to other animated movies. Most importantly, the relevance of cultural background is superficially discussed.

This present study addresses the limitations of previous research by expanding the analysis of translation strategies to encompass a Malaysian animated movie by employing Gottlieb's Subtitling Strategy (1992). The anticipated findings have the potential to provide valuable insights not only for the current investigation but also for future studies exploring diverse subtitling strategy model.

Methodology

This study adopted a qualitative research approach to gain a deeper understanding of the translation strategies employed when translating Malay dialogues into English subtitles. Qualitative research, as defined by Aspers and Corte (2019), aims to discover new and significant distinctions in a subject or phenomenon. The chosen approach aligns with the study's objective of examining the choices made by translators. Content analysis, a method employed for systematic analysis and interpretation of diverse forms of communication, was applied (Krippendorff, 2019). Specifically, the focus was on the English subtitles of a Malaysian animated movie. This method facilitated the systematic categorization of subtitle translations based on the employed strategies, enabling a comprehensive understanding of contextual nuances. The study aligns with Neuendorf's (2017) characterization of content analysis as a summarizing approach that emphasizes understanding over mere reporting.

The study employed a purposive sampling technique, a deliberate selection method based on preferred attributes and qualities (Etikan et al., 2016). Given the research objective of analysing translation strategies in a Malaysian animated movie's subtitles, one film was selected based on criteria such as thematic elements (fantasy and adventure), source language (Malay), and the English subtitles. The emphasis on fantasy and adventure themes aligns with genres commonly associated with Malaysian animated movies, offering insights into translation practices frequently employed in this content. The choice of Malay language as the source language reflects the Malaysian context, acknowledging it as the national language in the country. This decision allows for an exploration of translation strategies applied to films native to this region, shedding light on how cultural nuances and linguistic characteristics influence the subtitling process. Additionally, the availability of English subtitles facilitates a fair and consistent comparison, providing a common reference point for a comprehensive assessment of the subtitling strategies employed in each movie.

The movie *Upin & Ipin: Keris Siamang Tunggal*, also known as *Upin & Ipin: The Lone Gibbon Kris*, is a Malaysian animated film based on the animated series *Upin & Ipin*, both produced by Les' Copaque Production (Les' Copaque Production, n.d.). IMDb (n.d.) notes that the movie, which was directed by Adam Amiruddin, Syed Nurfaiz Khalid, and Ahmad Razuri, was released in 2019. The plot centers on the twin protagonists, Upin and Ipin, as well as their companions, as they venture into the enigmatic Kingdom of Indraloka. Their goal is to vanquish the evil king and return the kingdom to its former splendor, according to rich Malaysian and Malay folklore.

The coding work was based on the validated framework by Gottlieb (1992). The identified subtitling strategies are presented in context with excerpts of dialogues by the characters.

Findings

Expansion

Excerpt 1		
Source Text	Target Text	Timestamp
Upin: Keris kecil saja.	Upin: It's kind of small.	
Ipin: Inilah agaknya Keris Siamang Tunggal.	Ipin: Is this the Lone Gibbon Kris Tok was talking about?	9:39 -
Mail: Keris sakti! Kalau aku dapat jualnya...	Mail: A magic kris? I could sell it and be rich!	9:51

Excerpt 1 is taken from a scene where Upin, Ipin and their friends are examining a dagger known as "Keris Siamang Tunggal." In the English subtitle, the *Expansion* strategy is employed by adding "...Tok was talking about?" instead of just "Is this the Lone Gibbon Kris?", which is the exact translation for "Inilah agaknya Keris Siamang Tunggal." in the Malay version. This suggests that there was a previous discussion involving Tok (Dalang) about the dagger.

Excerpt 2		
Source Text	Target Text	Timestamp
Belalang: Nakhoda Ragam pasti ada di sini. Mari.	Belalang: Nakhoda Ragam has to be here.	29:58
Ipin: Ayuhlah.	Ipin: Come on!	-
Fizi: Buat apa?	Fizi: Do we have to? What for?	30:09
Ipin: Ikut sajalah.	Ipin: Just follow him.	

