

UNFOLDING THE SUBTITLING STRATEGIES OF IMPERATIVE SENTENCES IN THE *GIE* MOVIE

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Abstract

Studies on imperative sentences have been conducted by many scholars, yet there are still a small number of researches investigating on the subtitle strategies of Indonesian imperative sentences into English. The aims of this study encompassed the classification of imperative sentences found in the subtitle of a movie and the identification of subtitling strategies applied in transferring the imperative sentences. The data were collected from an Indonesian movie entitled *Gie*. It was a movie directed by Riri Reza. The method applied in this study was descriptive qualitative. To meet the objectives of the study, Swan's theory (1996) was chosen to classify the imperative sentences and Gottlieb's theory (2001) was applied in analyzing the strategies of subtitling. The results revealed that there are 92 data of imperative sentences. They were transferred into five types of imperative sentence. Those are affirmative imperative, subject-with imperative, let imperative, emphatic imperative, and do(n't) be imperative. Out of the five imperative sentence types, affirmative imperative along with subject-with imperative and let imperative are the three most common ones. Meanwhile, six subtitling strategies were identified, which are paraphrase, expansion, transfer, imitation, decimation, and condensation strategy. The three most common strategies found are paraphrase, expansion, and decimation. It can be concluded that the translator mostly applied paraphrase in transferring imperative sentences in order to reach the closest equivalence in the target language. Thus, this can be implied that this strategy brings about the natural equivalence in the target language.

Keywords— audio-visual translation, *Gie* movie, imperative sentence, subtitle, subtitling strategies

Introduction

Having been flooded by many international sources of text, it requires readers, listeners as well as audiences should comprehend the language used in the source text. However, only few of them are able to speak the source language applied in the text. Thus, the role of translators is urgently needed as the bridge between the author of the source text and those who cannot speak the language used. This phenomenon also occurs in the area of movie. Audience who cannot reach the language used in the international movie rely deeply on the appearance of the subtitle exposed on the screen.

Subtitling or audio-visual translation can be defined as a translation of what people are saying in a foreign language movie or television programme displaying at the bottom of the screen. Subtitlers are obliged to know how to correspond the text to the target culture appropriately (Abu-Rayyash & Haider, 2023). Moreover, it can be inferred that

subtitles are the translated version of conversations going on in a scene of a movie. In the field of translation, it is designed to fit with the duration of audio and visual being presented, along with narrating and dubbing. The invention of subtitling allows audience to watch movies with different languages comfortably without language barrier (Abdelaal & Al Sarhani, 2021). This point of view is also supported by (Pratama, 2017). In the point of accuracy and readability in transferring source language text particularly imperative sentences into target text, a research already noted that KlikFilm subtitler implemented established equivalent in order to meet high level of accuracy and readability in translating imperative sentences (Saputra et al., 2024). On the other hand, in translating song lyric in a movie, literal strategy was applied by the translator (Abu-Rayash & Haider, 2023).

For some audiences, watching movie is not only for killing the time, or having fun, yet it also beneficial as a media to learn the language used in the movie (Pratama, 2017). As for example, people can focus on understanding the use of imperative sentences. As English and Indonesian convey different rules in constructing imperative, subtitle can be one of way out to apprehend the use and function of imperative sentences.

Imperative sentences as proposed by (Aarts, 1989) are commonly requests for the performance of actions or the realization of affairs. It is worth mentioning that when users use an imperative sentence, they are asking or commanding someone to do something. There are seven types of imperative sentences, namely: affirmative imperative, emphatic imperative, passive imperative, do(n't) be imperative, subject with imperative, question tags, and let imperative (Swan, 1996).

It seems to be there is dearth of sources in the production of translation strategies in rendering imperative sentences identified in a movie. Until then, students who still delve into finding what translation strategies to apply in corresponding imperative sentences need more publication concerning the translation strategies. When translators mis-selected the translation strategies, it would affect the quality of the translation. Thus, this study tried to answer the two research questions: (1) what types of imperative sentences identified in the subtitle of the movie *Gie*? and (2) what kinds of translation strategies used by the translator in rendering imperative strategies?

