

# AN ANALYSIS OF THE SUBTITLE OF SIMILE AND PERSONIFICATION IN ANNA KARENINA (2012) MOVIE

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## ABSTRACT

*The focus of this research is to analyze the subtitle of 2 types of figurative languages; personification and simile, taken from the Anna Karenina movie directed by Joe Wright. This research aims to reveal the types of subtitle strategies applied to translate personification and simile found in the movie. The researcher uses qualitative method and document analysis to explain and describe the data. To analyze personification and simile, the researcher uses the theory of personification and simile proposed by Perrine (1997). Meanwhile, the researcher uses the theory of subtitle strategies proposed by Gottlieb (1992) to analyze the subtitle strategies. The researcher finds that there are 2 data classified as personification and 5 data classified as simile. However, there are 3 of 10 strategies applied to translate personification and simile, those are transfer, decimation and deletion. The result of this research indicates that the most used of the subtitle strategy is transfer. By using transfer strategy, all of the messages in the subtitles are delivered well because there is one on one equivalent in SL and TL.*

**Keyword:** personification, simile, subtitle strategies, transfer

## ABSTRAK

*Fokus dari penelitian ini adalah menganalisis teks film dari 2 tipe bahasa kiasan, yaitu personifikasi dan simile, yang diambil dari film Anna Karenina garapan Joe Wright. Penelitian ini bertujuan untuk ukapkan tipe-tipe strategi teks film yang diterapkan untuk menerjemahkan personifikasi dan simile yang ditemukan dalam film tersebut. Peneliti menggunakan metode kualitatif dan analisis dokumen untuk memberi gambaran dan menjelaskan data. Untuk menganalisis personifikasi dan simile, peneliti menggunakan teori personifikasi dan simile yang diusulkan oleh Perrine (1997). Sementara itu, peneliti menggunakan teori strategi teks film yang diusulkan oleh Gottlieb (1992). Peneliti menemukan 2 data yang diklasifikasikan sebagai personifikasi dan 5 data yang diklasifikasikan sebagai simile. Namun, terdapat 3 dari 10 strategi yang diterapkan untuk menerjemahkan personifikasi dan simile, yaitu transfer, pengurangan, dan penghilangan. Hasil dari penelitian ini menunjukkan bahwa strategi teks film yang paling banyak digunakan adalah transfer. Dengan menggunakan strategi transfer, semua pesan dalam teks film tersampaikan dengan baik karena adanya padanan kata dalam SL dan TL.*

**Kata kunci:** personifikasi, simile, strategi teks film, transfer

## INTRODUCTION

Subtitles are words that appeared at the bottom of a film or television picture to explain what is being said (Cambridge online dictionary, 2020). Baker (as cited in Basari and Simanjuntak, 2016, p. 21) states that subtitles are the dialogue's versions in films and television programs by using text and can be interpreted as the transcription of the dialogue of film or TV presented together on the screen. Gottlieb (1992) states that the subtitles should be in two-lines and each line should be in 35 characters, not more. The characters consist of letters, spaces, and symbols. By doing the subtitling, the subtitler also needs to consider the time limitation.

In this research, the researcher focused on the subtitle strategies applied to translate two types of figurative language, which are simile and personification. Figurative language is a language using figures of speech or adding extra dimension to language that cannot be taken literally (Perrine, 1997, p. 61). There are several figurative languages proposed by Perrine (1997), but the researcher chose 2 types of figurative languages that are simile and personification.

Based on Perrine (1997, p. 61-64), simile is used to express the comparison of different things by using some comparative words or phrases such as like, as, than, similar to, resembles, or seems. Meanwhile, personification is used to give a character to an animal, object, or a concept by using the attributes of human beings.

In subtitling the figurative languages, the subtitler must make an acceptable or understandable subtitle in the TL (Hartono, 2012). The subtitler needs extra effort to pay attention to the expression of the movie so that the subtitler can understand the context and the message of the expression. Other than that, the subtitler also needs to find the equivalent of the expression in order to make the viewer understand the message of the expression.

