

Subtitling Strategies of Affect Attitude Appraisals in *The Empire Strikes Back* (1980) Movie

¹Misbachul Arifin, ²Achmad Basari

¹Universitas Dian Nuswantoro, Semarang, Indonesia

²Universitas Dian Nuswantoro, Semarang, Indonesia
(311202102296@mhs.dinus.ac.id)

Abstract. The research aims to analyze Subtitling Strategies employed by the translator or subtitler in the translation of the Affect Attitude Appraisals in a movie entitled *The Empire Strikes Back* (1980) from its first language, English, to its target language, the Indonesian Language. The research employs the descriptive qualitative method, particularly the content analysis approach, as the object of the study is a movie, which in itself is a form of content. The data is gathered by examining both the English script and the Indonesian subtitles. These subtitles are taken from a website, sub2fm.co. This research also uses several theoretical frameworks as its basis, including Subtitling Strategies by Gottlieb (1991) and appraisal studies by Martin & Rose (2007). There were 43 affect appraisals found in the *Empire Strikes Back* (1980) translated using 7 different subtitling strategies. The researcher found that the most prominent technique used in translating these attitude appraisals is the Transfer strategy, accounting 37 out of all 89 data. The second most prominent strategy is the Condensation strategy, with a total of 12 out of all 89 data. The third most prominent strategy is the Paraphrase strategy, with a total of 11 data belonging to this category out of all 89. Resignation is the least prominent subtitling strategy found in translating clauses containing affect attitude appraisals in *The Empire Strikes Back* movie, with a total of only 3 instances. Among all 7 strategies found in translating the affect appraisals in *The Empire Strikes Back* (1980). Moreover, this research also resulted in the Inclination: Desire (Disposition) being the most prominent in *The Empire Strikes Back* movie (1980), with a total of 16 data. From this research, the researcher can conclude that the Transfer strategy is the most likely employed strategy to translate clauses containing affect attitude appraisals in *The Empire Strikes Back* movie (1980).

Keywords: appraisal, empire, movie, appraisals

RESEARCH BACKGROUND

Over the past few centuries, linguistics has been the subject of numerous studies. Linguistics studies how language is used and communicated in daily life, as well as the structure and general operation of a particular language. Linguistics is the study of language in relation to human communication, by definition (Richards and Schmidt, 2013). In order to properly convey the core of a message to other people, people must understand the message in order to communicate. The study of linguistics is concerned with this.

By definition, communication is the act of conveying a message from one person or group acting as the sender to another person or group acting as the recipient (Hornby, 2010). Since they may be facts, opinions, attitudes, or feelings, the messages could be different. People frequently use communication to express their sentiments and emotions by expressing their opinions on particular objects or entities, where values are derived and readers are in agreement (Martin and Rose, 2007). Linguists refer to this process as the appraisal theory.

Appraisal is among the many things individuals communicate in their daily lives, be it merely expressing their thoughts on certain topics or even criticizing a work of art. In this study, however, the researcher will only study the effect of attitude excerpts, as the subject of the study is the Indonesian and English subtitles of a movie from the year 1980 entitled *The Empire Strikes Back*. The subtitle itself can be defined as the text accompanying the film, showing the dialogue and narratives

A movie is a medium that relies on the actors' or actresses' portrayal of characters, which mainly involves feelings. In a brief definition, a movie is a performance art using actors as a major means to express or portray the characters. Unlike other literary genres, a film does not rely on readers' imagination, as it is directly shown in the form of a performance, independent of the audience (Klarer, 2004). It can be concluded that a movie is a medium showing actors portraying characters in the story, but unlike a drama, the movie utilizes cameras and recording features to capture the moment. This moment would later be shown in the cinema or other media.

In this research, the researcher also studies the excerpts from the translation viewpoint, particularly the subtitling strategies employed by the translator or subtitler in translating affect appraisals in the movie entitled *The Empire Strikes Back*. This translation analysis is necessary to see how competent the translator is when it comes to translating appraisal expressions, particularly concerning feelings or affect. Translation is the process of transferring a text from a Source Language (SL) to a Target Language in an equivalent way (Catford, 1965). In this study, the researcher will also employ the subtitling strategies proposed by Gottlieb (1992:166). These subtitling strategies consist of ten different techniques, and these techniques may consciously or unconsciously be applied by translators in translating their texts. Through the implementation of the Subtitling Strategy framework proposed by Gottlieb (1992:166), the researcher is also committed to determining the subtitling strategy that is the most generally prominent in translating the affect attitude appraisals in the movie *The Empire Strikes Back* (1980).