In Excerpt 2, Belalang, Ipin, and Fizi are discussing the presence of Nakhoda Ragam as they arrive at Megah Harbour (along with Susanti and Mail). Belalang expresses his certainty that Nakhoda Ragam is definitely there and urges the others to find him. Ipin agrees and encourages Fizi to come along as well. However, it is noteworthy that the English subtitle goes beyond the literal translation of Fizi's statement in Malay, which is "Buat apa?". The English subtitle adds an additional phrase, "Do we have to?" just before "What for?" which uses the *Expansion* strategy. Despite Fizi's skepticism, Ipin insists that Fizi should still come along.

Paraphrase

Excerpt 3		
Source Text	Target Text	Timestamp
Upin: Mana Atuk dapat semua ini?	Upin: Where did you get all these cool things?	6:28
Tok Dalang: Atuk kumpullah. Semua ini adalah harta pusaka turun-temurun dari nenek moyang Atuk.	Tok Dalang: It's my secret stash. They're all family heirlooms passed down from my ancestors.	- 6:43

Excerpt 3 is from a scene where Upin and Ipin come to help Tok Dalang clear out his shed. While going through the shed, Upin asks Tok Dalang where he obtained the intriguing objects in there, and Tok Dalang reveals they are family heirlooms passed down from his ancestors. In the English subtitle, Tok Dalang's response is paraphrased as "It's my secret stash." when the Malay version is actually "Atuk kumpullah", which translates as "I collected them" in English.

Excerpt 4		
Source Text	Target Text	Timestamp
Ehsan: Kenapa ini?	Ehsan: It's floating!	11:20
Upin: Tak ada bilah.	Upin: Where's the blade?	-
Mei Mei: Kenapa, kawan-kawan?	Mei Mei: What's happening?	11:37

In this scene in Excerpt 4, Upin, Ipin and their friends are confronted with an unusual situation when a *kris* in a chest they have opened suddenly floats in the air. Upin observes that something is missing from the *kris* and says, "Tak ada bilah." which means "No blade." in English. However, in the English subtitle, the dialogue by Upin is paraphrased as "Where's the blade?" instead.

Transfer

Excerpt 5		
Source Text	Target Text	Timestamp
Pak Belalang: Kau semua siapa?	Pak Belalang: Who are you?	26:49 - 26:59
Fizi: Fizi! Ini Ip...	Fizi: I'm Fizi. These are--	
Pak Belalang: Belalang, siapa budak-budak ini? Kenapa mereka ada di sini?	Pak Belalang: Belalang, who are these children? We have to get them out of here!	
Belalang: Mereka sesat, Bapak.	Belalang: They got lost, Papa.	

In Excerpt 5, the *Transfer* strategy is employed in the translation of the dialogue between Pak Belalang and his son, Belalang. As Pak Belalang is rushing to get away from Raja Bersiong, he notices there are other children in his house aside from Belalang. Confused, he asks his son regarding those children. The Transfer strategy is used in the translation of the question, “Belalang, who are these children?”, which in the Malay original dialogue is “Belalang, siapa budak-budak ini?”. As can be seen, the subtitle is translated completely and accurately without any additional information.

Excerpt 6		
Source Text	Target Text	Timestamp
Mat Jenin: Memang nama abang, Mat Jenin, orang yang suka berangan-angan! Tapi angan-angan abang, bukannya kosong. Berisi! Tengoklah nanti, akan ada banyak kejutan!	Met Jenin: Hey! You're a really smart girl. That's because I am Mat Jenin, your friendly neighbourhood daydreamer! But they're not just dreams, oh no! They're goals! Dream your future, and it will arrive!	31:19
Mat Jenin: Sudahlah, abang nak makan.	Mat Jenin: Enough. I'm getting some food.	- 31:35

Excerpt 6 shows Mei Mei comparing Mat Jenin's frequent daydreaming to a character named Mat Jenin. Mat Jenin proudly acknowledges the comparison and introduces himself as a friendly neighbourhood daydreamer, emphasising the meaningfulness of his aspirations. While explaining himself, he feels that he has explained enough and suddenly decides it's time to go eat. Mei Mei agrees that she is also hungry. The *Transfer* strategy is applied when “Sudahlah, abang nak makan” is equivalently translated to “Enough. I'm getting some food.”