In this research, the data of the research are taken from simile and personification found in *Anna Karenina* movie, directed by Joe Wright. The reason why the researcher chooses this movie is because of the language and some aspects of the

movie such as the culture, political issue, marriage lives and also the social level related to the language. This movie was adapted from a Russian's novel, and it was transferred into English. The cultural background and some aspects of the novel are also taken from the imperial of Russia in 1874 so that the movie in English version needs to illustrate the whole situation of the novel into a movie. In addition, the Indonesian subtitles also need to transfer the expressions that have been spoken by the speaker into Indonesian without overlooking the message of the expression. The researcher takes the movie from *Drama Serial* retrieved from <https://149.3.170.35/anna-karenina-2012/>. The English subtitle is taken from YIFY Subtitles retrieved from <https://yifysubtitles.org/movie-imdb/tt1781769>. Meanwhile, the Indonesian subtitle is taken from *Lebah Ganteng* retrieved from <http://dunia-lebah.blogspot.com>.

To support this research, the researcher finds three articles which discuss figurative languages. The first article is *The Translation of English Figurative Language in "Mean Girl" Movie into Indonesia* by Krisnawati (2007). The purpose of the research was to find the types of figurative language in "Mean Girl" Movie. This research focused on Indonesian equivalents of English figurative language and the strategies used to translate the English figurative language into Indonesian. The researcher collected the data of figurative language from the dialogues in the movie and used the theories by Larson (1997) about the translation strategies. The researcher used a qualitative method to support the research. The result shows that there are nine out of ten types of figurative language found in "Mean Girl" Movie. Those are antithesis, metaphor, simile, overstatement, irony, paradox, sarcasm, euphemism, and synecdoche. The strategies applied were translating the figurative language into its sense in TL and translation figurative language into figurative language without reducing any meaning feature proposed by Larson (1997).

The second article is *The English – Indonesian Translation Analysis of Figurative Language in the Novel "To Kill a Mockingbird" by Harper Lee* by Kilian (2019). This research focused on 6 types of figurative languages; simile, metaphor, hyperbole, personification, metonymy, and synecdoche proposed by

Perrine (1977) and translation method proposed by Newmark (1998). The data are taken from “To Kill a Mockingbird” novel by Harper Lee. The aim of the research was to find the kinds of figurative language, finding the translation methods, and finding the most dominant method applied in the novel. The method used by the researcher to describe the result of the research is descriptive qualitative research. By analyzing the data, the researcher used several steps such as reading the novel, highlighting and identifying the sentences that contain figurative languages, classifying the data based on the figurative languages, juxtaposing the data between the original and the translated version, and coding the data to facilitate the researcher when analyzing and entering the data. Based on the article, the researcher got 294 data of figurative languages. The data showed that there are 70 data classified as simile, 69 data classified as metaphor, 63 data classified as hyperbole, 59 data classified as personification, 3 data classified as metonymy, and 2 data classified as synecdoche. From those data of figurative languages, the researcher also finds 3 kinds of translation method: literal method, communicative method and free method. There were 195 data use literal method, 58 data use communicative method, and 41 data use free method. Based on this article, the most dominant figurative language found in the novel was simile, and the most dominant translation method used by the translator was literal method translation.

Another research is *An Analysis of the Translation of Imagery in “A Walk to Remember”, A Novel by Nicholas Sparks and its Translated Version “Kan Kukenang Selalu”* by Bonita, M. P., Putranti, S. D., Wahyuningsih, N. S. (2019). The focus of this research was the translation of imagery in “A Walk to Remember” novel and its translated version “*Kan Kukenang Selalu*”. This research aimed to reveal the type of imagery found in the SL and the translation techniques applied to translate it. This research used a qualitative method to explain the data. The researcher used the imagery’ theory by Perrine and Arp (1992) and the translation techniques by Molina and Albir (2002). The researcher mentioned that there are 7 types of imagery, which are visual, auditory, olfactory, gustatory, tactile, organic, and kinesthetic. According to the research, the imagery mostly used is visual and

organic imagery. The researcher found 100 data taken from the SL novel.

The data showed that there were 40 data classified as visual imagery and 32 data classified as organic imagery. The rest of the data found were auditory imagery (12), olfactory imagery (1), gustatory imagery (1), tactile imagery (2), and kinesthetic imagery (12). This research also discussed translation techniques. There were 18 kinds of translation techniques used by the researcher. According to the result, the translation techniques mostly used were established equivalents. Only 8 techniques used by the translator to translate the SL; adaptation (3), amplification (25), borrowing (8), established equivalent (63), literal translation (37), modulation (1), and reduction (8).