Tajvidi & Arjani (2017) stated that research on appraisal was heavily necessary in the field of translation studies. This is because it is crucial to see the way translation works in the socio-cultural environment of the Target Language (TL), which is a completely different environment from a place where people speak the Source Language and where a different system using certain values gives a different significance to evaluative resources. However, Tajvidi & Arjani also found that this potential of research remained underexplored. They also stated that it is important to conduct a critical reading of previous studies, as well as testing them and further building upon them. In addition, they also added that studies on appraisal in the field of translation studies are still uncommon due to the novelty of the appraisal theory itself, having only been established in 2005 by Martin and White and in 2007 by Martin and Rose. Between both of these theories, the researcher uses the 2007 version, as it is newer and more cohesive.

The researcher decided to take *The Empire Strikes Back* as the research object. This is because this movie possesses numerous affect appraisal attitudes that should be studied and assessed so translators in the future will be able to translate words or phrases with affect attitudes properly. *The Empire Strikes Back* is the fifth installment of the Star Wars saga. It tells the story of Luke Skywalker and his journey to becoming a Jedi. However, along the way, Skywalker discovers the truth about his

lineage, as well as the identity of Darth Vader. Throughout the movie, Skywalker faces many hardships and obstacles. Some of these hardships concern his emotional state, which is the reason why this study was conducted in the first place. In addition, the research that combines both the affect attitude appraisals and subtitling strategies frameworks is still severely lacking at Universitas Dian Nuswantoro and in general, for that matter. Thus, it would be a nice addition to the field of research, particularly translation and linguistics.

REVIEW OF RELATED LITERATURE

There are several studies related to the current topic at hand. The first research was conducted by Putriani and Basari (2023) from Universitas Dian Nuswantoro. The research is entitled Subtitling Strategies of Cultural Words in the Subtitle of Kartini Movie. In her research, Putriani explored the movie from various viewpoints, including translation and cultural viewpoints by employing a descriptive qualitative research method. Furthermore, she also studied the strategies used to translate the subtitles of a movie entitled Kartini, which was similar to this study. These Subtitling Strategies, similarly, were the ones proposed by Gottlieb (1992). Furthermore, she limited the study to only analyzing the cultural words that appeared in the Kartini movie, which was based on the cultural categories framework proposed by Newmark (1988). However, unlike this research, Putriani and Basari did not explore or study the movie from an appraisal viewpoint, as she did not include any linguistic study. For that reason, this study holds the novelty of studying *The Empire Strikes Back* from the appraisal perspective.

The second research was conducted by Wigraha and Puspani (2022) and published in a journal entitled *RETORIKA: Jurnal Ilmu Bahasa*. The research is entitled *The Analysis of Subtitling Strategies Used in Zootopia Movie*. In the research, Wigraha and Puspani explored the subtitling strategies in a movie entitled *Zootopia*. The research employed the descriptive qualitative method by implementing theories by Gottlieb (1992). Despite being also a research focusing on translation, Wigraha and Puspani did not study the movie from other fields than translation. The research does not even study it from a linguistic perspective. Thus, this study is a novel study by combining three aspects, including subtitling strategies and appraisal theory.

1.1 Subtitling Strategies

Subtitling Strategies can be defined as ways utilized by translators to convert units of language within the source language to their equivalents in the target language. These units may include words, phrases, clauses, sentences, and other linguistic expressions. Gottlieb (1992) stated that subtitlers transfer the dialogue within a movie medium into the same meaning in the Target Language, with maximum semantic and stylistic information being fully conveyed. Moreover, he also exclaimed that the subtitlers may employ these strategies consciously or not. Similar to any type of translation, subtitling aims to reach the semantic or stylistic equivalence from the Source Text, even though it is not always translatable, at least not in a traditional sense or through conventional means. Based on his experience, Gottlieb (1992) proposed ten different strategies of subtitling, which are provided below as follows:

1. **Expansion** is a subtitling strategy used to expand an expression within a subtitle section by expanding it or adding information to further add nuance to it, so the meaning conveyed by the source text can be adequate or equal to the same expression conveyed in the Target Text. This could be useful in translating some culture-exclusive terms like the example provided by Putriani and Basari (2023) below.