Thus, this study is the first study that scrutinizes the implementation of translation strategies in the movie *Gie*. This study fills in the gaps of publication focusing on the analysis of rendering imperative sentences by using translation strategies proposed by (Gottlieb, 2001). This study aimed at describing the types of imperative sentences used in the English subtitle of the movie by using Swan's (1996) theory and exploring the subtitling strategy of the imperative sentences by using Gottlieb's (1992) theory. The researchers hope that the findings can expand the literature of translation strategies applied in finding the equivalence of imperative sentences shown in the subtitle of a movie. Moreover, this study can provide the selection of translation strategies in a movie.

This movie was directed by Riri Riza in 2005. It is an Indonesian biopic film. It tells about Soe Hok Gie, an activist and avid outdoorsman who graduated from the University of Indonesia. The movie is based on Soe's personal journal. The storyline of this movie is the filmmakers' interpretation and parts of Soe's private life that are shown in the dramatization may be somewhat fictionalized.

Literature Review

Translation



Translation is an activity of conveying meaning from a source language to a target language by using equivalent words and grammatical change in the target language. In line with Larson's (1984) statement which argued that translation involves carrying meaning from a source language to a receptor language (Larson, 1984). The meaning transfer is done by moving from a first language form to a second language form through a semantic structure (Made Juliarta, 2021). The form is the only thing that changes, not the meaning (Aveline, 2015).

In other words, it can be explained that translating is carrying meaning of a context from one language to another without losing an author's intended meaning.

Some linguistics experts proposed their own techniques of translating, one of them is (Molina & Albir, 2002). They proposed translation techniques into: (1) Adaptation. When there is a cultural component in the source language which is considered not very common in the target language. Adaptation technique is usually used to replace some terms to a more familiar one in the source language. (2) Amplification. Amplification technique is used when there is a term or context that needs more explanation to be understood better by the readers in the target language. For instance, the word *Quran* can be translated into *Quran, the sacred religious text of Islam*. (3) Borrowing. Borrowing means using a term or an expression from another language without or with modifications. Another term of a borrowed word is loanword. There are two types of borrowing; they are pure borrowing and naturalized borrowing. Pure borrowing means there is no changes in the form, for example, some Indonesian loanwords from English are *pilot*, *diameter*, and *data*. Meanwhile, some naturalized Indonesian loanwords from English are *gol* (from *goal*), *kokpit* (from *cockpit*), *gelas* (from *glass*), and *bola* (from *ball*).

Next is (4) Calque. Calque is a literal translation of unfamiliar terms or phrases. For instance, *groundwater* in English is translated into *air tanah* in Indonesian and *superpower* is translated into *adikuasa*. (5) Compensation. Compensation is a technique whereby a piece of information or stylistic device is moved to another location in the text, because it does not have the same effect if maintained in the same place as in the original text (Napu & Hasan, 2019). In other words, when some term or word does not fit in a sentence or makes the whole sentence seems odd in the target language, the said term could be moved to some other place in the text, or be replaced by another term or word. For instance, as stated by (Hartono, 2014) "*Me?*" exclaimed Mrs. Albert Forrester for the first time in her life regardless of grammar into Indonesian "*Apaan?*" teriak Ny. Albert Forrester untuk pertama kali dalam hidupnya lupa pada tata bahasa". (6) Description. Description technique is translating a term or word by describing the word by the form or the function. For example, the word *eggnog* could be translated into *minuman telur kopyok*. (7) Discursive creation. Discursive creation is a technique of translating which the translator made a temporary or unpredictable equivalence in the target language. Noftariani (2019) stated that this type of technique is commonly found in book or movie title. For example, *Tangkuban Perahu* is translated to *The Legendary Boat- Turned Mountain*. (8) Established equivalent. It is called established equivalent when a meaning of a word or expression is contained in a dictionary or commonly used in everyday language, but in a completely different form from the source language. For example, *traffic bumps* is translated into *polisi tidur*. (9) Generalization. Generalization is translating a word or term into a less specific or neutral term, for example, *loft* could be translated into *tempat tinggal*.