In fact, there are similarities between those three previous articles and this research, which is figurative language. However, different from those three previous articles, the researcher focuses on the types of subtitle strategies applied to translate personification and simile from *Anna Karenina* movie by using the subtitle strategies proposed by Gottlieb (1992). Gottlieb (as cited in Basari & Simanjuntak, 2016, p. 23-25) proposed 10 strategies to translate the subtitle in the dialogue, the strategies are as follow:

a. Expansion

Expansion gives more explanation for the viewer about the SL through the TL to minimize the problem of some cultural distinction that is not recoverable in the TL.

b. Paraphrase

Paraphrase is used to translate the phrase that cannot be reconstructed in the same form in TL but still in the same meaning.

c. Transfer

Transfer is used to translate the SL to TL in complete and accurate way.

d. Imitation

Imitation is used to translate the same forms, usually with the name of people and places. It also can be used to translate the proper nouns or greetings.

e. Transcription

Transcription is used to translate the third language and some unusual terms even in the SL.

f. Dislocation

Dislocation is used to translate the SL that contains some special effects, for example, the translation of a silly song in a cartoon is more important than the content.

g. Condensation

Condensation is used to make the subtitle shorter because of the limitation of the subtitle's line. It is possible to omit the redundancies.

h. Decimation

Decimation is used to omit the potential part of the expression to solve the discourse speed problems.

i. Deletion

Deletion is used to eliminate some expression for the reason of the fast speech or the less important message.

j. Resignation

Resignation is used to translate the expression that has no solution and the meaning of the expression is inevitably lost.

## METHOD

In this research, the researcher analyzes two types of figurative languages, which are simile and personification based on the Anna Karenina movie. The researcher decides to use the theory of simile and personification by Perrine (1997). In this research, the researcher also focuses on analyzing the subtitling strategies applied to translate simile and personification in the Anna Karenina movie. In analyzing the subtitle strategies, the researcher decides to use the theory of subtitling strategies by Gottlieb (1992).

The method used to analyze and explain the data is a qualitative method. According to Crossman (2019), qualitative research is a type of social science

research that collects and explains the data with non-numerical data.

In this research, the researcher uses document analysis to collect the data from the Anna Karenina movie. According to Bowen (as cited in Triad 3, 2016), document analysis is a document interpreted by the researcher to tell the meaning around the topic. The use of document analysis can support and strengthen the research.

The researcher uses several steps to collect the data from the Anna Karenina movie. First, watch the movie, read and understand the subtitle of the movie. Then, take notes of all expressions based on simile and personification found in the Anna Karenina movie. The researcher also uses several steps to analyze the data collected. The first step is identifying, classifying, and categorizing all expressions based on simile and personification found in the Anna Karenina movie by using the theory of figurative language proposed by Perrine (1997). The second step is identifying, classifying, and categorizing all expressions based on the types of subtitle strategies applied by the subtitler by using the subtitle strategies proposed by Gottlieb (1992). The last step is explaining the data by describing the SL, TL, and the situation that happened in the movie.

## RESULT AND DISCUSSION

The data taken from the Anna Karenina movie are analyzed based on personification and simile theory by Perrine (1997) and subtitle strategies by Gottlieb (1992). The researcher found 2 data classified into personification and 5 data classified into simile. The following data is presented by using a table of personifications and similes found in the Anna Karenina movie. The results of the analysis are below:

Table 1. Personification and Simile

Classification	Total
Personification	2
Simile	5
Total data	7

The following data are the subtitle strategies applied for translating personifications and similes.