Example:

SL: Tapi kalo **nyembah** sampe pegel seperti ini baru saya alami sekarang, Mbakyu.

TL: But **to hold arms up** like this for this long, it makes me sore, sister.

2. **Paraphrasing** is a subtitling strategy employed to alter how the dialogue is presented in the Target Text. Despite this, the semantic aspect would not be altered by a wide margin. This means that this strategy only alters the syntactic structure of the subtitles. This strategy is normally applied as a result of the complexity of the syntactic structure of the source text. In summation, this strategy is employed to achieve both equivalence and simplicity, particularly for the Target Language speakers due to the inability of the target language to comply with the source language's structure. Here is an example provided by Taqi and Wulandari (2024).

Example:

SL: **Oh, I asked Mom to come.**

TL: **Aku yang minta ibu ikut.**

3. **Transfer** is a technique used to translate the subtitle exactly the way it's intended through conventional means by using words or terms with the exact equivalence with the words or terms in the Source Text. This would allow subtitlers to translate the expressions in a literal way, allowing the expression to be precise and accurate. An example is as follows, which is provided by Putirani and Basari (2023).

Example:

SL: **Daun Semanggi**

TL: **Clover Leaf.**

4. **Imitation** is a subtitling strategy, involving the inclusion of the same expression of words or phrases as it was left off in the source text. In other words, subtitlers only involve minimal to no changes in translating the words or phrases. This strategy is normally employed to translate some cultural terms, people's names, or organizations. An example is as follows, which is provided by Taqi and Wulandari (2024).

Example:

SL: **The Louvre, the Impressionist Museum, the Picasso Museum.**

TL: **Louvre, museum Impressionist, Museum Picasso.**

5. **Transcription** is used to encode a third language and nonsensical language in translating unusual terms in the source language into the target language. This includes some aspects like nicknames, foreign vocabularies, pet names, or slips of the tongue (Ghassemiazghandi and Tengku-Sepora, 2020). The example is as follows, which is provided by Irwan et al (2021).

Example:

SL: I'm not a puto.

TL: Aku bukan **bajingan**.

6. **Dislocation** refers to the application of a particular effect of translation in cinematic media. It is only used when the effect or impact of this translation is more upheld or prioritized instead of the meaning or semantical value it holds. The prime examples are silly songs sung by characters in a movie and a piece of poetry recited in the movie. Usually, the subtitler would employ a technique in a way that the verse within the poem or the song could rhyme. The example is as follows, which is provided by Irwan et al (2021).

Example:

SL: Peter piper picked a peck of pickled cocks!

TL: Peter piper mengambil beberapa asinan penis!

7. **Condensation** is a subtitling strategy used to dispose of redundant and unnecessary parts of a dialog or an expression in translating the dialog into the Target Language. It does not diminish the meaning conveyed in the Source Text. In other words, it is a strategy used to shorten the dialog while still retaining the stylistic and semantic features offered in the Source Text. An example is as follows, which is provided by Taqi and Wulandari (2024).

Example:

SL: I'm fine.

TL: Baik

8. **Decimation** is a subtitling strategy almost similar to condensation. However, this particular strategy can be considered the extreme form of the two, as by using this strategy, subtitlers may omit or diminish the semantical properties of an expression. This translation strategy is usually used to translate a particularly long subtitle translation with wordy content. This can potentially remove the most critical aspect of the said expression. An example is as follows, which is provided by Devi et al (2022).

Example:

SL: yang akan dibiayai penuh oleh Yayasan Peneraju.

TL: Fully funded and supported

9. **Deletion** is a subtitling strategy involving the removal of a significant portion of the source text. Thus, the target text will be shorter. This technique usually allows subtitlers to remove an entire portion that is rarely seen by the audience. This means that the translator or subtitler does not translate the entire expression. The example is as follows, which is provided by Wigraha and Puspani (2022).

Example:

SL: Hey, stop right there!

TL: Berhenti di sana!