Imitation

Excerpt 7		
Source Text	Target Text	Timestamp
Nakhoda Ragam: Dan kau siapa?	Nakhoda Ragam: And who might you be?	1:01:35
Bawang Merah: Saya Bawang Merah . Penunggu gua cerita ini.	Bawang Merah: I'm Bawang Merah . I'm the guardian of this cave.	-
Mat Jenin: Semua itu tak penting!	Mat Jenin: No time for this.	1:01:42

Excerpt 7 shows that while they are on their journey to Raja Bersiong's castle, Upin and Ipin are distracted by a cute creature which cause them to stray off their original path. They find themselves at a magical place and hear a beautiful voice singing. They follow the voice into a cave where they meet with Bawang Merah.

A while later, Nakhoda Ragam, Mat Jenin and Belalang also find their way there. Upon reaching the place, Nakhoda Ragam asks who Bawang Merah is and that is when she introduces herself. The strategy of retaining the Malay name 'Bawang Putih' is known as *Imitation*.

Dislocation

Excerpt 8		
Source Text	Target Text	Timestamp
Ipin: Kawan-kawan, cepat!	Ipin: Come on. Hurry.	48:13
Jarjit: Dua, tiga roti kaya.	Jarjit: Two, three insects fly. I'm	-
Habislah saya!	too young to die!	48:25
Susanti: Tolong!	Susanti: Help!	

This scene in Excerpt 8 shows Upin, Ipin and their friends are chased for the kris they keep. Running in fear, Jarjit exclaims with a *pantun* (a two-line rhymed Malay verse) "Dua, tiga roti kaya. Habislah saya!" which is translated as "Two, three insects fly. I'm too young to die!" in English. The translation of Jarjit's *pantun* is an example of the *Dislocation* strategy. As can be observed in the English subtitle, the translation uses alternative words instead of the exact meaning of the *pantun*. This is due to the nature of a *pantun* which requires every end of lines to rhyme. To preserve the sense of urgency in the subtitle while also reflecting the poetic nature of a *pantun*, this specific translation strategy is employed.

Condensation

Excerpt 9		
Source Text	Target Text	Timestamp
Susanti: Mari ke sini, lihatlah itu!	Susanti: Here, look!	19:51
Ipin: Keris Atuk!	Ipin: It's Atok's kris!	-
Mail: Lari!	Mail: Run!	20:13

Excerpt 9 shows a scene in which Ipin and his friends are exploring the new place they have just arrived at. While Mail is chasing down a creature, Ipin spots something on the ground. Susanti encourages Fizi to take a closer look at the thing together while Ipin is picking it up. "Here, look!", says Susanti, which is a condensed version of "Mari ke sini, lihatlah itu!" in the Malay dialogue.

Decimation

Excerpt 10		
Source Text	Target Text	Timestamp
Pak Belalang: Kau boleh ang...	Pak Belalang: How did you--?	27:56
Mail: Pelik. Kenapa kau dengan Upin saja boleh angkat? Bukankah keris itu berat?	Mail: Weird. How come only you and Upin can lift it?	
Pak Belalang: Ada seorang lagi?	Pak Belalang: There's another one?	28:06
Ipin: Sebab kami luar biasa! Betul, bukan?	Ipin: Because we're super special! Right?	