Table 2 Subtitle Strategies Used to Translate Personification and Simile

Subtitle Strategies	Personification	Simile
Expansion	-	-
Paraphrase	-	-
Transfer	2	5
Imitation	-	-
Transcription	-	-
Dislocation	-	-
Condensation	-	-
Decimation	-	1
Deletion	-	3
Resignation	-	-
Total	2	9

The researcher analyzes the data by describing the situation and the message of the expression in the movie. The analysis of personifications, similes, and subtitle strategies are as follows;

### 1. Personification

The researcher finds that there are 2 data that are classified as personification. Both of the data give an attribute of human beings to an object. The explanations of data are below:

#### a. Datum 1

SL : I have **the world waiting for me**. There's never time to look at your exercises. (00:04:26)

TL : ***Dunia sedang menantiku***. *Tak ada waktu melihat latihanmu*. (00:04:26)

The situation of the 1<sup>st</sup> data is that Karenin sat on his desk when his wife came to his office room, and told him that she had to go to Moscow to visit



her brother, Stiva. Karenin looked very busy as he worked as a senior public official while they were arguing. His son, Serozha, came to the room with

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his teacher. The teacher told Karenin that his son did a great performance in his reading. This is the part when Karenin said that the world is waiting for him. It means that many people were waiting for his attendance. He was too busy to attend his son's reading because his job was more important than anything else.

The expression **the world waiting for me** is classified as personification. According to Cambridge online dictionary (2020), **the world** means the planet Earth; the people who live on the planet Earth; a state of existence, and **waiting** means to remain or stay. The expression **the world waiting for me** is translated into *dunia sedang menantiku*. According to KBBI online (2020), *dunia* means *bumi dengan segala sesuatu yang terdapat di atasnya; planet tempat kita hidup*, *sedang* means *masih (dalam melakukan sesuatu); lagi; baru (saja)*, and *menanti* means *menunggu*. Based on the definition, the reason why the expression **the world waiting for me** is classified as personification is because the speaker gives an attribute of human being, **waiting**, to an object, which is **the world**.

The expression **the world waiting for me** is translated into *dunia sedang menantiku*. The subtitle, *dunia sedang menantiku*, is also classified as personification because the subtitle is also giving an attribute of human being, *menanti*, to an object, *dunia*. The strategy applied by the subtitler is transfer. In applying transfer strategy, the subtitler translates **the world** into *dunia* and **waiting for me** into *menantiku*. In translating the phrase **waiting for me**, the subtitler changes the phrase into a word *menantiku* because in Indonesian the phrase **waiting for me** is only translated into *menantiku*.

b. Datum 2

SL : **Her heart told her no.** (00:52:50)

TL : *Hatinya bilang tidak.* (00:52:50)

The situation of the 2<sup>nd</sup> data is that Kostya and Stiva had a break to go hunting. In his curiosity, Kostya asked about Kitty because he was still in love with her. Stiva told him to go after Kitty, and met her in Ergoshevo,

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but he did not want to go there. He did not want to be humiliated by Kitty again. This is the part when Kostya said that Kitty's heart told her no. It means that Kitty did not like Kostya because she was in love with Vronsky. Kostya thought that it would be useless for him to wait for Kitty because she did not want to be with him even though he did everything to make her love him.

The expression **her heart told her no** is classified as personification. According to Cambridge online dictionary (2020), **heart** means the part of the body where one's feelings, especially of love, conscience etc. are imagined to arise, and **told** means to inform or give information to a person about something. The expression **her heart told her no** is translated into *hatinya bilang tidak*. According to KBBI online (2020), *hati* means *sesuatu yang ada di dalam tubuh yang dianggap sebagai tempat segala perasaan batin dan tempat menyimpan pengertian (perasaan dan sebagainya)*, and *bilang* means *berkata; mengatakan*. Based on the definition above, the reason why the expression **her heart told her no** is classified as personification because the speaker gives an attribute of human being, 'told', to an object, which is 'heart' so that the expression is classified as personification.

The expression **her heart told her no** is translated into *hatinya bilang tidak*. The subtitle, *hatinya bilang tidak*, is also classified as personification because the subtitle is also giving an attribute of human being, *bilang*, to an object, *hati*. The strategy applied by the subtitler is transfer. The subtitler uses transfer strategy to translate the phrase **her heart** into *hatinya*. The subtitler uses a suffix after the word *hati* which is *-nya* instead of translating it into *hati dia* because in Indonesian, the suffix *-nya* shows the person who

belongs the heart. The subtitler also translates **no** into *tidak* and **told her** into *bilang* by using transfer strategy.