10. **Resignation** is a subtitling strategy applied when the subtitler or translator cannot find the exact equivalence or expression in the target language that could match the source text. This will, of course, inevitably diminish the entire semantic properties in the target text altogether, resulting in the absence of meaning equivalence. Unlike the deletion strategy, resignation is essentially the removal of the meaning of the whole expression, instead of a certain portion, causing the target text to be almost completely different. This will, in turn, cause misunderstanding, which is why this strategy is not recommended (Ghassemiazghandi and Tengku-Sepora, 2020). The resignation strategy is commonly used to deal with untranslatable aspects, like puns. The example is as follows, which is provided by Taqi and Wulandari (2024)

Example:

SL: Here. One for the book.

TL: Ini. Ayo ambil foto

1.2 Affect Attitude Appraisals

Appraisals are one of three major discourse semantic resources construing interpersonal meaning. Appraisal itself is divided into three different domains, including attitude, engagement, and graduation. Attitude refers to individuals' feelings, encompassing emotional reactions, judgments, and appreciation. For this study, the researcher will only focus on the attitude aspect, particularly affect. Affect mainly deals with resources to form emotional reactions (Martin & White, 2005), for example, the feeling of fear.

Example:

But I **fear** the Indians of Cleveland (Hemingway, 2011).

Martin & Rose (2007) classify affect attitudes into two different types, irrealis and realis affects. Irealis affect mainly involves reaction, while realis affect primarily involves intention. Irealis affect is divided into two aspects, including disinclination: fear and inclination: desire. Whereas realis affect is divided into unhappiness and happiness, insecurity and security, as well as dissatisfaction and satisfaction.

In addition, there is also a concept of surge and behavior in both irrealis and realis affects. Surge refers to an affect attitude that is expressed through a behavioral process. While disposition affects is expressed through the usage of mental processes. Both of these processes are concepts borrowed from Systemic Functional Linguistics, particularly transitivity. Behavioral processes refer to physiological and psychological behaviors, including breathing, dreaming, snoring, smiling, hiccuping, looking, watching, listening, and pondering. Mental processes involve sensing, such as thinking, perceiving, and feeling. There are three types of mental processes, including affective or reactive (feeling), cognitive (thinking), and perceptive (usage of the five senses) (Gerot & Wignell, 1995).

RESEARCH METHOD

This research is a descriptive qualitative study, as it focuses on identifying and understanding a social phenomenon. According to Sugiyono (2008), descriptive qualitative research is a method in which

the data are collected in the form of words rather than numbers. This method is used to identify or define a situation. It is based on a posture toward knowledge that is inclusive and indwelling by using humans as an instrument (Maykut & Morehouse, 1994). The human-as-instrument itself is a concept coined by Lincoln and Guba (1985). It is a concept used to illustrate a unique position taken by qualitative researchers. Humans are the only instrument capable of capturing complexity, subtlety, and constantly changing situations. In short, human-as-instrument refers to the fact that a human can perfectly serve as a source of all data collection and analysis through their skills, experience, background, and knowledge. In the book *Beginning Qualitative Research*, Maykut & Morehouse mentioned four characteristics of qualitative research, which include (1) An exploratory and descriptive focus; (2) Emergent design; (3) A purposive sample; (4) Data collection in the natural setting; (5) Emphasis on 'human-as instrument'; (6) Qualitative methods of data collection; (7) Early and ongoing inductive data analysis; (8) A case study approach to reporting research outcomes.

This research explores the translation techniques used in translating affect attitude appraisals, as well as assessing their translation quality. This study is done to find out and understand the affect attitude appraisals conveyed by the characters in *The Empire Strikes Back*, and the subtitling strategies used to translate and subtitle these appraisals. The research includes the Subtitling Strategies framework proposed by Gottlieb (1991), as well as the Appraisals Framework by Martin & Rose (2007).

RESULTS AND DISCUSSION

In this chapter, the researcher will present the findings of this research. These findings were mainly taken from both the English and Indonesian subtitles of *The Empire Strikes Back* movie. This study aims to find out the translation techniques implemented in translating the affect attitude appraisals of *The Empire Strikes Back*, as well as to assess the translation quality of this translated product. To analyze the translation technique, the research used the translation technique model proposed by Gottlieb (1991). In addition, it is also necessary for the researcher to implement the Affect Appraisal theory from Martin & Rose (2007). Here are the findings of the data found by the researcher.