This scene shown in Excerpt 10 takes place when Ipin and his friends encounter Pak Belalang for the first time. In a rush to escape from Raja Bersiong, Pak Belalang accidentally knocks Ipin over, revealing the Lone Gibbon Kris in his possession. Seizing the opportunity, Ipin casually picks up the *kris*, surprising Pak Belalang. Mail, one of Ipin's friends, questions why only Upin and Ipin are able to lift the *kris* effortlessly, while others struggle. In the English subtitle, Mail's question ends at "How come only you and Upin can lift it?" However, in the Malay version, an additional question follows: "Bukankah keris itu berat?" which means "Isn't it heavy?" This omission in the translation exemplifies the subtitling strategy known as *Decimation*.

Deletion

Excerpt 11		
Source Text	Target Text	Timestamp
Mat Jenin: Tersembunyi daripada pandangan mata orang biasa.	Mat Jenin: This kris has a blade that's invisible but very sharp.	37:59
Mat Jenin: Hebat, bukan? Hanya mereka yang istimewa dapat melihatnya.	Mat Jenin: Only the chosen ones are able to see it!	- 38:09

Excerpt 11 is taken from a scene where Mat Jenin is trying to sell the Lone Gibbon Kris for money. He advertises it as a magical *kris* that is invisible to the eyes. In the Malay dialogue, there is a line which emphasises the greatness of the *kris* which is "Hebat, bukan?". However, it is excluded in the English subtitle.

Excerpt 12		
Source Text	Target Text	Timestamp
Mat Jenin: Ya, Inderaloka. Mat Jenin: Kerajaan indah berlangitkan awan berbumikan tanah. Jarjit: Ini bukan kampung kita? Kita be- rada di mana?	Mat Jenin: Yeah. Inderaloka. Mat Jenin: Welcome to the kingdom of the beautiful skies and heavenly earth. Jarjit: Where on earth are we?	16:41 - 16:57

Excerpt 12 describes a scene where Mat Jenin introduces the arrival location as Inderaloka. He describes it as a beautiful kingdom with skies that are adorned with clouds and an earthly realm that is magnificent. This sets a tone of wonder and enchantment for the place they are in. Jarjit, one of the characters, questions their whereabouts by asking, "Where on earth are we?" His confusion indicates that they have arrived at an unfamiliar location to them. However, in the Malay dialogue, there is a question posted prior to that which is "Ini bukan kampung kita?" but is omitted in the English translation. This omission is an example of the *Deletion* strategy.

Discussion

In the context of this study, cultural differences play a pivotal role in influencing the selection and implementation of translation strategies. Many of the strategies employed in the process of subtitling are influenced by the need to bridge the cultures of the SL and the TL. One such strategy is the Expansion strategy, which takes on added significance in this regard. The *Expansion* strategy specifically addresses differences in cultural nuances between the SL and TL, making it a valuable solution to maintain the essence and authenticity of the original content (Eprilia & Rahmi, 2022). Moreover, it serves as a powerful tool to bridge the cultural gap as it ensures optimal understanding and resonance with the target audience.

Other than that, translation challenges often arise from linguistic differences between languages. As noted by Devi et al. (2022), translating between Malay and English (or vice versa) is commonly challenging as these languages belong to distinct language families, leading to variations in their lexical and syntactic systems. Due to these discrepancies, translators will resort to using certain subtitling strategies. This study highlights that the *Paraphrase* strategy is commonly applied to overcome the issue. In our view, it is the most appropriate approach as it effectively conveys the intended meaning even if the sentence structure differs from the target language. As stated by Ghaemi and Benyamin (2011), the *Paraphrase* strategy involves reconstructing the source text into the target text without compromising the meaning. However, it is worth noting that extensive use of this strategy may not be ideal, especially in the context of fast-paced audio-

visual content. This challenge arises from the inherent constraints of time and space, fundamental requisites in the subtitling process (Metin Tekin, 2019).

Knaappila (2009) asserts that the *Paraphrase* strategy proves beneficial when conveying meaning between languages characterised by substantial differences in phraseology and syntax. However, alterations in sentence structure may lead to slight increases in the length of the translated text. Consequently, translators should be cognizant of this phenomenon, exercising discretion in omitting superfluous words to keep to the stipulated word count.