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## 2. Simile

The researcher finds that there 5 data classified as simile. The explanations of the data are below:

### a. Datum 1

SL : Princess Kitty. **It's been so long, and yet it seems like yesterday...** it was yesterday. (00:13:51)

TL : *Putri Kitty. Sudah sangat lama, tapi, rasanya seperti kemarin ...* memang baru kemarin. (00:13:51)

The situation on this data is that Vronsky came to a ball and he met Kitty. While he was dancing with Kitty, he said that it's such a long time since he met Kitty but suddenly it felt like yesterday. Actually, it was true that the last day he met Kitty was yesterday. The meaning of this expression is that he absolutely missed Kitty by using an expression **so long** while actually, he just met Kitty yesterday. The speaker uses a comparison of his feeling when he met Kitty on the day before today and today.

The expression of **it's been so long, and yet it seems like yesterday** is classified as simile. According to Oxford online dictionary (2020), **seems** means to give the impression of being or doing something, and **like** means similar to somebody or something. According to KBBI online (2020), *rasanya* means *kiranya*, and *seperti* means *serupa dengan; sebagai; semacam*. Based on the definition above, the reason why this expression is classified as simile is that the speaker compares between the feeling of the day when he met Princess Kitty and the last day when he met Kitty by using a comparative word like.

The expression of **it's been so long, and yet it seems like yesterday** is translated into *sudah sangat lama, tapi, rasanya seperti kemarin*. The

subtitle of this expression is also classified as simile because the subtitle compares two different thing by using a comparative word, *seperti*. This expression is translated by using deletion and transfer strategies.

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The subtitler omits the less important part of the expression which is the subject of the first clause, *it*. That is because the other clause has explained what the point of the first subject is which is *rasanya*. Meanwhile, the rest of the expression is translated by using transfer strategy because there is one on one equivalent in SL and TL.

#### Datum 2

SL : Good God! Look at him. **You look like a capitalist.**  
(00:15:07)

TL : *Astaga! Lihat dia. **Kau seperti orang kapitalis.*** (00:15:07)

The situation of the 1<sup>st</sup> data is Kostya went to his brother's house after he met Kitty by wearing a suit and shirt like a rich person. On the other side, his brother, Nikolai, was a poor man with his shabby clothes. He lived in a seedy house. This is the part when Nikolai told Kostya that he looks like a capitalist. It means that Nikolai was never seeing his brother wearing a suit and shirt. He was so surprised by his brother's appearance. Meanwhile, in daily life, Kostya looked like him but in this situation, Kostya needed to wear neat clothes to impress Kitty. Nikolai uses a comparison between his brother who is wearing a suit and shirt and a capitalist.

The expression **you look like a capitalist** is classified into simile. According to Cambridge online dictionary (2020), **look like** means to appear similar to and **capitalist** means a person who has a lot of money in business concerns. The expression **you look like a capitalist** is translated into *kau seperti orang kapitalis*. According to KBBI online (2020), *seperti* means *serupa dengan; sebagai; semacam*, and *kapitalis* means *kaum bermodal; orang yang bermodal besar; golongan atau orang yang sangat*

*kaya*. Based on the definition above, the reason why the expression **you look like a capitalist** is classified as simile because the speaker compares his brother's wearing as a capitalist by using a word **like**.

The expression **you look like a capitalist** is translated into *kau seperti*

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*orang kapitalis*. The subtitle of this expression is also classified as simile because the subtitle is also comparing two different things by using a comparative word, *seperti*. The subtitler uses transfer and deletion strategy. **You** is translated into *kau*, and **a capitalist** is translated into *orang kapitalis* by using transfer strategy. **Look like** is only translated into *seperti*. Meanwhile, according to Cambridge online translator (2020), **look like** is translated into *terlihat seperti*. The subtitler omits the word *terlihat* by using deletion strategy.

b. Datum 3

SL : Don't talk to her like that. **You sound like a magistrate.** (00:15:21)

TL : *Jangan seperti itu. Terdengar seperti hakim.* (00:15:21)

The situation of the 2<sup>nd</sup> data is when Kostya went to his brother's house, he greeted a woman who was behind his brother with hesitation. He did not know who she was, and he did not know how to call her **miss** or **ma'am**. This is the part when Nikolai said not to talk to her like that because he sounded like a magistrate. It means that the way he talked to the woman was too awkward and Kostya did not need to be too stiff when he talked to her. Nikolai compared the way of his brother's speaking as a magistrate.