Affect Attitude Appraisal Classification

The following table is a classification of affect attitude appraisals found in *The Empire Strikes Back* (1980) movie. The classification is based on the appraisal theory proposed by Martin & Rose (2007). Here, the researcher found thirteen different types of affect attitude appraisals, ranging from irrealis to realis effects.

Table 1: Affect Attitude Appraisal

NO	Affect Attitude Appraisals	Frequency	Percentage
1.	Inclination: Desire (Disposition)	16	37.21%
2.	Inclination: Desire (Surge)	7	16.27%
3.	Security: Confidence (Disposition)	4	6.98%

NO	Affect Attitude Appraisals	Frequency	Percentage
4.	Happiness: Cheer (Disposition)	3	6.98%
5.	Unhappiness: Misery (Surge)	2	4.65%
6.	Satisfaction: Admiration (Surge)	2	4.65%
7.	Insecurity: Disquiet (Surge)	2	4.65%
8.	Unhappiness: Misery (Disposition)	2	4.65%
9.	Happiness: Cheer (Surge)	1	2.33%
10.	Insecurity: Surprise (Surge)	1	2.33%
11.	Disinclination: Fear (Surge)	1	2.33%
12.	Disinclination: Fear (Disposition)	1	2.33%
13.	Happiness: Affection (Disposition)	1	2.33%
TOTAL		43	100%

From Table 1 above, it becomes apparent that there are a total of 43 affect attitude appraisals found in The Empire Strikes Back movie. On this occasion, the researcher managed to gather 13 types of affect attitude appraisals residing in The Empire Strikes Back movie, with Inclination: Desire (Disposition) being the most prominent one, with a total of 37.21% or 16 data. The second most prominent category is Inclination: Desire (Surge), with a total percentage of 16.27% or 7 data points. The third most prominent category is Security: Confidence (Disposition), with a total percentage of 6.98% or 3 data. The fourth prominent category is Unhappiness: Misery (Surge), Satisfaction: Admiration (Surge), Happiness: Cheer (Surge), Happiness: Cheer (Disposition), and Insecurity: Disquiet (Surge), with a total percentage of 4.65% or 2 data each. Last but not least, the least prominent categories are, unhappiness: misery (disposition), unhappiness: antipathy (disposition), insecurity: surprise (surge), disinclination: fear (surge), disinclination: fear (disposition), and happiness: affection (disposition), with a total percentage of 2.33% or a datum each.

Subtitling Strategy Classifications

The following table consists of a classification for subtitling strategies implemented by the subtitler or translator in translating clauses containing affect attitude appraisals. The classification is based on the concept of Subtitling Strategies proposed by Gotlieb (1992). In this research, the researcher managed to find 7 different subtitling strategies implemented by the translator or subtitler.

Table 2: Subtitling Strategy

No	Subtitling Strategies	Frequency	Percentage
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1	Transfer	37	41.57%
2	Condensation	14	15.73%
3	Paraphrase	11	11.23%
4	Imitation	10	11.23%
5	Deletion	8	10.11%
6	Expansion	6	7.86%
7	Resignation	3	3.37%
TOTAL		89	100%

As presented in Table 4.2 above, there are seven subtitling strategies employed by the translator or subtitler in Translating Affect Attitude Appraisals in *The Empire Strikes Back* movie. We can infer that the Transfer strategy is the most used subtitling strategy by the translator or subtitler in translating affect attitude appraisals in *The Empire Strikes Back* movie, with a total percentage of 41.57% or 37 data. The second most used technique is the Condensation strategy, with a total of 15.73% or 14 data. The third most used technique is the Paraphrase strategy, with a total of 13.25% or 11 data. The fourth most used technique is the Imitation strategy, with a total percentage of 11.23% or 10 data. Nine data or 10.11% are translated using the Deletion strategy. The Expansion strategy was also implemented to translate 6 data or 7.86% of the total data. Moreover, three data or 3.37% were translated using the Resignation strategy.

Discussion

Here are the results of the analysis of clauses containing affect attitude appraisals in the *Empire Strikes Back* movie.

Excerpt 1: Transfer Strategy

SL: Han, we need you!
TL: Han, kami *membutuhkanmu!*

Context: This clause was uttered by Princess Leia to express her feelings of Han Solo's presence. At this point in the story, Solo was about to leave the Rebel Alliance to pay his debts to Jabba the Hutt. This conversation takes place in the earlier portion of the movie, on a snowy planet called Hoth, specifically in the Echo base.