The following translation technique is (10) Linguistic amplification. This technique is done by placing an addition to a linguistic aspect. Noftariani (2019) stated

that this strategy is usually used in a consecutive interpreting or dubbing (Noftariani, 2019). For example, “*Everything is up to you!*” is translated into “*Semua terserah Anda sendiri!*” (11) Linguistic compression. This technique is commonly found in subtitling and simultaneous interpreting. Linguistic compression is done by shortening the language elements to make it more efficient. For instance, “*Are you sleepy?*” is translated into “*Ngantuk?*” (12) Literal translation. Literal translation means translating words or terms into its exact equivalent in the target language, e.g. *e-mail* is translated into *surat elektronik*. (13) Modulation. Modulation is a modification in focus, point of view, or cognitive category such as time, space, causality, or possession. For example, “*Kamu akan menjadi seorang ayah*” could be translated into “*You are going to have a child*” (14) Particularization. Particularization is the opposite of generalization. In particularization, translator uses a more specific or precise term in the target language. For example, *jewelry* can be translated into *gelang emas*. (15) Reduction. Reduction is decreasing or disregarding some of the words in a sentence to make it efficient and less redundant. For example, “*The proposal was rejected and repudiated*” is translated into “*Usulnya ditolak*”

Finally, the three more-translation technique are (16) Substitution, (17) Transposition, and (18) Variation. Substitution is exchanging paralinguistic elements such as intonations and gestures into linguistic elements. For example, translating the gestures of a person waving their hands to *saying goodbye*. Transposition is done by adjusting the grammatical structure according to grammatical rule in the target language. For example, “*The broken motorcycle*” can be translated into “*Motor yang rusak*”. Variation is described as a change of linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc. For example, changes in tone when adapting stories for kids (Rahmawati, 2016).

Audio-visual Translation

Audio-visual translation is a type of translation that is commonly used for multimedia purposes. The proliferation of audio-visual translation started in late 20th century, according to (Remael, 2010). In today’s society, the use of audio-visual translation is very common as the multimedia industry is growing rapidly. This type of translation includes narrating, dubbing, and or subtitling.

The difference between narrating and dubbing according to (Matkivska, 2014) is that narration is the type of re-voicing translation that is not focused on syncing the lip movements, unlike dubbing which has to adjust the translation with the duration and the lip movements of the conversations in the movie so that it’s more enjoyable for the audience watching. She also stated that narration is an extended voice-over which is characterized by formal grammar structures or even use of several voices.

Subtitling

Subtitling is defined as supplementing the original voice soundtrack by adding written text (O’Connell, 2007). In other words, subtitle consists of the things that the characters in the movie are saying, except it is in another language or what is usually called a target language. For instance, when we are watching an English movie, the subtitle we see at the bottom of the screen showed the dialogues going on, but in our language (Pahamzah & Syariifah, 2019).

Subtitling is also called diagonal translation. Unlike translation and interpreting

which Gottlieb (2010) signified as horizontal, one-dimensional types of verbal transmission that keep the form of the source language either speech or written, subtitling is a two-dimensional type of verbal transmission for the translation is in a different form from the source language from speech to written (Gottlieb, 2010).