The expression **you sound like a magistrate** is classified as simile. According to Cambridge online dictionary (2020), **sound** means something that you can hear or that can be heard, **like** means similar to; in the same way or manner as, and **magistrate** means a person who acts like a judge in a law court that deals with crimes that are less serious. The expression **you sound like a magistrate** is translated into *terdengar seperti hakim*.

According to KBBI online (2020), *terdengar* means dapat didengar, *seperti* means *serupa dengan; sebagai; semacam*, and *hakim* means *orang yang mengadili perkara; pengadil*. Based on the definition above, the reason why the expression **you sound like a magistrate** is classified as simile because the speaker compares the way his brother talked to the woman by using a word **like**.

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The expression **you sound like a magistrate** is translated into *terdengar seperti hakim*. The subtitle of this expression is also classified as simile. That is because the subtitle compares two different things by using a comparative word, *seperti*. Therefore, the strategies applied by the subtitler are decimation and transfer. The potential word, **you**, is omitted by using decimation strategy. **You** in **you sound like a magistrate** is a potential word because it is the person who is talked about. Meanwhile, **sound like** is translated into *terdengar seperti*, and **a magistrate** is translated into *hakim* by using transfer strategy.

c. Datum 4

SL : Getting married puts the pack on your back. It leaves your hand free for climbing the ladder. **Getting serious about a married woman is like carrying your pack in your arms.** (00:57:08)

TL : *Menikah itu menaruh beban di punggungmu. Hal itu membuat tanganmu bebas melakukan apa saja. **Berhubungan dengan istri orang seperti membawa beban di lenganmu.*** (00:57:08)

The situation of the 3<sup>rd</sup> data is Vronsky met his brother, Sasha, in a military party. Sasha conveyed a message from their mother about a princess who wants to meet him. He also gave advice about a married life. Sasha wished his brother to choose the right way for his life and did not make a mistake for his married life. This is the part when Sasha explained the concept of getting serious with an unmarried woman and a married woman. He said that getting married put the pack on his back, and made his

hand free to do anything. Getting married with a married woman was like carrying the pack on his arms. He could not do anything he wanted, and he would live a life with burdens. Sasha used a comparison of having a relationship with a married woman to a person who was carrying his burden in his life.

This expression **getting serious about a married woman is like carrying your pack in your arms** is classified as simile.

According to Cambridge online dictionary (2020) defines that **getting serious** means to take someone or something into your possession by force without joking, **married woman** means a woman who is having a husband. In addition, **like** means similar to; in the same way or manner as, **carry** means to hold something or someone with your hands, arms, or on your back and transport it, him, or her from one place to another and **pack** means a group, set, or collection of something (Cambridge online dictionary, 2020). The expression **getting serious about a married woman is like carrying your pack in your arms** is translated into *berhubungan dengan istri orang seperti membawa beban di lenganmu*. According to KBBI online (2020), *berhubungan* means *bersangkutan dengan; ada sangkut pautnya dengan; bertalian dengan; berkaitan dengan*, *istri orang* means *wanita (perempuan) yang telah menikah atau yang bersuami; wanita yang dinikahi orang lain*, *seperti* means *serupa dengan; sebagai; semacam*. In addition, *membawa* means *memegang atau mengangkat sesuatu sambil berjalan atau bergerak dari satu tempat ke tempat lain*, and *beban* means *sesuatu yang berat (sukar) yang harus dilakukan (ditanggung); kewajiban; tanggungan; tanggung jawab* (KBBI online, 2020). Based on the definition above, the reason why the expression **getting serious about a married woman is like carrying your pack in your arms** is classified as a simile because the speaker compares the different things between getting serious to a married woman and a burden. According to

Cambridge online dictionary (2020), burden is a duty or responsibility that is hard to bear.

The expression **getting serious about a married woman is like carrying your pack in your arms** is translated into *berhubungan dengan istri orang seperti membawa beban di lenganmu*. The subtitle, *berhubungan dengan istri orang seperti membawa beban di lenganmu*, is also classified as simile because the subtitle is also comparing two different things by using a comparative word, *seperti*. The subtitler uses transfer and deletion strategy to translate the expression.