In excerpt 1, it is apparent that the phrase **need you** is translated to **membutuhkanmu** in Indonesian. This is because the **-mu** suffix in Indonesian means the same as **you** in the objective form. While **membutuhkan** is essentially derived from the base word **butuh**. The inclusion of the circumfix **me-** and **-an** is essentially used to make the verb more formal. The alternative translation of **need** is simply **butuh**, without any suffixes or prefixes. However, if the translator or subtitler were to use **butuh**

instead, the clause would be less formal. The less formal alternative of the translation of this clause would be **Aku butuh kamu**. The word **kamu** literally means **you**, but it is not bound to another word, as it is a norm in the Indonesian language to bind verbs with **me-** prefix with pronouns, like **mencintaimu** (lit. **to love you**) or **memaksanya** (lit. **to force him/her**, as Indonesian only has gender neutral pronouns). This shows that the translator or subtitler had the agenda to translate the movie, using a more formalistic approach. This makes it clear that the word **membutuhkanmu** was translated using the **Transfer** strategy, as it was translated the same way conventional translators or subtitlers would, which is based on the established equivalence of certain words. In addition, the researcher can also conclude that this particular phrase is a form of attitude expressing the desire for something through a mental process. For that reason, the researcher classified the phrase need you phrase as **Inclination: Desire (Disposition)**.

Excerpt 2: Deletion Strategy

SL: **I'm** **sorry** to hear that.
TL: **Maaf** untuk itu.

Context: This utterance takes place in the very early portion of The Empire Strikes Back movie. It was uttered by an unnamed general after Han Solo bids his farewell to him and the Rebel Alliance. This takes place in the Echo base on the ice planet of Hoth.

In excerpt 2, it is shown that the phrase **I'm sorry** is translated into **maaf** (lit. **sorry**) in the Indonesian version of the subtitle. This is translated using the **Deletion** strategy, as the word **I'm** is omitted, without completely erasing the meaning of this utterance, which conveys the speaker's sorrow for Han Solo. The translator did not translate the word **I'm**, likely because it would be redundant. The word **I'm** itself is a combination of two words, namely, **I** and **am**. If it were to be translated into Indonesian literally, it would be **Aku minta maaf**, with **minta** essentially meaning **ask**, so this would practically convey the same meaning of asking for forgiveness or apologizing. However, in the Indonesian language, this would be even more redundant, as the word **maaf** itself essentially implies that the speaker is the one who asks for forgiveness, at least within the Indonesian context. It would be the equivalent of saying **sorry** if one made a minor mistake, instead of **I'm sorry** or **I hereby ask you to forgive me**, which would make the sentence overly formal and unnecessarily long. As for the affect attitude appraisal, the researcher classifies this into the **Unhappiness: Misery (Disposition)**. This is because this utterance involves the general expressing his sorrow for Han Solo's departure from the Rebel Alliance to become a smuggler as he once was. This is a disposition affect, since it involves only the feeling of sorrow, without an action like crying, laughing, or smiling.

Excerpt 3: Condensation Strategy

SL: The Emperor commands you to **make contact with him**.
TL: Kaisar memerintahkan anda untuk **berkomunikasi denganya**.

Context: This utterance is told by Admiral Piett to Darth Vader on the Super Star Destroyer. In this scene, Piett tells Vader that Emperor Palpatine commands him to privately talk to him through a hologram. This scene happens in the middle of the film.

As it is listed above in except 3, the phrase **make contact with him** is translated into **berkomunikasi denganya** in the Indonesian version. This specific phrase is translated using the **Condensation** strategy. This is because the translator or subtitler did not translate the word **make**, which literally

translates to **membuat** in Indonesian. Here, the word **contact** can also be translated into **menghubungi** in the verb form or **hubungan** in the noun form to make it more literal. However, if the phrase **make contact with him** were to be translated literally, it would essentially be like this, **membuat hubungan denganya**, which sounds vague in Indonesia, as within the word **hubungan** here can also refer to **relationship**. This implies that Darth Vader did not know The Emperor that well prior to this scene, which is untrue within the Star Wars lore. For that reason, the translator or subtitler decided to translate the phrase **berkomunikasi denganya** instead, as this translated phrase literally means **communicate with him**, which more or less conveys the same meaning as the phrase **make contact with him**. This further strengthens the argument that this phrase is translated using the Condensation strategy, as Gottlieb (1992) stated that the Condensation strategy entailed condensed expression with concise rendering. In this case, the translator or subtitler omitted the word **make**. As for the affect attitude appraisal, it belongs to the **Inclination: Desire (Surge)** category. This is because the word **command** expresses the Emperor's desire for Darth Vader to make contact with him. Moreover, it is a surge affect, because the word **command** actually involves the Emperor commanding Vader, which is a behavioral process, not merely wanting or needing, which are mental processes.