As a category of translation, subtitling has its own techniques. Gottlieb (1992) proposed that subtitling consists of 10 strategies. These strategies are (1) expansion, (2) paraphrase, (3) transfer, (4) imitation, (5) transcription, (6) dislocation, (7) condensation, (8) decimation, (9) deletion, (10) resignation (Gottlieb, 1992). He further described that expansion strategy is used when a context in the source language needs more description when precise equivalence is not available or there is a cultural difference in the target language. Therefore, there needs to be an explanation for the context so that audience could easily understand. Meanwhile, paraphrase strategy is used when the structure of the sentence spoken by the actor in the movie is not possible to be translated in the same grammatical structure. Hence, the translation needs to be restructured in the right grammatical rule of the target language. Next is transfer. Transfer is a subtitling strategy where the source language is translated entirely without changing the grammar structure, adding, or removing any of the context. On the other hand, imitation strategy is used typically in regard to translating proper nouns, for example, names, people, and places. Imitation is done by not changing the form of the word translated. Further, transcription can be defined as the act or process of making a written, printed, or typed copy of words that have been spoken. When the movie contains unfamiliar term or there is a use of a third language or a non-sense language, transcription strategy can be used. He continued described that dislocation is used when an effect translation is more needed than the context.

This strategy is usually used in a cartoon film with silly songs in it (Hidayati, 2020). Condensation strategy is used to shorten the translation in target language by compressing it without losing all the context to avoid redundancy. This strategy is very commonly used in subtitling. The next is decimation. Since subtitling is always related to the duration of the words spoken in the movies, decimation is sometimes used. This strategy is used when the duration of the spoken words is very short, so the translation in target language has to be shortened by losing some of the content, but not the informative ones. Deletion is used when none of the words in source language is translated. Subtitling, as much as possible, has to be short and simple so that the audience would still feel comfortable watching the movie and reading the subtitle at the same time. This strategy is used when the words in source language is considered not important or not informative enough to be translated. Finally, resignation happens when there is no strategy can be used to translate the source language and no other audio-visual can help to translate the context. So, usually it will be translated in a whole different context.

Imperative Sentence

As stated by (Aarts, 1989) imperative sentences are usually requests for the performance of actions or the realization of affairs. In other words, when someone use imperative sentence, it means she or he is asking or commanding someone to do something. Furthermore, English imperative has a special syntactic form: it is a non-subject sentence containing a bare form of the verb, as in *Go! Be quiet!*, and *Don't disturb me!* (Brinton, 2010).

In other words, unlike other type of sentences, usually the subject *you* or the

second person is understood in imperative sentences, which then is omitted. Both of the speaker and the listener have mutual understanding that if the speaker states an imperative sentence, it means he/she is asking the listener to do something. Although in some cases, pronouns or names could also be included in the sentences.

Swan (1996) introduced eight types of imperative sentences; they are: affirmative imperative. This type of imperative sentence is very commonly used. This type usually contains of verb which functions as the imperative. It could be any verb. In its usage, *please* is usually added in the imperative sentence and add a more polite impression. For example: *Open page 16!* or *Please move the chairs to this side.* Negative imperatives also belong to this type. According to Swan (1996), the formula of negative imperative would be *do not (don't) + verb.* For example: *Don't try this at home.* The second category is emphatic imperative. This type of sentence is generally used to express a more polite requests, complaints, and apologies. *Do* can be added at the beginning of the sentence as a redundant auxiliary. For example: *Do sit down.* It is followed by the third classification passive imperative. Just like its name, this type used passive voice as the imperative. According to Swan (1996), the common formula for this type is *Get + past participle.* For example: *Get vaccinated as soon as you can.*

The fourth place is *Do(n't) be imperative.* In this type, *do* and *do not* is an auxiliary with *be.* *Do* followed by verb *be* is used in emphatic imperatives and *do not* followed by verb *be* is used in negative imperatives. For example: *Don't be ridiculous!* or *Do be quiet.* The fifth classification is subject-with imperative although in imperative sentence. The subject *you* is understood, we still can use nouns, pronouns, or names in the sentence to make it clearer who we are speaking to. For example: *Billie, bring your coat!* or *Everybody stay down!*