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**About** is translated into *dengan*, **like** is translated into *seperti*, **in your arms** is translated into *di lenganmu*, and **a married woman** into *istri orang* by using transfer strategy. The subtitler also translates **getting serious** into *berhubungan* by using transfer strategy based on the message of the phrase. The subtitler also uses deletion strategy to translate **carrying your pack** into *membawa beban*. The subtitler omits the less important word **your** because the subtitle *membawa beban* is already showing the person who possesses the pack.

d. datum 5

- SL : Unhappiness? **I'm like a starving beggar who's been given food.**  
I, unhappy? No. This is my happiness. (00:59:22)
- TL : *Tidak bahagia? Aku seperti pengemis kelaparan yang sudah diberi makanan. Aku, tidak bahagia? Tidak. Inilah kebahagiaanku.*  
(00:59:22)

The situation of the 4<sup>th</sup> data shows Anna was on the pasture and she was thinking about something. Suddenly, Vronsky came to her and told her that he had a horse race. He could not hold himself to meet her before the race. Vronsky knew that something was bothering Anna's mind and he asked her about it. Anna told him that she was pregnant and it was his baby. He seemed happy about that. He told Anna to tell her husband everything, and ran away with him and be his wife. Anna seemed afraid because if she did



that, she would never meet her son again. Vronsky felt sorry about that, he apologized for Anna's unhappiness. This is the part when Anna told Vronsky that she was very happy. She uses the expression **I'm like a starving beggar who has been given food**. The expression means that she is absolutely happy because she gets what she wants, which is Vronsky by using a comparison of her as a starving beggar who has been given food.

The expression **I'm like a starving beggar who's been given food** is classified as simile. According to Cambridge online dictionary (2020) defines that **like** means similar to; in the same way or manner as,

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**starving** means dying because of not having enough food; very hungry, **beggar** means a poor person who lives by asking others for money or food. The expression of **I'm like a starving beggar who's been given food** is translated into *Aku seperti pengemis kelaparan yang sudah diberi makanan*. According to KBBI online (2020), *seperti* means *serupa dengan; sebagai; semacam*, *pengemis* means *orang yang mengemis*, *kelaparan* means *perihal lapar; menderita lapar karena tidak ada yang dimakan; kekurangan makanan*. Based on the definition above, the reason why the expression **I'm like a starving beggar who's been given food** is classified as simile by comparing the role of Anna Karenina as a rich person and a starving beggar.

The expression of **I'm like a starving beggar who's been given food** is translated into *Aku seperti pengemis kelaparan yang sudah diberi makanan*. The subtitle of this expression is also classified as simile. That is because the subtitle compares two different things by using a comparative word, *seperti*. Therefore, the strategy applied by the subtitler is transfer. **I'm like** into *aku seperti*, **a starving beggar** into *pengemis kelaparan*, **who's been given food** into *yang sudah diberi makan*. The subtitler translates the expression completely and accurately.

## CONCLUSION

Having finished the analysis, the researcher concludes that this analysis has answered the problems of the research which is the use of subtitle strategies in translating personification and simile in Anna Karenina movie. The data showed that there are 2 expressions classified as personification because the expressions give an attribute to an object. Meanwhile, 5 expressions are classified as simile because the expressions compare two different things.

After the data classified as personification and simile, the researcher analyzed the data by using subtitle strategies by Gottlieb (1992). The result above shows that

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there are 4 subtitle strategies; transfer (7), decimation (1), and deletion (3) used by the subtitler to translate the expression of personification and simile. As a result, the most used subtitle strategy is transfer. In using transfer strategy, the subtitler translates the literal meaning of the expression because there is a one on one equivalent in SL and TL.

The rest of the subtitle strategies are applied to translate those expressions found in the Anna Karenina movies such as decimation and deletion. There is a similarity between decimation and deletion which is omitting some parts of the expression. The difference between those strategies is decimation omits the potential part of the expression. Meanwhile, in this research, the subtitler uses deletion to omit the less important part of the expression because the translated expression represents all of the omitted word in the expression. However, the subtitler is still paying attention to the meaning of the expressions even though the message is not transferred in some parts of the expression

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