Fundamentally, subtitles are an aid given to viewers so they can better comprehend the audio-visual content they are watching. While their biggest help is for translations, they also assist in conveying messages that the dialogues don't get across. As explained by Chiaro (2013), subtitles are basically useful for reducing the real dialogue in audio-visual materials, chiefly to maintain the pleasure of viewing the content without having to intensely concentrate on the subtitles, which can be seen as a diversion.

Subtitles adhere to specific standards, constraining the translated version from being presented in its entirety. These standards, influenced by time and space limitations, necessitate the application of subtitling strategies to align with prescribed requirements. As Schwarz (2003, cited in Metin Tekin, 2019) explained, subtitles should fit the duration of each frame and be restricted to 30 to 40 characters, using a maximum of two or three lines per frame. While subtitlers maintain the flexibility to select strategies, we contend that the most straightforward solutions to navigate these constraints involve the application of the *Condensation*, *Decimation*, and *Deletion* strategies. In fact, the *Decimation* strategy is often the best approach to concisely shorten source texts, especially fast speech. However, a downside associated with this strategy is the potential elimination of some useful information. Ghaemi and Benyamin (2011) note that *Decimation* results in the loss of both semantic and stylistic content. Hence, although *Condensation* and *Deletion* primarily focus on addressing redundancy or inefficient translation, they effectively shorten dialogues without omitting key information from the source (Eprilia & Rahmi, 2022).

The findings significantly enhance the field of translation and subtitling, providing practitioners with valuable insights and practical knowledge. Through a meticulous analysis of translation strategies in a Malaysian animated movie, the research equips translators and subtitlers to make informed decisions and provide more precise and culturally appropriate translations. The study's outcomes contribute to improve the overall quality of subtitling work, enhancing the experience for animated film enthusiasts and fostering greater cross-cultural understanding. Furthermore, recognising the educational value of well-crafted subtitles, particularly for language learners, emphasises their role as a powerful tool for improving language skills and creating positive learning environments, especially for young audiences. The study underscores the significance of subtitling practices in animated films for supporting language learning and promoting cultural exchange on an international scale.

Conclusion and Recommendation

In summary, the findings indicate the use of the *Imitation* strategy, particularly for translating proper nouns in the animated movie effectively preserves cultural authenticity by maintaining the original structure of the source text. The absence of the *Transcription* and *Resignation* strategies can be attributed to the absence of inherently challenging linguistic elements in the source text. The study thoroughly examines issues related to cultural and linguistic differences, as well as the technical aspects of subtitling. Ultimately, the research highlights the intricate nature of the subtitling process, emphasizing that it extends beyond a simple task of reading subtitles during movie watching. It is a complex process demanding meticulous attention to linguistic, cultural, and technical factors. The study concludes with a commitment to improving the quality and accessibility of subtitles, aiming to foster greater cross-cultural understanding and appreciation through Malaysian animated movies and beyond.

This study exclusively focuses on animation, emphasizing the necessity for future research to diversify its scope by investigating various audiovisual genres. The call is made to extend inquiries to genres like drama, comedy, or thriller films, as well as television series and documentaries, each posing unique challenges requiring distinct subtitling and translation approaches. This broader exploration beyond animation is deemed essential to provide researchers with a more holistic view of audiovisual translation, enabling broader conclusions and enriching the field with comprehensive insights across diverse media formats. Additionally, the study's limitation to one-way translation, specifically from Malay to English, highlights the need for future researchers to adopt a multilingual approach, incorporating multiple source and target languages, such as Malay-Mandarin. This expansion facilitates exploration of a wider range of translation challenges and strategies, allowing for cross-linguistic comparisons and revealing the impact of language pairs on translation techniques and subtitled content quality. Embracing a multilingual perspective contributes to a more inclusive analysis of audiovisual translation, addressing the diverse linguistic landscape evident in Malaysian animated movies and beyond, thereby enhancing understanding of how cultural nuances and linguistic diversity influence the translation process and promoting more accurate and culturally sensitive subtitling practices.