Excerpt 4: Paraphrase Strategy

SL: **I** **happen** to like nice men.
 TL: **Kebetulan aku** pria baik-baik.

Context: The utterance is said by Princess Leia on the Millennium Falcon, with the interlocutor being Han Solo. At this point in the story, there has been a romantic tension between Princess Leia and Han Solo. This utterance is said after Han Solo flirts with the princess by asserting that the princess likes scoundrels, even though the princess denies it by saying that she likes nice men.

In excerpt 4 above, it is clear that the phrase **I happen** is translated using the **Paraphrase** strategy by translating it into **Kebetulan aku** in Indonesian. This is because the word order is different, but the phrase still conveys the same thoughts or ideas that are present in the Source Text. The word **kebetulan** here actually means **coincidence**, while the word **aku** is a first-person pronoun. Since the word **happen** is used as an adverb in this specific context, it is only natural for the translator to translate it to also an adverb, namely, **kebetulan**. It is also crucial to note that the word **kebetulan** can serve both as a noun and an adverb, so in addition to the word **happen**, **kebetulan** can also translate to **coincidentally**, as it is also an adverb. It is also important to remember that the word **happen** (adverb) is used interchangeably with **coincidentally**. As for the affect attitude appraisal, this utterance belongs to the **Happiness: Affection (Disposition)**. This is under the argument that there is an inclusion of the phrase **to like nice men**, indicating the speaker's fondness for nice men. This is a disposition affect, as according to the Cambridge Dictionary, the word **like** is commonly associated with enjoying or approving of something or someone. Moreover, it also does not involve any form of behavioral processes, which surge affects are commonly associated with, for example, hugging, kissing, or shaking hands. Instead, the utterance only involves a mental process, namely, liking.

Excerpt 5: Imitation Strategy

SL: You will go to the **Dagobah** **system**.
 TL: Kau akan pergi ke **sistem Dagobah**.

Context: The utterance is said by Obi-Wan Kenobi's force ghost, who urges the dying Luke Skywalker to go to the Dagobah system to train under a Jedi master named Yoda. The scene takes place a moment after Luke being attacked by a wampa, a yeti-like creature, on the ice planet of Hoth. After the attack, Luke is dying in the snowstorm, seeing the force ghost of his late Jedi master, Obi-Wan Kenobi.

In excerpt 5 above, the phrase **Dagobah system** is translated into **sistem Dagobah**. This phrase is translated using the **Imitation** strategy, as the phrase undergoes minimal change in the Indonesian version, if any at all. As it can be seen, the word **system** is only changed into the conventional Indonesian version of it, which is **sistem**. The word **system** here refers to a set of planets orbiting a star or stars. It basically refers to a **solar system**, which Indonesians often refer to as **tata surya**. However, the translator or subtitler did not translate the word **system** into **tata surya**, as the source text itself did not specifically include the word **solar** as in **solar system**, so the translator only left the word **system** as it is by changing the spelling to be more Indonesian-friendly. The fact that there is a slight change in spelling means that this is not a pure imitation. Instead, the word **system** here is a naturalized imitation, as the word is slightly changed to match the conventional Indonesian spelling of the word **system**. As for the word **Dagobah**, the translator or subtitler decided to leave it as it is, as it is the name of a solar system that does not have an Indonesian spelling or equivalent, making it a pure imitation. As for the affect attitude appraisal, this utterance belongs to the **Inclination: Desire (Surge)** category, since the word **will** expresses Kenobi's desire to send Luke to the Dagobah system. Moreover, it is a surge desire, as Kenobi actively wants Luke to go to the Dagobah system by ordering him, making it a behavioral process, which, in turn, automatically turns this into a surge desire.