Meanwhile, the following kind is question tags. Question tags are not only used in interrogative sentence. The formula for this type is usually adding a question tag after an affirmative imperative. Common question tags used in imperative sentences are, usually *will you? can you? would you?* For example: *Come to my party, will you?* or *Get me a glass of water, would you?* The last is let imperative. The reason why this type of imperative exists, according to Swan (1996), is due to some languages have a first-person form and it is used to suggest that *I* or *we* should do something. In other words, this type of imperative gives an invitation impression. For example: *Let me see, Let us pray,* and *Let's go home.*

Research Method

As stated by (Williams, 2007), research methodology or design is referred to the general approach the researcher takes in carrying out the research project. In other words, research design means the overall technique that the researchers used to conduct the research. Researchers used descriptive-qualitative method to analyze Riri Riza's *Gie* movie. This research method is a non-numeric method and obliges researchers to do in-depth explanation, description, and interpretation of collected data by observing without manipulating the data.

The source of data in this research was *Gie* movie (2005) directed by Riri Riza which was released in 2005. It is an Indonesian biopic film. This movie was based on Soe Hok *Gie's* journal. Hok *Gie* was an activist and avid outdoorsman who graduated from University of Indonesia. The movie is based on his personal journal. The storyline of this movie is the filmmakers' interpretation and parts of Soe's private life that are shown in the dramatization may be somewhat fictionalized. The story told about his life

from his early age to the end of his life, about his journey of being an activist, discovering and learning things.

In this research, the data of this study are imperative sentences taken from the dialogues of *Gie* movie. Researchers used documentation technique in this research. Documentation in a research is evidences that is provided. The documentation in this research are conducted by: (1) Watching *Gie* movie carefully; (2) Listing down the lines or dialogues that are related to the main topic of this research. In this research, researcher used a descriptive-qualitative method as the technique to analyze the data. Steps of data analysis in this research included; (3) Identifying and classifying every imperative sentence in the movie to Swan’s (1996) types of imperative sentences; (4) Identifying and classifying the English subtitles of every imperative sentences in the movie to the most suitable subtitling strategy of (Gottlieb, 2010).

Results

The results showed that affirmative was the highest kind of imperative sentences identified in the movie. Not all kinds of imperative sentences found the subtitle of *Gie* movie. Types that were not found were passive imperative and question tag imperative.

Imperative Sentence Identified in *Gie* Movie

Table 1 demonstrates that out of 7 types of imperative sentences, there were 5 types found in *Gie* movie which totaled in 92 data. Those five types were: Affirmative Imperative, Subject-with Imperative, Let Imperative, Emphatic Imperative, and Do(n’t) be Imperative.

Table 1 Types of Imperative Sentences and Its Frequency

No.	Imperative Sentences	Total of Imperative	Frequency
1.	Affirmative	69	75%
2.	Subject-with	15	16.30%
3.	Let	6	6.5%
4.	Emphatic	1	1.1%
5.	Don’t (be)	1	1.1%

Affirmative Imperative

Affirmative is a type of imperative sentences that use bare verbs in the beginning of the sentence. Negative imperative that is started with *don’t* followed by *verb be* is also included in this type. This type of imperative is commonly used in daily life.

Datum 1:

SL: “Minta sana tempat sama Si Tan di *Star Weekly!*”

TL: “Ask Tan for a position at *Star Weekly.*”

The imperative sentence was started by a verb which is implied as an encouragement for someone to do something. Therefore, it is an affirmative imperative sentence. Datum 1 showed a dialogue when the character Nio asked her husband to try to get a new job at a publisher.

Subject-with Imperative



Subject-with imperative is a type of imperative sentence which started by a subject, this was meant to clarify to whom the command is addressed to.

Datum 2:

SL: "Lu tinggal di sini."

TL: "You stay here."

Besides proper nouns such as names, pronouns are also included in the subject-with imperative sentences. In data 2, the pronoun 'you' functions as the subject, followed by a verb as the imperative word. Datum 2 showed when Gie asked his friend Han to stay the night at his house.