Author contributions

Conceptualization, N.B.U.M. and M.M.N.; methodology, N.B.U.M. and M.M.N.; validation, N.B.U.M. and M.M.N.; formal analysis, N.B.U.M. and M.M.N.; investigation, N.B.U.M.; data curation, N.B.U.M.; writing—original draft preparation, N.B.U.M.; writing—review and editing, N.B.U.M. and M.M.N.; visualization, N.B.U.M.; supervision, M.M.N.; project administration, N.B.U.M. and M.M.N. All authors have read and agreed to the published version of the manuscript.

Funding

None.

Data availability statement

The data that support the findings of this study are available on public domain.

Conflicts of interest

None.

References

- Aspers, P., & Corte, U. (2019). What is Qualitative in Qualitative Research? *Qualitative Sociology*, 42(2), 139-160. <https://doi.org/10.1007/s11133-019-9413-7>
- Amir, M. O., & Sidin, A. I. (2011). Understanding Culture through Animation: From the World to Malaysia. *Jurnal Pengajian Media Malaysia*, 13(2), 1–9. <https://jupidi.um.edu.my/index.php/JPM/article/view/32565>
- Bagheri, M., & Nemati, A. (2014). On the Translation Strategies of Movie Dubbing and Subtitling: A Frequency Analysis on Explicitation in Translation. *Linguistics and Literature Studies*, 2(3), 86-91. <https://doi.org/10.13189/lls.2014.020303>
- Baker, M. (1992). *In other Words: A Coursebook on Translation*. Routledge.
- Bouregbi, S. (2017). Translation Industry And The World Economy: Between Academic Skills And Market Requirements. *Journal of Translation*, 4(1), 124-135. <https://doi.org/10.52360/1717-004-001-009>
- Chiaro, D. (2013). Audiovisual Translation. *The Encyclopedia of Applied Linguistics*. <https://doi.org/10.1002/9781405198431.wbeal0061>
- Devi, P., Amini, M., & Abbaspour, B. N. (2022). Subtitling Strategies and Translation Accuracy in the Malay to English Translation of “Ejen Ali: The Movie”. *Journal of Modern Languages*, 32(2), 37–66. <https://doi.org/10.22452/jml.vol32no2.3>
- Eprilla, E. S., & Rahmi, G. (2022). Subtitle Strategies in A Movie Entitled Encanto. *Jurnal Sosial Humaniora dan Pendidikan*, 1(3), 22-27. <https://journal.admi.or.id/index.php/JUSHPEN/article/view/319>
- Etikan, I., Sulaiman, A. M., & Rukayya, S. A. (2016). Comparison of Convenience Sampling and Purposive Sampling. *American Journal of Theoretical and Applied Statistics*, 5(1), 1-4. <https://doi.org/10.11648/j.ajtas.20160501.11>
- Ghaemi, F., & Benyamin, J. (2010). Strategies Used in the Translation of Interlingual Subtitling. *Journal of English Studies*, 1(1), 39-49. <https://dergipark.org.tr/tr/download/article-file/13461>