Excerpt 6: Expansion Strategy

SL: Would you please stop calling me *that*?
 TL: Sudikah kau berhenti memanggilkmu **dengan sebutan itu**?

Context: This utterance is said by Princess Leia to Han Solo. It took place seconds after Han Solo called the princess 'your worship.' This utterance is essentially Princess Leia begging Solo to stop calling her using the title, as it was irritating. This scene takes place on the Millennium Falcon, Han Solo's ship, after the group escapes from the ice planet of Hoth and the Empire.

In excerpt 6 above, the word **that** is translated into **dengan sebutan itu**. This word is translated using the **Expansion** strategy. This is because if the word **that** were to be translated literally, it would only be **itu** in the Indonesian language. To add to the context, the word **itu** is one of two known demonstrative pronouns in the Indonesian language, with the other one being **ini** (lit. **this**). The translator or subtitler decided to use the **Expansion** strategy, as it would be too vague if it were to be translated literally. For example, if they were to translate the word literally, the whole sentence would be like '**Sudikah kau berhenti memanggilkmu itu.**' This would imply that in the previous dialog, Han Solo literally calls Princess Leia '**itu**' or '**that**,' while it is objectively untrue, as Han Solo previously called the princess '**your worship**,' which is a title. Additionally, the phrase **dengan sebutan itu** can also be translated to **with that title**, which is fitting considering the fact that **your worship** works like **your majesty** or **your honor**, which is a title, showing the degree of respect. As for the affect attitude appraisal, the researcher decided to classify this as an **Inclination: Desire (Surge)**. This is because the entire utterance essentially expresses Princess Leia's desire to stop being called '**your worship**' or '**tuan puteri**' (lit. **princess**) in the Indonesian version. This belongs to the

surge category, as it was a feeling of inclination expressed through behavioral means, in the sense that Princess Leia actively urges Han Solo to stop calling her ‘**your worship.**’

Excerpt 7: Resignation Strategy

SL: **Now,** will you move along, little fellow?
TL: Sudikah kau pergi, kawan kecil?

Context: This utterance is said by Luke Skywalker, who was stranded in the swamps on the planet Dagobah. There, Luke Skywalker and his astromech droid, R2-D2, meet a creature named Yoda. Yoda is depicted as a small alien. At that time, Yoda blocks Luke’s way, so Luke tells him to move along, as he is in the way. Yoda is being referred to as **little fellow.**

In Excerpt 7 above, it is obvious that the word **now** is not translated in any way by the translator or subtitler. The word **now** could have been translated into **sekarang** in the Target Language, which in this case happens to be Indonesian. In other words, the clause could have been written like this had the translator or subtitle translated the word **now**, “**Sekarang, sudikah kau pergi kawan kecil.**” The translator or subtitler likely did not translate this specific word, as it could have been redundant. This is because the context suggests that Luke Skywalker wants Yoda to move away right then and there. Therefore, it would only be natural for the translator to omit the word **now**, as it indicates time that is already clear within the context. As for the affect attitude appraisal, it belongs to the **Inclination: Desire (Surge)** category, as the clause involves the speaker, Luke Skywalker, expressing his desire for Yoda to move away out of his way. It is not a disposition category because Luke actively demands that Yoda move along. Moreover, disposition categories commonly involve activities within one’s own mind or mental processes, such as wanting, needing, and yearning. All of which also entail desire.

CONCLUSION

In conclusion, the researcher learns that the most dominant subtitling strategy applied by the translator or subtitler, which in this case is simply named rizaladam, happens to be the **Transfer** strategy, with a total percentage of 41.67%. This means that the majority of clauses containing affect attitude appraisals in *The Empire Strikes Back* (1980) is able to be translated while still retaining their syntactical (sentence) and semantic (meaning) structures and properties. Additionally, there are also many words or expressions translated by utilizing the **Condensation** strategy, meaning the translator or subtitler had to make some omissions, but still managed to get the meaning intact in the Target Language. In this study, the researcher also finds out that the most prominent form of affect attitude appraisal is the **Inclination: Desire (Disposition)** category. This category mainly concerns individuals’ desire through mental processes, or expressing desire through thoughts instead of physical action. Further research about movies from an appraisal perspective is needed due to their potential in conveying feelings or thoughts in both words or implicit expressions, especially combined with other translation frameworks, including Subtitling Strategies proposed by Gottlieb (1992).

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