Let Imperative

Let imperative is an imperative sentence started by 'let'. This is usually meant to give an impression of invitation, such as "*let's go*".

Datum 3:

SL: "Kita isi aja kegiatan senat dengan kegiatan yang kita suka."

TL: "Let's put what we like to do for the senate activities."

The speaker used '*let's*' as an invitation to do something together. In this case, the character Gie, the speaker, invited his friend, Herman, to do something for the senate.

Emphatic Imperative

Emphatic imperative is usually used to express a more polite command or request.

Datum 4:

SL: "Bang, taruh di ujung situ, ya."

TL: "Sir, can you put it in that corner?"

The use of interrogative sentence and auxiliary verb *can* as imperative sentence is to make the command or request appear politer and friendlier. Datum 4 is a scene where Gie's mother asked a courier to put a sewing machine in a corner in her house.

Do(n't) be Imperative

Do(n't) be imperative is started with the auxiliary verb "don't" or "do" + be and followed by an adjective.

Datum 5:

SL: "Gie, ngana tuh jangan terlalu kaku pa cewek jo."

TL: "Gie, don't be too rigid about girls."

The use of auxiliary verb "do be" and "don't be" are included in do(n't) be type of Swan's imperative sentence theory. Datum 5 showed a dialogue of the character Denny telling Gie not to be rigid with girls.

Subtitling Strategies in Gie Movie

Table 2 displayed the subtitling strategies found in the movie *Gie* and its frequency. It is shown that there were six kinds of strategies out of 10 which totaled in

113 occurrences. The six types were: Paraphrase, Expansion, Transfer, Imitation, Decimation and Condensation.

Table 2 Subtitling Strategies in *Gie* Movie and Its Frequency

No.	Subtitling Strategies	Total Data of Subtitling Strategies	Frequency
1.	Paraphrase	42	37.16%
2.	Expansion	17	15.07%
3.	Transfer	20	17.69%
4.	Imitation	20	17.69%
5.	Decimation	10	8.85%
6.	Condensation	4	3.54%

Expansion

Expansion is a subtitling strategy where the translation is relatively longer since it contains more explanation regarding the context to allow the audience understand it better.

Datum 6:

SL: “Jangan disamakan sama yang beginian.”

TL: “Don’t compare her with *that kind of girl*.”

Datum 6 is the scene where Gie protested his friend, Denny, because he persuaded Gie to use a prostitute service so that he wouldn’t be too rigid with Ira, the girl that he liked. “*Yang beginian*” being translated into “*that kind of girl*” showed there is an expansion strategy used to clarify that Gie didn’t want Ira to be compared with a prostitute.

Paraphrase

Paraphrase is a strategy in subtitling where the words are not translated literally. Usually the paraphrased words would go under a structure adjustment, or translator would use alternative words.

Datum 7:

SL: “Hajar terus!”

TL: “Get them!”

Datum 7 is a dialogue from the character Denny when he and his friends were watching people fight. “Hajar terus!” in the source language literally means “Keep on hitting!” in the target language. However, if the source language were translated so, it

would have sounded awkward and less familiar to the audience. For that reason, instead of using the literal meaning, paraphrasing the sentence to an idiomatic expression is more accurate since it is more familiar to the audience.

Transfer

Transfer strategy is used when there is no change in either grammatical structure or word meaning.

Datum 8:

SL: “Lu tinggal di sini.”

TL: “You stay here.”

One of the signs of a transfer strategy is there is no grammatical structure change. In datum 8, both the order of the words and the meaning didn't go through change. Therefore, the strategy used is transfer. Data 31 is a scene where Gie told his friend, Han, to stay for a while at his house since Han was running away from his angry aunt.

Imitation

Imitation strategy is used to translate proper names such as a person's name, a place name, etc. since changing those are not allowed and they don't have equivalences.