- Ghassemiazghandi, M., & Mahadi, T. (2020). Translation Strategies of Humor in Subtitling. *Pertanika Journal of Social Sciences and Humanities*, 28(2), 939-955. [http://www.pertanika.upm.edu.my/resources/files/Pertanika%20PAPERS/JSSH%20Vol.%2028%20\(2\)%20Jun.%202020/13%20JSSH\(S\)-1244-2019.pdf](http://www.pertanika.upm.edu.my/resources/files/Pertanika%20PAPERS/JSSH%20Vol.%2028%20(2)%20Jun.%202020/13%20JSSH(S)-1244-2019.pdf)
- Gottlieb, H. (1992). Subtitling - a new university discipline. In C. Dollerup & A. Loddegaard (Eds.), *Teaching Translation and Interpreting: Training Talent and Experience. Papers from the First Language International Conference, Elsinore, Denmark, 1991* (pp. 161-170). John Benjamins. <https://doi.org/10.1075/z.56.26got>
- Hassan, A. M. (2020). From Mouse Deer to Alien Creatures: An Overview of Malaysian Animation. *Journal of Asian Pacific Communication*, 23(1), 41-65. <https://doi.org/10.1075/japc.23.1.04has>
- Hastuti, E. D. (2015). An Analysis On Subtitling Strategies Of Romeo And Juliet Movie. *Register Journal*, 8(1), 57-80. <https://doi.org/10.18326/rgt.v8i1.57-80>
- Hazlina, A. H. (2020). Malay-English Translation Strategies in Malaysian Children's Film Subtitles. *International Journal of Academic Research in Progressive Education and Development*, 9(1), 248-260. <http://dx.doi.org/10.6007/IJARPED/v9-i1/7024>
- IMDb. (n.d.). *Upin & Ipin: Keris Siamang Tunggal*. <https://www.imdb.com/title/tt9894394/>
- Knaappila, J. (2009). *Realia, Translation Strategies, and Subtitling : A study of two comedy sketch shows on DVD* [Master's Thesis, University of Helsinki].
- Krippendorff, K. (2019). *Content Analysis: An Introduction to Its Methodology*. SAGE Publications, Inc.. <https://doi.org/10.4135/9781071878781>
- Les' Copaque Production. (n.d.). *Upin & Ipin: Keris Siamang Tunggal*. <https://www.lescopaque.com>
- Mashhady, H., Pourgalavi, M., & Fatollahi, M. (2015). Newmark's Procedures in Persian Translation of Golding's Lord of the Flies. *International Journal of English Language & Translation Studies*. 3(1), 57-69. <https://doi.org/10.5281/zenodo.15904>
- Metin Tekin, B. (2019). An assessment of audio-visual translation strategies in subtitling and dubbing of "Frozen" into Turkish. *RumeliDE Journal of Language and Literature Studies*, (15), 342-352. <https://doi.org/10.29000/rumelide.580635>
- Myoung, S. K., & Shunmugam, K. (2014). The Translation Profession in Malaysia: The Translator's Status and Self Perception. *GEMA Online Journal of Language Studies*, 14(3), 191-205. <https://doi.org/10.17576/gema-2014-1403-12>
- Neuendorf, K. A. (2017). *The Content Analysis Guidebook*. SAGE Publications, Inc..
- Nguyen, Đ. T. (2020). The Existence of Translation Industry In The Era Of Industry 4.0. *Solid State Technology*, 63(6), 3275-3280. <http://solidstatetechnology.us/index.php/JSST/article/view/3412>

- Nirwana, D. S., Rahmad, H., & Zainuddin (2020). Subtitling Strategies Used in The Meg Movie Texts. *Jurnal Linguistik Terapan Pascasarjana Unimed*, 17(2), 123-130.
<http://jurnal.unimed.ac.id/2020/index.php/JLT-Unimed>
- Nur Nafishah. A., Rahimah, A. H., & Rohani, H. (2014). *Animation: The Use of Traditional Tools in Malaysia and Its Chronology*. In Reengineering Local Knowledge: Life, Science and Technology (pp. 93–111). Universiti Sains Malaysia.
https://www.researchgate.net/publication/332212692_Animation_The_Use_of_Traditional_Tools_in_Malaysia_and_Its_Chronology
- Schwarz, B. (2003). Translation in a Confined Space—Film Sub-titling—Part 2. *Translation Journal*, 7(1).
<https://translationjournal.net/journal/23subtitles.htm>
- Tomaszkiewicz, T. (1993). *Les opérations linguistiques qui sous-tendent le processus de sous-titrage des films*. Poznan: Adam Mickiewicz University Press.