Datum 9:

SL: “Sudah, sudahlah, Gie.”

TL: “Give it a rest, **Gie**.”

The name “Gie” is a proper noun, therefore, there couldn't be a change to it in the source language. Datum 9 is a scene where Gie's mother, Nio, told him to cut it off when he complained that he didn't want to repeat the year at school for his grades were low.

Condensation

Condensation strategy is used to shorten the translation in target language by compressing it without losing all the context to avoid redundancy.

Datum 10:

SL: “*Lu* malam ini tetap di sini.”

TL: “Stay here tonight.”

The word “*lu*” which means “*you*” in English is omitted to shorten the subtitle. The scene showed Gie telling Han to stay home all night since people were looking for members of the communist party.

Decimation

This strategy is used when the duration of the spoken words is very short, so the translation in target language has to be shortened by losing some of the content, but not the informative ones.

Datum 11:

SL: Han, lu tolong denger omongan gua.

TL: “Listen to me.”

The sentence could be translated as “*Han, please, listen to what I say,*” but instead,

some words are omitted from the text in the source language to make the translation shorter and more efficient. Datum 11 is a scene where Gie met Han and asked him to quit the organization.

Discussion

This study revealed that 92 data of English imperative sentences are applied in the subtitle. The highest frequency is affirmative, followed by subject with, let, emphatic and don't be. These findings differ from a study conducted by (Adewiya, 2020). She found 63 data of imperative sentences in the novel. These data included 45 data of imperative sentences without subject, four data of imperative sentences with subject, two data of imperative sentences with *let*, and 12 data of negative imperative. Other study on subtitling imperative sentences conducted (Dwi Hastuti, 2015). She revealed that the subtitling strategies identified in *Romeo and Juliet* movie are expansion, paraphrase, transfer, imitation, condensation, deletion, taming, and resignation, with condensation being the most applied strategy. On the other hand, in this current study the subtitling strategies are expansion, paraphrase, transfer, imitation, condensation and decimation with paraphrase, expansion, and decimation are the three most dominant strategy found, and condensation as the least applied strategy. On the hand, this study has different finding with a study conducted by (Simanjuntak & Tangkas, 2023). Their study have shown that are 17 data of imperative sentences found based on Swan's (1996) theory. The data included five affirmative imperatives, five data of subject- with imperatives, five data of let imperatives, one emphatic imperatives, and one data of do(n't)- be imperatives. On the contrary, (Ghaemi & Benyamin, 2011) identified that transfer is the main strategy used in the subtitle of the source of data.

Conclusion

Subtitle is a diagonal or two-dimensional translation since the spoken language was translated in a written text. Subtitling is one type of audio-visual translation along with narrating and dubbing. The use of subtitling became an inseparable part of the media industry, especially movies. To adapt with the vast and rapid evolution of the movie industry from time to time, subtitling is needed so that people from all around the world could enjoy movies regardless the language used. There are 10 subtitling strategies, which include expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Imperative is one type of several sentences that we use on a daily basis. We use imperative sentence when we ask or request someone to do something. There are seven types of imperative sentences, which are affirmative imperative, emphatic imperative, passive imperative, do(n't)-be imperative, subject-with imperative, question tags, and let imperative.

In this study, researchers used Gottlieb's (1992) theory to identify the strategies used in the English subtitle of imperative sentence in Gie movie, and identify the type of the translated imperative sentences using Swan's (1996) theory. From the study conducted, it is revealed that found that there are 92 data of imperative sentences, which included affirmative imperative as the most common type found along with subject-with and let with six data each, and the rest one data consist of emphatic and do(n't) be type. As for the subtitling strategies of imperative sentences, it is shown that 113 data of subtitling strategies, which are composed of 42 data paraphrase, 17 data of expansion, and 10 data of decimation, 20 data of transfer and 20 data imitation each, as well as four data of condensation strategy.

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